NATIVE STRUCTURES (5000 B.C.- 1900 A.D.)

HISTORY

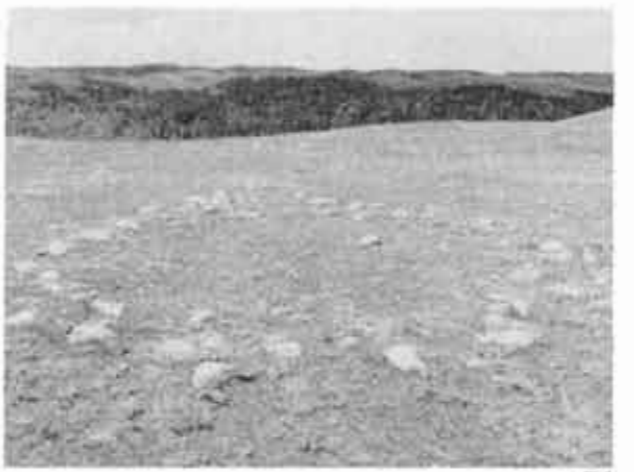
The origin of the tipi is unclear, but may date from as early as 10,000 B.C., when people first inhabited Manitoba. Archaeological evidence indicates that tipis were definitely constructed by 5,000 B.C. The structure was well suited to the lifestyle of nomadic hunters and gatherers living on the plains. It was easily transported and constructed entirely of locally available materials.

CHARACTERISTICS

- all tipis were tilted cones, with the steep side at the rear of the structure set into the prevailing wind
- the frame consisted of a series of straight tree poles, trimmed and stripped of bark
- the poles were 16 to 33 feet long, about four to eight inches in diameter and usually pointed at one end
- tipi coverings were originally hides, bark, or mats made out of rushes, and after the 1880s, canvas
- an opening for ventilation and protruding poles was created at the top of the structure when erected
- rocks or sod were used to anchor the skin covering to the ground prior to the mid-19th century; wooden pegs were used thereafter

76. Extant remains of a tipi ring. In Manitoba these rings range between 13 and 23 feet in diameter. Most of the rings have been found in the southwestern portion of the province.

77. Birch bark covered Ojibwa tipis near Middlechurch, ca.1858.



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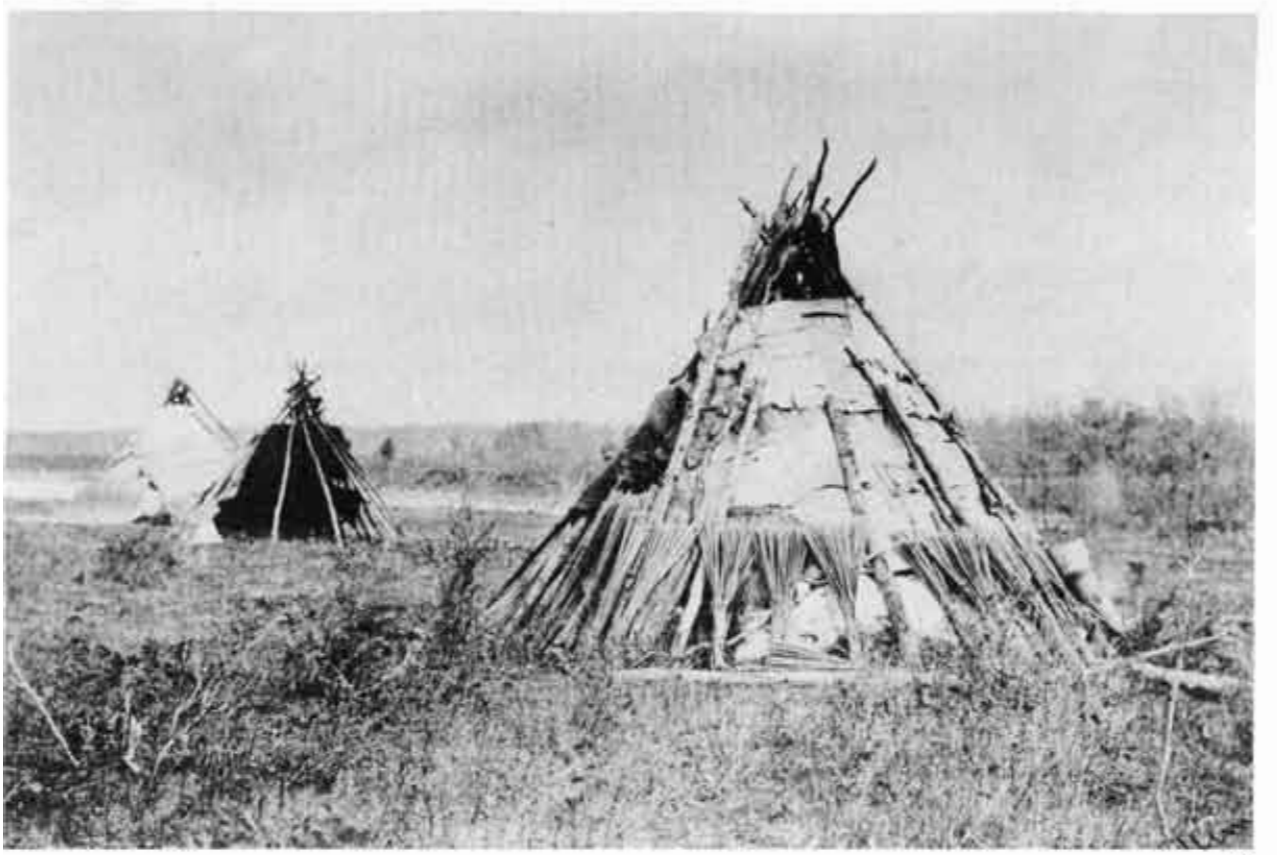

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RED RIVER FRAME STRUCTURES (1820-1870)

HISTORY

Before 1870 Red River frame was the building construction method used by most inhabitants of the Red River Settlement. The procedure was used primarily for houses, but also found favour for public, commercial and religious structures. The technology was introduced to the Canadian West by Hudson's Bay Company employees from Quebec, where a similar technology was popular. The Quebec buildings were derived from French structures of the 17th century. It is also known by its French equivalent, pièce-sur-pièce. In Manitoba, few Red River frame buildings remain. Most are concentrated along the banks of the Red and Assiniboine rivers, within the confines of the old Red River Settlement, and many are simple interpretations of the Georgian style.

CHARACTERISTICS

- the most distinctive feature is the log construction procedure, in which short logs are squared and set between upright squared logs
- set on a rectangular plan, most buildings are covered with a **gabled** roof
- those structures covered with a **hipped** roof are often combined with Georgian influences
- small rectangular windows are set between short vertical logs
- the singular door is usually on long side of the plan and set against one of the vertical logs

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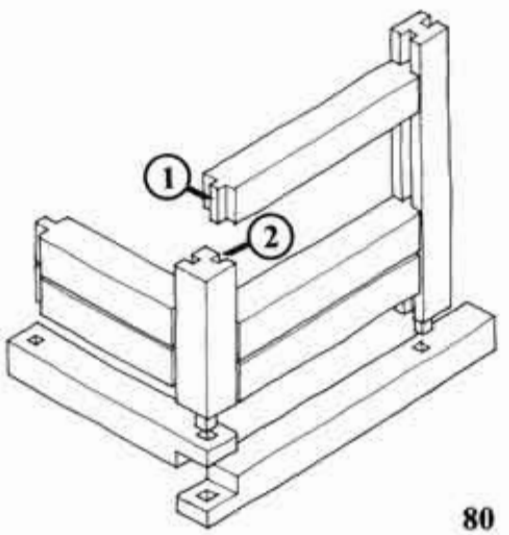

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78. Ross House, Winnipeg, 1854. In this building, the first post office in western Canada, the exposed logs clearly reveal Red River frame construction. Georgian influences can be read in the hipped roof and the symmetrical composition of the façade.

79. Archway Warehouse, Norway House, 1840-1841. Huge oak logs were used in the construction of this Hudson's Bay Company building. The logs have been covered with a sheathing of horizontal wood siding.

80. The distinctive quality of Red River frame is presented in this detailed cut-away view of a typical corner connection. The tongue (1) on the horizontal log is slipped into the groove (2) chiselled into the vertical log.

PIONEER BARNS (1870-1900)

HISTORY

Barns built in Manitoba before 1870 were crude one-**storey** log or even sod structures. The major settlement groups that opened the province during the 1880s and 90s -- Anglo-Ontarians, Quebeckers, Icelanders, Mennonites and Ukrainians -- introduced a variety of new barn designs and building technologies. Each of these groups produced structures that can be identified by their distinctive form and construction details. Most of these barns provided shelter for a variety of livestock -- horses and cattle primarily -- in a stable. Feed and hay for the livestock were stored in a loft, usually located above the stable.

81

CHARACTERISTICS

- barns from Icelandic and Ukrainian tradition are typically small, **gable**-roofed log structures connected with **saddle-notch** or **dovetail** joins
- Mennonite barns are attached to houses (see Mennonite Housebarns section)
- Southern Ontario-style barns are typically built into a hill bank (hence the term bank barn) to permit ground level access to both the stable level and the loft above it; loft features include heavy timber construction covered with **board and batten** siding; the stable is usually constructed of fieldstone
- French barns, unlike the previous examples, did not combine functions; instead hay, cattle and horses were often housed in separate structures; like Southern Ontario-style barns, they were built with heavy timber framework and board and batten siding

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81. Icelandic Barn, near Vidir, ca. 1920. Dovetail notches are used to hold the logs together at the corners.

82. Former Claude Oldcorn Barn, near Forrest, ca. 1890. This is a traditional southern Ontario barn. This view from the top of the hill shows the large loft entrance.

83. Former Ephrem Dupont Barn, near St. George, ca. 1908. In this French-style barn the whole structure was devoted to hay storage.

84. This detail of a barn interior shows some of the beamwork, distinctive notches and connections used in heavy timber frame construction. The connections are often secured without nails.

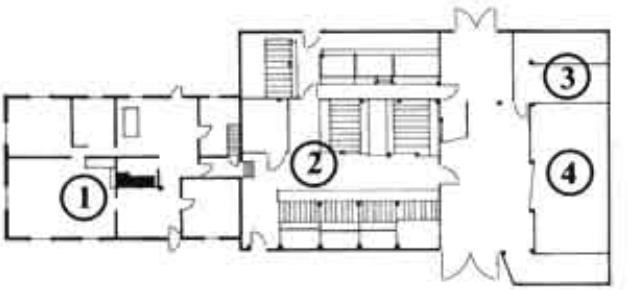
MENNONITE HOUSEBARNS (1875-1920)

HISTORY

During the 1870s almost 8,000 German-speaking Mennonites (religious refugees from Czarist Russia) settled on two large land reserves in southern Manitoba. The new settlers recreated traditional farm-village communities in the new land and built traditional housebarns. A housebarn combined, in one long unit, family living quarters and an attached barn. By 1900 there were over 100 farm villages on the two reserves. Each village was laid out along a street usually a kilometre in length. The housebarns might be situated on one or both sides of the street, with a school and church located towards the village centre.

CHARACTERISTICS

- early housebarns are small, of rough log construction, and are covered with a **thatched roof**
- later examples more closely follow tradition; these feature large timber-framed barns and commodious houses attached in a long linear unit
- the house portion usually has a steeply-**pitched** roof, broad rectangular plan, **shuttered** windows and Dutch doors (a divided door in which the upper and lower halves move independently of each other)
- the barn portion is usually slightly wider and higher than houses; it often has **shed-roofed** sections on one or both sides
- barns feature either a row of small square windows or **ribbon windows**
- main barn doors are often distinguished by geometric designs created by the door construction
- examples from the early 1900s often have T-shaped plans; North American influences, like light **wood frame** construction and roof **dormers**, became more common



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85. A floor plan of a typical Mennonite housebarn. The rooms of the house section (on the left) revolve around a large stove (1). The barn section (on the right) is divided into livestock stalls (2), grain bins (3) and implement storage (4).

86. Former Abe Neufeld Housebarn, Hochfeld, ca. 1910. This structure exhibits the traditional linear form of housebarn design.

87. Former Jacob Peters Housebarn, Reinland, ca. 1912. The T-shaped plan of later housebarn designs was used in this building. The geometric barn door design is also evident.

88. The intricate detailing used in this sway brace in a barn is one of the distinguishing features of Mennonite construction.

UKRAINIAN HOUSES (1896-1920)

HISTORY

Like other immigrant groups who settled the rural areas of Manitoba, Ukrainian pioneers arriving in the last years of the 19th century relied on traditional building designs for the construction of their early homes. Two distinct regional variations have been identified in Manitoba. Settlers from Galicia, then a province of Austria, built houses that were typically small and unpretentious. Settlers from the neighbouring Austrian province of Bukovyna relied on traditional house designs that were often larger and more elaborate. Traditional house architecture was used until the 1930s, by which time most settlers had adapted their homes to Canadian building technologies and current North American architectural styles.

89

CHARACTERISTICS

- buildings are typically small, single-**storey** structures built on a south-facing rectangular plan; houses were oriented to face south with a small room on the west side and a larger room on the east side; a large clay oven at the centre of the house was used for cooking during the day and, because it retained heat at night, as a sleeping area for children
- Galician houses are distinguished by a **gable** roof and plan consisting of two rooms
- Bukovynian houses are identified by a **hipped** roof and three-roomed plan
- in both cases the log walls are covered with a thick mud plaster coating on both sides
- exterior and interior walls are often **whitewashed** and occasionally decorated with painted designs
- early buildings are covered with **thatched roofs**

89. Former Stelmach House, near Riverton, 1922. This is a typical example of a Galician home. The building is covered with a gable roof with angled extensions to protect the plaster covering on the walls. The smaller room on the west side was used as a kitchen. The larger east room was used as the parents' bedroom and as a receiving area for guests.

90. Former Korol House, near Gardenton, ca. 1905. This is an example of a traditional Bukovynian house. The building has a hipped roof with wide overhanging eaves. The logs extend outward near the top of the walls to act as supporting brackets for the roof. In this case, the traditional Bukovynian plan has been altered. Instead of a central door leading to a foyer, the entrance is located in the west end.

90

EASTERN EUROPEAN CHURCHES (1898-1940)

HISTORY

Ukrainian, Romanian and Russian immigrants to Manitoba constructed church buildings with reference to the varied architectural traditions of their homelands. Some of the earliest settlement churches closely followed old-country traditions. Most churches, however, and especially later examples, employed a combination of Eastern European traditions with North American building technologies and western architectural influences.

CHARACTERISTICS

- the churches are usually distinguished by the use of **onion domes** (also called banyas); a variety of such shapes were used, ranging from squat to tall and slender, with the majority being a distinctive bulbous shape
- round-**arched** windows are common
- detailing may be in Romanesque, **classical** or even Gothic Revival styles
- smaller churches are usually built on a rectangular plan and usually feature a **gable** roof topped with a small onion dome at the roof ridge; many of these churches also feature **façade towers** topped with small banyas
- larger churches are often cross-shaped and more complex, with reference to the grand urban churches of eastern Europe; the external character of the structure is expressed by the number, size and variety of domes; many of these churches have large domes that open into the interior, filling the space below with light
- interiors are often richly decorated, featuring murals, banners, icons (religious paintings on wood) and icon screens

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91. St. Mary's Ukrainian Catholic Church, Kulish, 1918. This example shows the standard rectangular plan with corner towers and small roof dome.

92. Holy Resurrection Russian Orthodox Church, Sifton, 1928. The church has squat onion domes, the largest of which creates an enormous domed space within.

93. St. Michael's Ukrainian Orthodox Church, Sandy Lake, ca. 1933. This is one of the most ambitious Eastern European churches in the province. The church is built on a cross-shaped plan and boasts four onion domes.

RAILWAY STATIONS (1885-1930)

HISTORY

The Prairie Provinces were opened to settlement during the 1880s and 90s by the Canadian Pacific Railway and the Canadian Northern (later Canadian National) Railway . Both companies identified a hierarchy of communities about 20 or 30 kilometres apart and produced a range of standardized station designs to service them. The largest communities, the primary distribution centres on each system, had First Class stations, the object of an architect's individual attentions. Large towns -- identified in the hierarchy as significant regional distribution points -- had a standardized Second Class station. Smaller communities had one of several available standardized Third or Fourth Class stations.

CHARACTERISTICS

- the roof is the most distinctive feature; they are normally **hipped** and can have **dormer** windows; **towers** are occasionally added
- broad overhangs are supported by curved **brackets**
- most standardized stations were based on a rectangular plan
- stations are usually of **wood frame** construction and have standardized details
- rectangular windows are grouped and often are highlighted with **surrounds** painted to contrast with the building colour
- Second and Third Class stations were usually two **storeys**, to accommodate the station agent's residence

TRACK SIDE ELEVATION

GROUND FLOOR PLAN

UPPER FLOOR

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94. Winnipeg architect Ralph Pratt prepared this Third Class station design for Canadian Northern in 1901. The design proved to be very successful and was used at many communities across Manitoba.

95. Former Canadian Pacific Station, Virden, 1906. This standardized Third Class design also came from the drawing board of Ralph Pratt. The design was used at several Manitoba towns, but only in this case was it built of stone.

96. Former Canadian Northern Station, Gladstone, 1901. This is an example of one of Canadian Northern's standard Second Class designs.

97. Former Canadian Northern Station, McCreary, 1912. This Third Class Canadian Northern station was derived from Ralph Pratt's 1901 design, reproduced at the left.

BOOMTOWN STRUCTURES (1885-1930)

HISTORY

When the Canadian West was opened to settlement in the 1880s -- the beginning of the Boom years -- and the railways began to work their way westwards, entire prairie communities sprang up virtually overnight. The commercial centres in these new towns typically consisted of simple **wood frame** structures hidden behind boomtown or false-fronted **façades**. By extending the **gable** front up past the **eaves** and beyond the roofline, small buildings could be made to look larger and more dignified. The tall fronts provided room for advertising signage as well. By the 1890s **prefabricated**, disassembled boomtown fronts of pressed tin and cast iron were available through mail-order companies. In Manitoba, boomtown fronts were most frequently used on stores, small office buildings, blacksmith shops, livery barns and church and community halls.

CHARACTERISTICS

- the most common, and simplest, boomtown façades were flat-topped or step-topped, although half circle and **pedimental** motifs were also popular
- a common decorative treatment was the attachment of large wooden **brackets** under a projecting **cornice**
- occasionally the fronts were embellished with additional details, including corner **pilasters** and recessed entrances and awnings

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98. Former Meat Market, Douglas, ca. 1889. This example displays the simplest application of a boomtown façade, a simple rectangle.

99. Ukrainian Catholic Hall, Poplar Park, ca. 1923. The boomtown façade in this case is a more elaborate treatment, with a stepped gable and pedimented crown.

100. Store, Mariapolis, ca. 1910. This is a rare example in which three buildings of different heights have a varied, but unified boomtown front treatment.

GRAIN ELEVATORS (1885-1930)

HISTORY

A vital component of the distribution and storage network of the emerging agricultural economy in Manitoba were the country grain elevators that were built along the rail lines beginning in the 1880s. By 1910 there were 707 grain elevators in this province. Elevators were usually located eight to ten miles apart. This was a convenient distance that allowed a farmer to deliver his grain and return home the same day. Elevators were owned exclusively by private companies until the advent of farmer-owned co-operatives in the early 1900s.

CHARACTERISTICS

- the familiar elevator form is defined by its function: grain bins form the thick, windowless vertical shaft of the building
- the **cupola**, a small **gable**- or **pyramidal**-roofed section atop the structure, shelters the head of the elevator leg and the distributor box
- different types and grades of grain were stored in separate bins
- a **shed-roofed** driveway encloses the weigh scales
- early elevators are typically 32 feet square, 70-80 feet high and contain 16-18 grain bins above which is a cupola
- walls are of cribbed construction: 2"x4" or 2"x6" lumber is stacked and nailed horizontally to create extra strong bin walls
- typical elevator construction and form did not change significantly over the years; driveways grew longer to accomodate larger trucks; elevators grew taller; and separate grain bin structures called annexes were built to increase storage capacity

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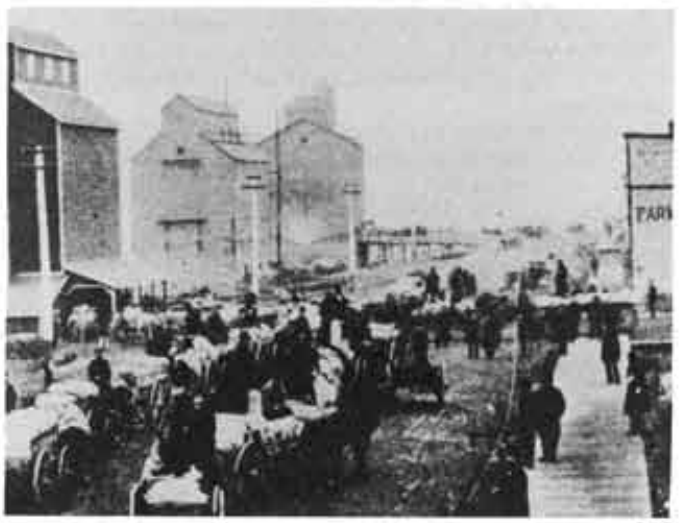

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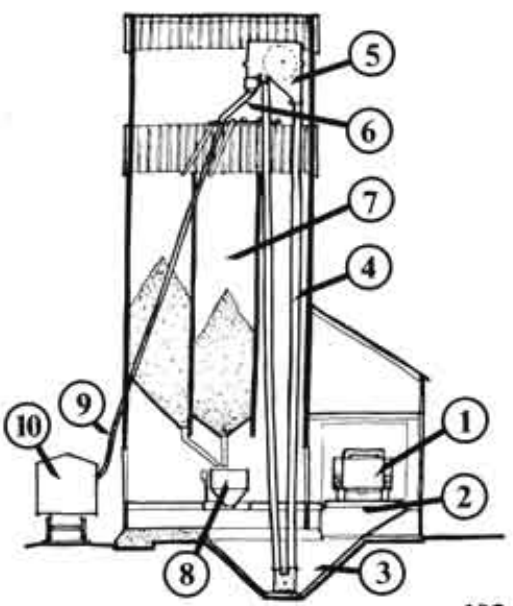

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101. Grain Elevator, Argue, ca. 1900. The familiar simple elevator shape diguises the complex interior workings.

102. This 1887 view of Pacific Avenue in Brandon shows the lines of wagons delivering grain to several elevators.

103. The illustration at the left shows the internal workings of an elevator. When receiving grain at an elevator, the loaded grain truck enters a driveway (1) and the entire truck is weighed on a platform scale (2), and then tilted so the grain empties through a grate in the driveway floor and into a boot tank (3). The grain is then lifted to the top of the elevator by the leg (4), a vertical conveyor belt with cups attached. At the head (5) the grain passes through a distributor (6) that deposits the grain into a selected grain bin (7). To ship grain, the contents of a selected grain bin flows into a hopper scale (8) where it is weighed, dumped into the boot (3) and lifted by the leg to the distributor (6). The grain flows down the direct spout (9) and into the waiting rail car (10).

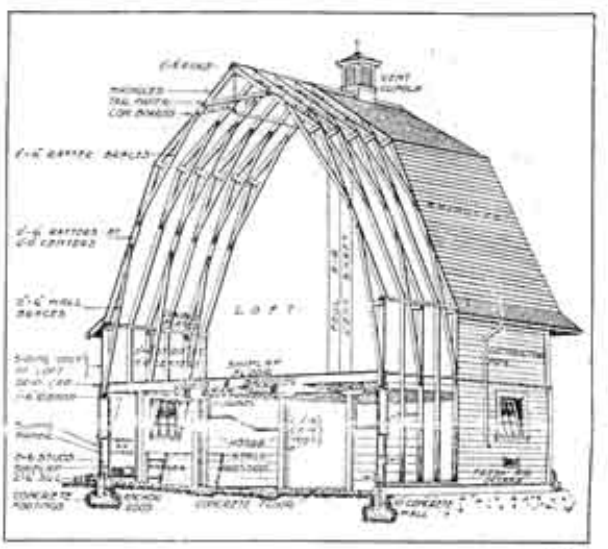
PATTERN BOOK BARNS (1885-1930)

HISTORY

By the turn of the century the introduction of new farm machinery, innovative construction techniques and scientific planning greatly altered the appearance of barns. The hay sling (a net-like device on a track mechanism) and the grain auger (a tube in which grain was moved along a rotating turbine), provided an easier, more economical way to move hay and feed around in the barn; these and other innovations permitted new planning options. The introduction of tractors around 1900 led to the decline of the horse as the principal source of farm power, and contributed to the development of barns that were devoted solely to cattle production. Mail-order and lumber companies offered a variety of barn designs and kits which included all materials.

CHARACTERISTICS

- two methods of organizing the functions in a barn were popular: the most common was the central alley plan, in which cattle were housed in two long rows flanking a central alley; a more innovative design, based on an octagon, was intended to minimize labour by arranging livestock and loft contents in an efficient radiating plan
- most barns of this period were of lightweight **wood frame** construction
- engineered **truss rafters** were used to create huge unobstructed loft spaces
- new roof shapes -- the **gambrel** and the **vault** -- created even greater loft capacity



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104. This 1917 Eaton's Catalogue advertisement clearly shows the rafter design and huge loft capacity that were hallmarks of the new barn designs.

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105. Former Symynyzyn Barn, near Jaroslaw, ca. 1920. This classic form was used for both small and large barns.

106. Former Treichel Barn, near Darlingford, ca. 1930. This vault-roofed barn, covered with metal siding, shows the large loft doors through which a hay sling would be operated.

107. Former Logan Barn, near Bethany, 1902. Octagonally-planned barns were popular for a period before World War I. Few exist today.

SCHOOLS (1885-1940)

HISTORY

One and two-room schools were built throughout Manitoba between 1880 and 1940. Pioneer classes were held in churches or private homes. As the need for better facilities arose, specially designed buildings were erected. By the 1890s provincial standards were applied to the construction of school buildings and, by the turn of the century, carefully crafted buildings designed by architects were widely available to local school districts. Schools were built approximately six miles apart so that students would not have excessive distances to travel. By the time school consolidation began in the 1950s, there had been almost 2,500 school buildings constructed in the province.

CHARACTERISTICS

- almost all one and two-room schools are built on a rectangular plan with a **gable** or **hip** roof
- a **porch** is often located at the front or the side of the building
- most schools have a distinctive window wall, in which all the windows of the building are concentrated; this feature was intended to reduce glare and shadows in the classroom
- almost all remaining buildings are of **wood frame** construction with horizontal wood siding; a few are of brick veneer or stone construction
- some buildings have elements such as **dormers** and bell **towers**, but these are usually of modest design
- details are uncommon; instead, contrasting colours for the building and window and door trim, **brackets**, and minor decorative work on chimneys provide interest

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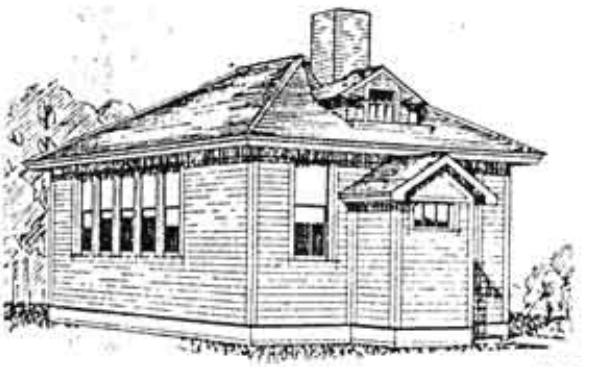

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108. Former Gourlay School, near Brandon, 1887. This early school features twinned windows on the south side of the building.

109. Former Tamarisk School, near Grandview, 1909. In 1903 Provincial Architect Samuel Hooper prepared three designs for one-room schools. This design was the most popular of the three.

110. Eaton's Catalogue, *House and Building Supplies*, 1917-1918. This and other catalogues offered inexpensive designs for one-room schools.

111. Former South Bay School, near Winnipegosis, ca. 1929. During the 1920s this kind of design, in which windows took up almost the whole wall, became very popular.

PATTERN BOOK HOUSES (1885-1940)

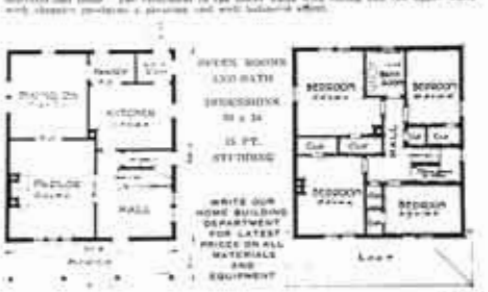
HISTORY

The rush to settle the West created a vast market for pattern book buildings. Pattern books, produced by mail-order and lumber companies, offered the public a wealth of well-crafted and economical house designs. These designs might be produced simply as plans and sold for as little as $6, or promoted as **prefabricated** building packages, right down to the nails. Building developers relied on many of the ideas promoted in pattern books to create their own versions of those designs. Pattern book designs were also sold for barns and outbuildings. By the turn of the century school buildings were the object of standardized pattern book designs. Even church organizations used pattern book designs for some of their buildings.

CHARACTERISTICS

- the simplest examples were planned on a rectangle and featured a **shed** or **gabled** roof
- a great variety of bungalow designs were popularized by pattern books
- the most popular of larger homes was known as the four-square, a building of commodious proportions; usually two **storeys** on a raised basement; low **pyramidal roof** with at least one front **dormer**
- other small and large designs often offered a great variety of floor plans and roof designs, including minor references to other architectural styles
- standardized building components and details

EASTBOURNE



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112. Eaton's 1919 Catalogue offered a four-square house called the "Eastbourne". A perusal of that issue of the catalogue would produce a dozen more examples of slightly different four-square houses.

113. Former T. Lemming House, Birch River, ca. 1915. The "Earlsfield", offered in Eaton's *Plan Book of Ideal Homes* beginning in 1912, was used for this house.

114. Former O. Olafson House, Riverton, ca. 1920. The Eaton's Catalogue "Eadgley" design was used in the construction of this house.

GLOSSARY OF ARCHITECTURAL TERMS

American Colonial Revival
a period revival based upon broad interpretations of New England Colonial, Beaux-Arts Classicism, Georgian or Southern Colonial styles; Dutch and Spanish Colonial elements were also popular

arch
a curved structure spanning across the top of an opening in a vertical surface (such as a wall) (Fig. 1)

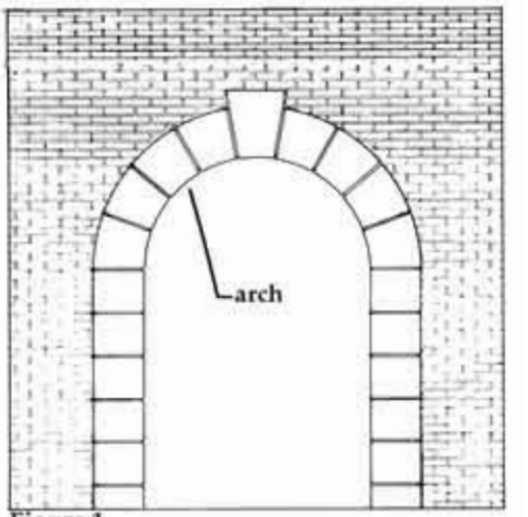


Figure 1

architrave
the lowest member of an entablature (Fig. 9)

architecture
the art and science of designing and building structures

Art Nouveau
a design movement shunning imitation of past styles; popular primarily in the 1890s; characterized by stylized undulating natural forms such as waves, flower stems, leaves and flowing hair

Arts and Crafts
a design movement in architecture led by the British designer, William Morris (1834-1896); characterized by stylized, two-dimensional forms, naturally finished materials and hand-crafted production; in the first two decades of the 20th century The Craftsman magazine was an influential exponent of these design principles in the United States; it is also referred to as the Craftsman movement

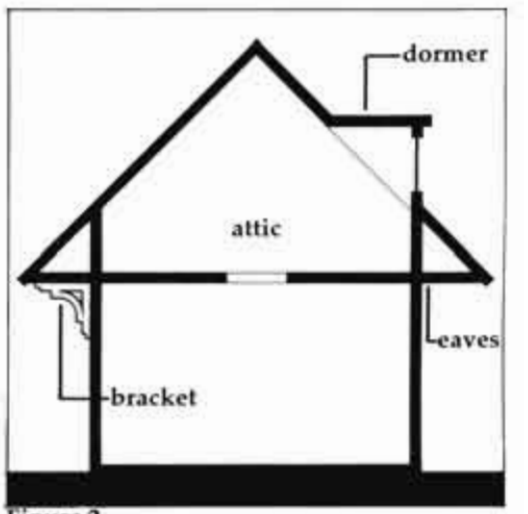


Figure 2

ashlar
hewn stone blocks with straight-cut edges

asymmetrical/asymmetry
a composition that is off-balance with respect to a point of reference, such as an imaginary centre-line, as it is drawn through the plan of a façade

attic
the space beneath the sloping pitch of a roof and above the uppermost full storey of a building (Fig. 2)

balcony
a structural platform extending from the wall of a building and enclosed with a balustrade; supported from below or cantilevered from a supporting wall (Fig. 3).

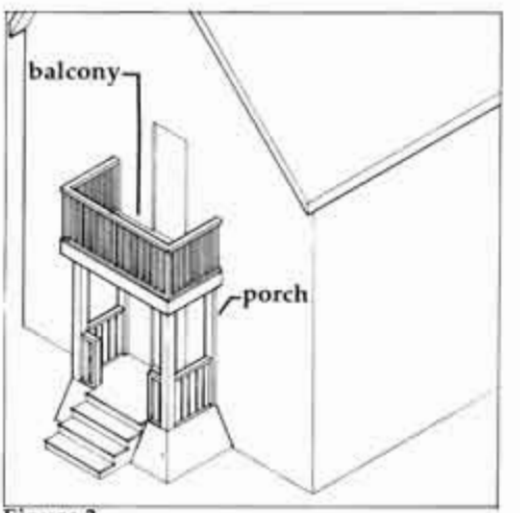


Figure 3

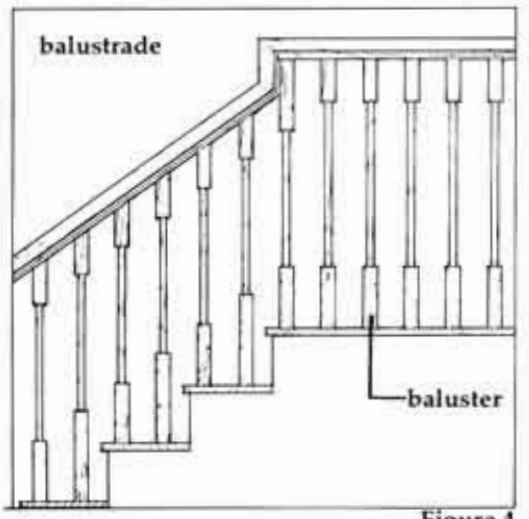
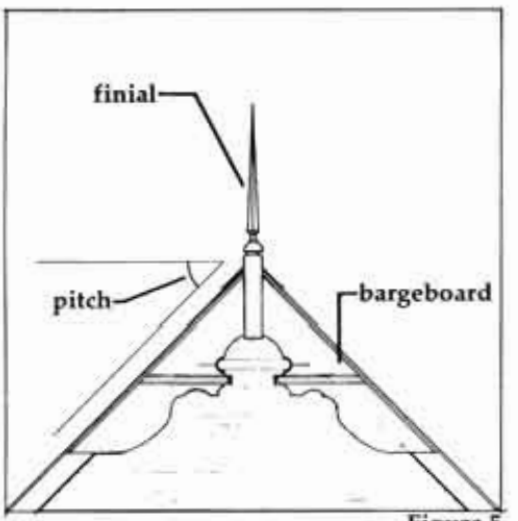


Figure 4



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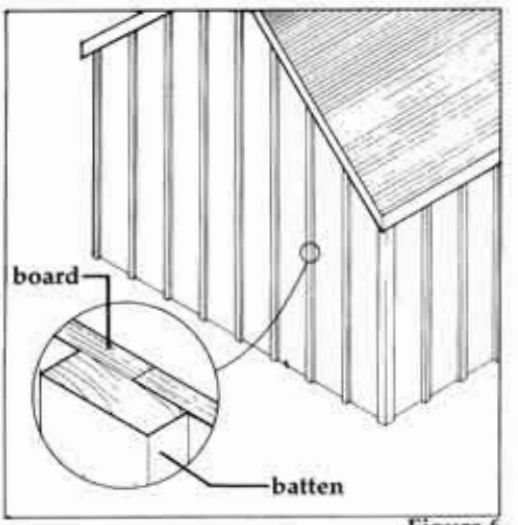


Figure 6

baluster/balustrade
balusters are upright posts that support a handrail/a balustrade is a series of balusters under a handrail (as in a porch or stair railing) (Fig. 4)

bargeboard
a board, often decorative, covering the projecting edge of a gable roof (Fig. 5)

Baroque
a style that developed in 17th century Italy from the late Renaissance style; characterized by the use of interacting oval spaces, curved forms, exuberant decoration, sculpture and colour

battered
a vertical element such as a wall or a column that slopes in from the base; the wall or column appears to flare outwards at its base

bay
a regularly repeated visual division of a façade, usually related to the building's structural system; division often indicated by pilasters, columns or piers on the façade (Fig. 21)

bay window
a roofed window unit that projects from an exterior wall; projection could be angular or curved (Fig. 14)

beam
a horizontal structural member that spans an opening (Fig. 24)

belt course
a slender, horizontal band that projects from an exterior wall often at window sill or interior floor levels (Fig. 21)

board and batten
wide vertical wood sheathing (boards) with narrow vertical wood strips (battens) covering the joints between the boards (Fig. 6)

bracket
an angular support for a horizontal element that projects from a wall (Fig. 2)

buttress
a vertical structural member resembling a massive post built against an exterior wall; designed to absorb outward-pushing (lateral) forces of a roof (Fig. 25)

cantilever
the unsupported end of a beam that overhangs a wall, column post or pier (Fig. 24)

capital
the decorative feature at the top of a column or pilaster (Fig. 9)

casement window
a window type where the sash is hinged along its vertical edge and swings to the side like a door (Fig. 14)

chevron
a V-shaped decoration typically used in a continuous band as a moulding (Fig. 7)

classical
the architecture of ancient Greece and Rome, and subsequent styles derived from these; characterized by the use of the five orders of classical columns consisting of the Doric, Ionic and Corinthian orders of Hellenic Greece and the Tuscan and Composite orders of Imperial Rome (Figs. 8, 9 and 10)

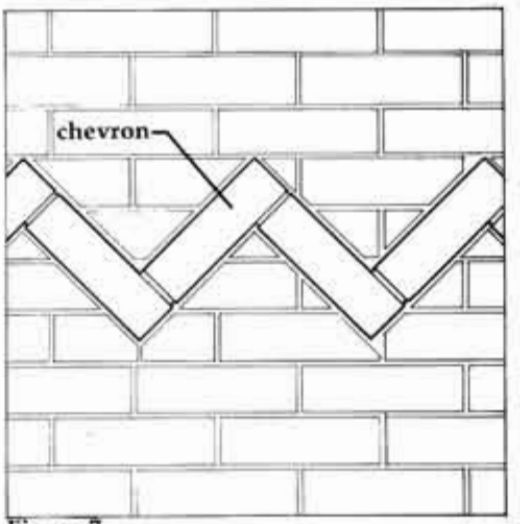


Figure 7

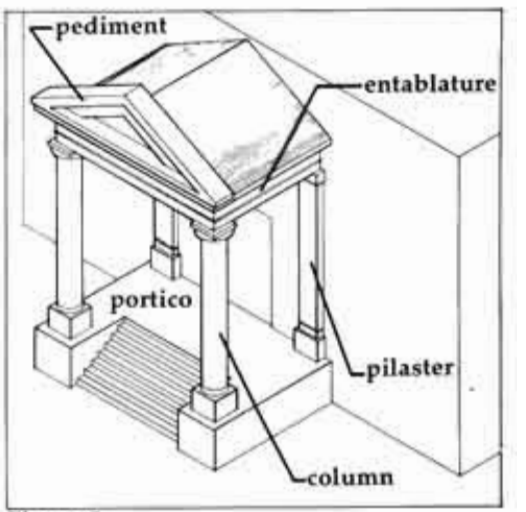
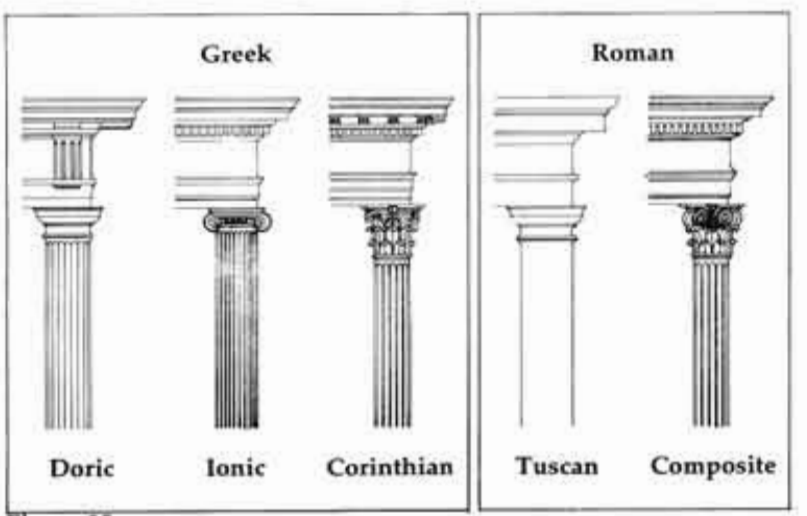


Figure 8



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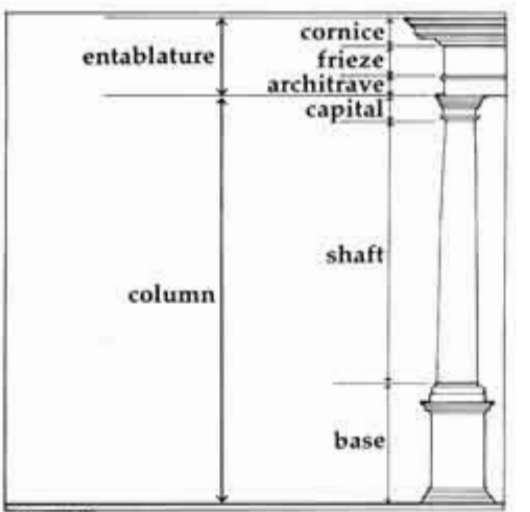

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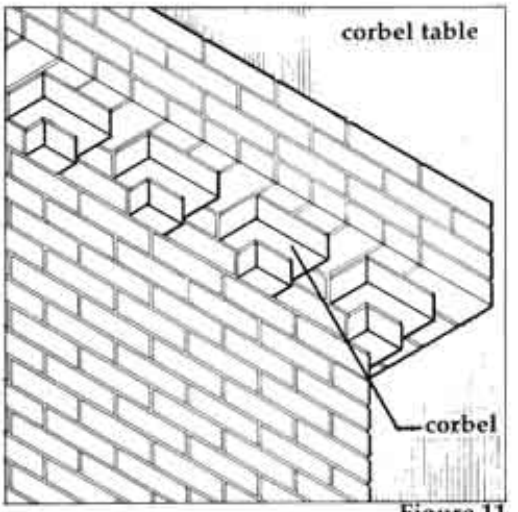

Figure 11

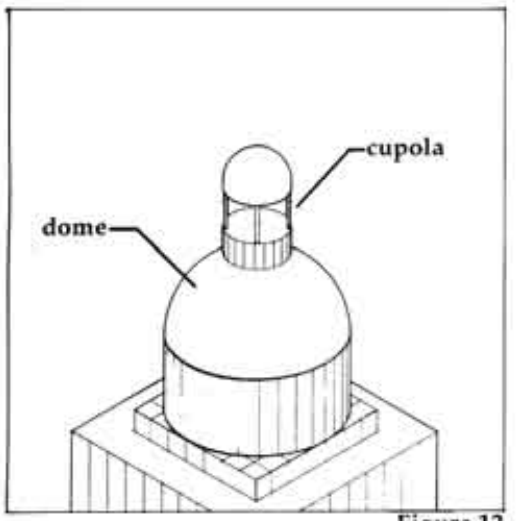

Figure 12

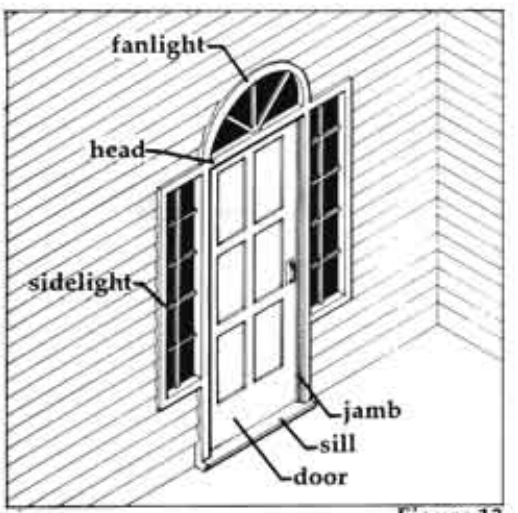

Figure 13

column
an upright post, usually a tapered cylinder, used for support or decoration; in classical architecture a column consists of a base, shaft and capital (Figs. 8, 9 and 10)

corbel
a masonry unit or series of masonry units that progressively step out from a supporting wall or column; creates a shelf or bracket to support overhanging masonry walls or corbel tables, the bases of arches, ornamental elements, etc. (Fig. 11)

corbel table
a projecting line of masonry or belt courses supported by corbels (Fig. 11)

cornice
a horizontal, projecting decorative moulding along the top of a wall or building, or the top portion of an entablature (Fig. 9)

crenellation
a series of square indentations in a parapet giving a castle-like appearance (Fig. 33)

cupola
a small domed structure on top of a roof or larger dome (Fig. 12)

curtain wall
a non-loadbearing, prefabricated exterior cladding system usually consisting of steel or masonry spandrel panels and glazing (window) panels attached to a structural frame of steel or concrete (Fig. 31)

dome
a roof structure in the shape of a portion of a sphere (Fig. 12)

door
barrier in a wall opening that swings open to a space beyond the opening (Fig. 13)

dormer
a roofed projection from a sloping roof often with a window (Fig. 2)

double-hung window
a window type with two sashes arranged vertically that opens by sliding the upper sash down or the lower sash up (Fig. 14)

dovetail join
a joint in cabinetry and square log construction, consisting of interlocking 'V'-shaped cuts (Fig. 15)

eaves
the part of a sloping roof that overhangs a wall (Fig. 2)

Elizabethan Revival
the post-1900 revival of an earlier English style of architecture named after Elizabeth I (1533-1603), and typified by large, mullioned, rectangular windows, bay windows and half-timbering

elevation
the exterior face of a building (includes front, side, and back walls)

entablature
the upper horizontal part of a Classical order, consisting of the cornice, frieze and architrave; similar to a beam (Figs. 8 and 9)

façade
the exterior face or presentable front of a building (Fig. 22)

fanlight
a semi-circular window over a door with radiating bars (or muntins) resembling a fan (Fig. 13)

finial
an ornament at the top of a roof gable, spire or other architectural feature (Fig. 5)

frieze
the central band in a classical entablature above the architrave and below the cornice; or often a decorative band running under the cornice of an interior or exterior wall (Fig. 9)

gable
the triangular upper portion of a wall formed by the slopes of a pitched roof

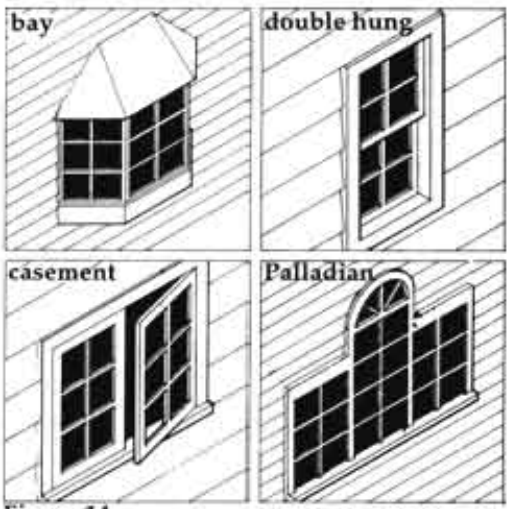

Figure 14

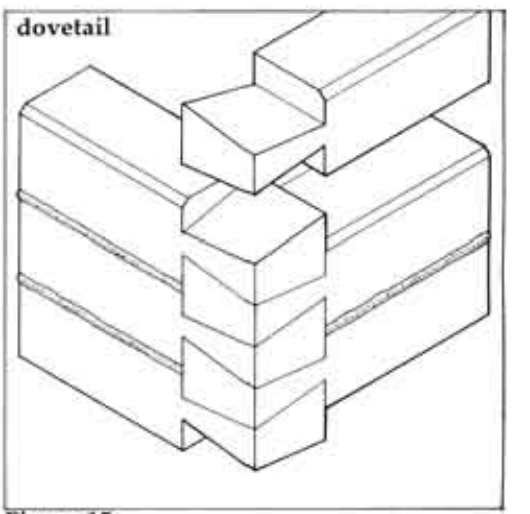

Figure 15

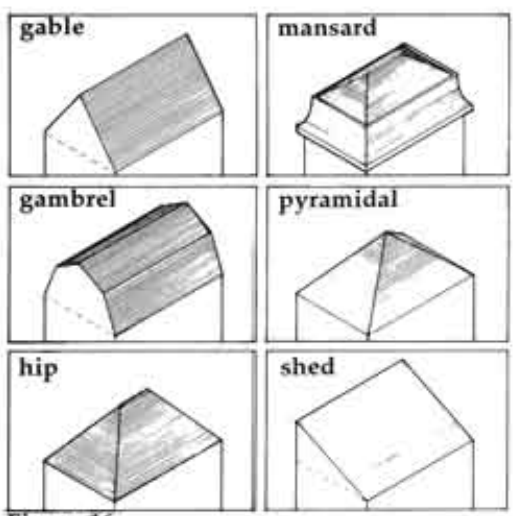

Figure 16