

A roof does more than keep out rain

By Margaret Keys
Special writer

An ingenious way to reduce house taxes was popularized in the 16th century by Francois Mansart, a Paris architect. Since taxes were based on the number of stories in a house, Mansart created a roomy roof, pierced by dormers which gave him the space of an extra story in the house, but without the added taxation.

The Mansard roof became very popular, not only during this time but during the Victorian era, when architects used many features of the past in the elaborate house designs they devised.

The Mansard roof is, of course, a four-sided roof with a shallow, four-way pitch at the top and then a break to a steep pitch all around broken by elaborate dormer windows.

A handsome example of Mansard is the old Masonic Temple in Birmingham, now a business establishment at Woodward and Brown. This is an excellent example of Victorian use of a Man-

sard roof with its dormers, a turret and bay windows.

ANOTHER POPULAR roof style takes its name from the joint or gambrel (an old North French word from which our word game is derived) in the hind leg of a horse. The similarity of the bend in this leg joint to the angled slant of an early-American roof style gave it the name "gambrel."

This type of roof has a bend in it made by a slightly pitched top gable that breaks into a sharper pitch. This roof is characteristic of many barns found in the Midwest.

The roof gives enough pitch to shed snow, but creates more space inside at the top for storage of hay or grain. This gambrel roof line is what distinguishes a Cape Ann colonial from a Cape Cod which uses a gable roof. The Dutch Colonial style of house also is characterized by a gambrel roof, usually with dormers and with an outward flare at the bottom of the roof line.

A descriptively named roof type is the "catalide" roof of the South, or, as it is called in the North, the "saltbox." This type of house is identified by a second-story gable roof that is longer in the back and extends to the first floor or lower at the rear.

Still another interesting roof type is the "hip" roof, which slants down on all four sides, eliminating any gable ends. This gives a neat, rather formal effect and is used on elegant symmetrical Regency or early Georgian houses with their four-square, balanced outlines.

IN NEW ENGLAND the Georgian houses often flattened the hip roof at the top and decorated it with a balustrade or "widow's walk" where, presumably, the lonely wife could watch for her seafaring husband's return. Or these might even be a "belvedere" atop the roof, a small, glass-enclosed area that could command a distant view.

A simple type of roof is the "shed" roof, a straight slant from ridge to eave. Today's architects enjoy using the shed roof in various combinations

House lore

to lend clean lines to the simple, functional homes they design.

With increasing interest in energy conservation and the erection of solar homes, roofs are again undergoing change to accommodate the placement of solar panels.

The roof is the symbol of protection, of shelter, of the security that we like to feel within our homes, but is more than a "roof over your head." A roof design lends interest to the silhouette of a house as well as adapting itself to the needs and availability of materials of an area.

The thatched roof of an English cottage, the animal skin cover or an early Indian tepee, the tile roofs of Greece; the flat, reflective stucco roofs of Arizona or the steeply pitched, snow-shedding roofs of Minnesota — each gives character and comfort to the house it serves.

spots and it was a fitting close to the '82 season. Every good chamber music series should end with a bang of sorts. Thank heavens it wasn't of the Tchaikovsky variety.

Along the more intellectual lines was the first work of the program, Joseph Haydn's Quartet in B-flat, Opus 64, No. 3. One of his enormous output of string quartets, this isn't performed very often. Perhaps he reasons that it's difficult to play more important, this Haydn Quartet is rather like an academic exercise, something, one suspects, the players enjoy more than the audience.

Quartet brings season to a stirring close

By Patricia Beach Smith
Special writer

Depending upon the listener's mood, the final concert of the American Artists Series could have been taken as either highly intellectual or highly emotional. Either way, it couldn't have been construed as anything other than a wonderful way to end a season.

From this reviewer's point of view (not necessarily an intellectual one), the Prokofiev Quartet No. 2 in F Major, Opus 95, was brilliantly performed by the American String Quartet.

These relatively young artists seemed very much at home with Prokofiev's difficult and effective work. They were completely up to the work's adventuresome, lively and interesting content.

Cellist David Geber was evidently ready for the demands on his artistry. This work calls for very percussive cello playing in some parts, as in the first and third movements, but very lyrical playing in the second, but very lyrical

Other than that slightly virtuosic deviation, the American String Quartet has its strength clearly lodged in its ability to play as an ensemble — in this case, the sum is as good as the parts of the whole. And those parts are remarkable — violinists Mitchell Stern and Laurie Carney; violist Daniel Avshalomov and cellist David Geber.

The trading of the theme between voices was very effectively handled throughout the concert — and that's what chamber music, played well, is all about.

The second most intriguing work was the last on the program, Brahms' Quintet in F minor, Opus 34. It is an enormous piece, full of physicality, not so often associated with this composer. The second movement gave Joann Freeman a chance to exhibit some of her more appealing musical attributes.

With its rich semi-Lisztian passages, she was able to set the tone for this elegant movement — one with great "resolve." (The last few phrases keep the audience hanging — waiting to see if the final chord will resolve to the

review

original key. Very clever.)

The third movement was extremely vigorous and excellently played. The noble bearing of this movement's music would make it a natural for a procession of men and ladies. The fourth movement is a marvelous recap of some of the other movements' high

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