

# A Guide to the Architecture of Vermillion

SOUTH DAKOTA



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*'Home ... we live in its grace.'*  
Mark Twain

This manual is designed for those curious about the formal qualities of our built environment by providing a concise language of architectural style. However buildings rarely obey the precise 'laws' of style and instead adopt and display the diverse and exciting blend of building traditions, local craftsmanship, ethnic influence, geography and personal desire.

The layout of this guide is chronological in regards to the brief yet significant history of architecture in the United States, with special attention to the buildings of Vermillion. Oftentimes cultural movements and trends are reactions to predecessors, so I have been careful to add references to those styles of architecture which are too old to find in authentic form, but will appear in Vermillion as either a revival or part of the Postmodernist Movement. However, this guide is meant to be an introduction and is not comprehensive...there are omissions.

My intent in writing this booklet was to share my personal passion for interpreting the rich and varied stories that architecture has to tell. Buildings are narratives of our past and if we listen carefully they can inform us of all those things our ancestors cherished. Additionally, a building can express through its visual form ideas, ideals, character, aspirations and dreams. Understanding the complex language of architecture is the first step to the enjoyment of their profound and engaging stories, as well as their unique personality.



## Eighteenth-Century Architectural Styles in the United States



♦**Gable:**  
triangular upper portion of a wall at the end of a pitched roof. Normally has straight sides, but there are variants.

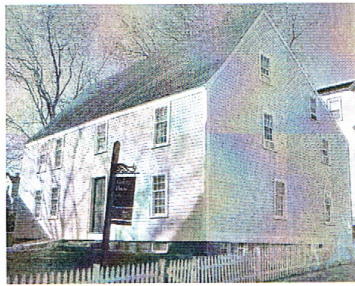
♦**Shutter:** a hinged cover or screen for a window, usually fitted with louvers.

♦**Clapboard:** long narrow board with one edge thicker than the other, overlapped horizontally to cover the outer walls of frame structures.



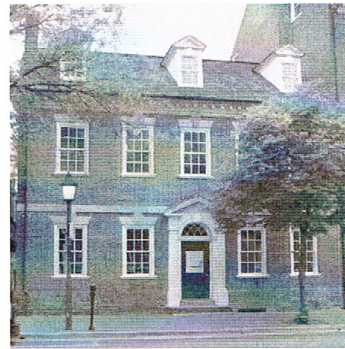
### Georgian

Modeled after the more elaborate homes of England, the Georgian style dominated the British colonies in the 1700s. Most surviving Georgians have side-gabled♦ roofs, are two to three stories high, and are constructed in brick. Georgian homes almost always feature an orderly row of five windows across the second story.



### Saltbox

The sharply sloping gable roof that resembled the boxes used for storing salt was how the style was named. The step roofline often plunges from two and one-half stories in front to a single story in the rear. These square or rectangular homes typically have a large central chimney and large, double-hung windows♦ with shutters♦. Exterior walls are made of clapboard♦ or shingles.



### Federal

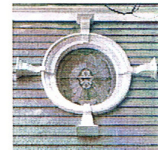
Federal-style homes are often called Adamesque or Adam Style after the English brothers who popularized them. Federal-style architecture appears in the late 1700s throughout the Colonies and coincided with an interest in classical Greek and Roman culture. Features include swags and garlands♦, elliptical windows♦, and other decorative details applied to rectangular Georgian houses. The style that emerged resembles Georgian, but is more delicate and more formal. Many Federal-style homes have a Palladian window♦ on the second story above the front door. The front door usually has sidelights and a semicircular fanlight as pictured below.



♦Swags and Garland



Six over Six Window



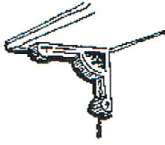
♦**Elliptical Window:** also known as an Adam window.



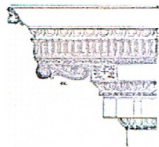
♦**Palladian Window:** a window with three opening, the central one arched and wider than the others. Also known as a Venetian window.



## Nineteenth-Century Architectural Styles in Vermillion



**Bracket:** small supporting piece often formed of scrolls and produced to carry a weight.



♦**Bracketed Cornice:** projecting ornamental molding along the top of a building, supported by a series of brackets, sometimes in pairs.

♦**Belvedere:** A roofed structure, especially a small pavilion or tower on top of a building.



### Italianate

Andrew Jackson Downing, a prominent landscape designer from New York, published popular house-pattern books that included elaborate Italianate designs for the wealthy, as well as modest workers' cottages and farmhouses. Italianate homes, which appeared in Midwest between 1850 and 1880, can be quite ornate despite their solid square shape. Features include symmetrical bay windows in front, wide eaves with heavily bracketed cornices♦, tall, narrow, windows, steep pitch roofs and often times topped by a cupola or belvedere♦. Later Italianate structures would incorporate elements of Second Empire style, such as mansard roofs and decorative window hoods. A fine example of the style is located at 15 Austin Street as pictured above.



### Gothic Revival

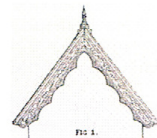
Builders across the country helped popularize the style, thanks to architectural pattern books such as Alexander Jackson Davis' influential *Rural Residences* published in 1837. The invention of the scroll saw and mass-produced wood moldings allowed a few of these structures to mimic the florid fenestration♦ of the medieval High Gothic. These structures adapted Gothic elements such as pointed arches♦, steep gables, and towers to traditional American light-frame construction. But in most cases, Carpenter Gothic buildings were relatively unadorned, retaining only the basic elements of pointed-arch windows and steep gables decorated with elaborated bargeboards♦. The style fell out of fashion for residences after the Civil War but will retain its popularity for sacred architecture throughout the century, such as the former church at Washington and Cedar.



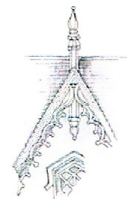
♦**Fenestration:** arrangement of windows in a building.



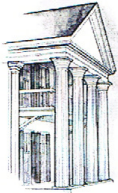
♦**Gothic arch:** sharp-pointed arch formed of two arc segments.



♦**Bargeboard:** A board, often ornately carved or pierced, fixed to the projecting edge of a gable roof. Also known as a vergeboard.







♦**Greek Temple**  
**Front:** a portico composed of a colonnade topped by a pediment.

♦**Sidelights:**  
framed area of small fixed panes of glass set vertically on each side of a door.



♦The **cornice** lies above the **frieze**, which rests on the **architrave**, all supported by columns, which composes the **entablature**.



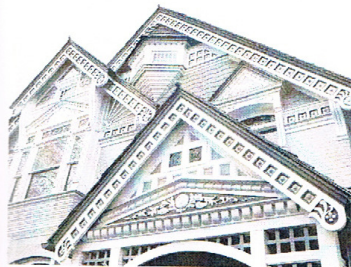
## Greek Revival

During the first half of the 19th century, builders modified the ancient Greek style into a new expression linked to the American democratic movement. The Greek Revival style was used in a wide range of buildings, from civic monuments to rural farmhouses. Greek Revival homes typically had impressive entrances with multi-paned transoms, sidelights♦, paired columns and pilaster trim. Fancier homes often had a triangular pediment supported by a columned portico♦, similar to a Greek temple. Windows were often floor-length, with six-over-six or nine-over-nine panes with classic moldings. Ornamentation in Greek Revival homes was bold, including architrave, frieze and cornice♦. Vermillion and other small communities often lack domestic architecture of this style.



## Queen Anne

Romantic eclecticism is the keynote of the Queen Anne; the style is varied and decoratively rich. Steep cross-gabled roofs, towers, and vertical windows are all typical of a Queen Anne home. Inventive, multistory floor plans often include projecting wings, several porches and balconies, and multiple chimneys with decorative chimney pots♦. Wooden gingerbread trim and fish-scale shingles♦ frequently grace their gables and porches. The homes were generally built with an asymmetrical arrangement of building parts. The windows were a mixture of sizes and shapes. These homes were often built with a circular turret♦ usually offset with a candle-snuffer peaked roof in a prominent corner of the building. More elaborate expressions of Queen Anne will include a multitude of decorative trims, oriel windows and a mix of building materials. There is a lovely restrained Queen Anne at 122 Yale Street.



♦**Fish-scale shingles**

♦**Turret:** a very small and slender tower.



♦**Oriel Window:** a form of bay window which project from the main wall of the building but does not reach to the ground.



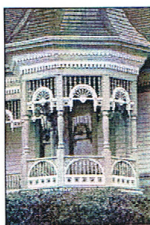
♦**Chimney Pots**





♦Square or Box Bay Window

♦Chalet: a wooden dwelling with a sloping roof and widely overhanging eaves, common in Switzerland and other Alpine regions.

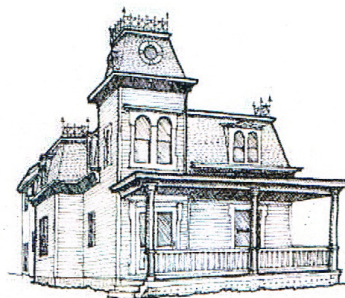


♦Spindle: a wooden cylindrical shaft decorated by hand or by using a lathe.



### Eastlake / Stick

This style was named for Charles Eastlake, an Englishman whose *Hints on Household Taste in Furniture, Upholstery, and Other Details* (1868) was highly influential in American design. Eastlake always emphasized 'simple, elegant motifs' rather than the florid decorative excesses of high Victorian styles. However, Eastlake ornamentation was often applied to houses of other styles, such as Queen Anne, Second Empire and Late Victorian Italianate. Eastlake detailing consisting of assorted knobs, spindles♦, and circular motifs often seen on gable trim. Porches and verandas feature rows of spindles, posts, and brackets. The style is also called Stick because of the linear qualities to the ornamentation. Stick Style structures often have square bay windows♦ and geometric-looking decorations and may resemble an Alpine chalet♦. This picturesque style appears in the homes at 15 Dartmouth Street and 200 Yale Street.



### Second Empire

Deriving its name from the French Second Empire, this style is set apart by the use of the mansard roof, a prominent characteristic of French architecture. The mansard roof♦, named after the 17th-century French architect who first popularized it, was a way to diminish the apparent height or mass of a building and add a third story. Second Empire homes feature windows with decorative hoods♦, molded cornices, and decorative brackets under the eaves. Many will have a rectangular tower at the front and center of the structure. This style reached its peak in the years following the Civil War and becomes symbolic of the heroic materialism of America's nouveau riche. Only modest cottage versions of the style are evident in Vermillion, such as 317 and 327 Prospect Street.



♦Decorative Window Hood

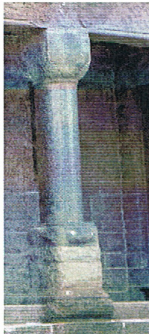


♦Mansard roof: a roof with a double slope, the lower being longer and steeper than the other. The mansard roof can be straight, convex, concave and even S-shaped.





♦**Rustication:** masonry which is squared-off and left with a more or less rough surface



♦**Colonnette:** A small, relatively thin column, often used for decoration or to support an arcade.

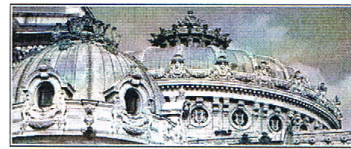


**Roman Arch:** both the medieval style and modern revival of the Romanesque is based upon ancient prototypes such as the triumphal arch.



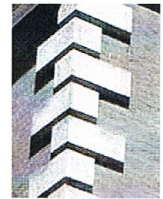
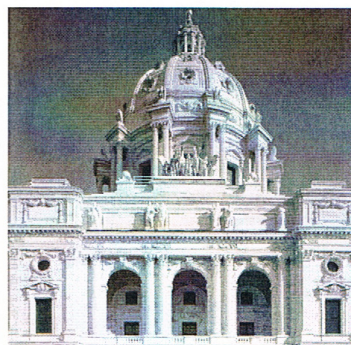
### Richardsonian Romanesque

This heavy architecture has roots in the 11th-century stone churches of southern Europe. By the late 19th century, this formidable style had become uniquely American at the hands of Boston architect Henry Hobson Richardson. His modern interpretation of the early Romanesque forms was so innovative that the style soon became inextricably linked with his name. Deeply recessed, arched porches, windows and doors were signature features, as were the short, squat colonnettes♦ supporting rounded Romanesque arches. The wall surfaces contains richly varied rustication♦, boldly blank stretches of wall contrasting with bands of windows, and cylindrical towers with conical caps. The church and vicarage at 101 East Main Street are wonderful expressions of this style.



### Beaux Arts Classicism

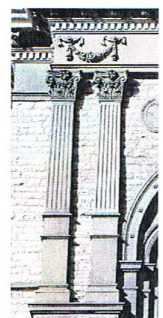
A very rich, lavish and heavily ornamented classical style taught at L'Ecole des Beaux Arts in Paris and most elegantly expressed in L'Opera by Charles Garnier. The style was popularized during the 1893 Columbian Exposition in Chicago and more than any other style the Beaux Arts Classicism expressed the taste and values of America's industrial barons at the turn of the century through its profusion of lavish decoration. Other elements include a symmetrical façade, flat, low-pitched or mansard roof, and wall surfaces with decorative garlands, floral patterns or cartouches♦ dripping with sculptural ornament. Their facades were encrusted with quoins♦, pilasters♦ and columns often times paired with capitols in the Ionic and Corinthian orders. From state capitals to country courthouses, the style was especially popular for civic architecture in the Midwest, where structures incorporated its rich and exuberant forms with native materials.



♦**Quoin:** cornerstone of brick or stone wall.



♦**Cartouche:** A structure or figure, often in the shape of an oval shield or oblong scroll, used as an architectural or graphic ornament or to bear a design or inscription.

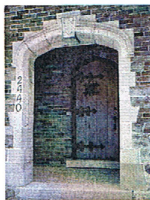


♦**Pilaster:** a slightly-projecting column built into or applied to the face of a wall.





♦ **Casement window:** window that is hinged and opens and closes like a book, by swinging either in or out.



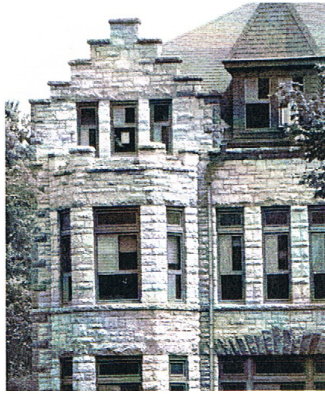
♦ **Tudor Arch**



♦ **Decorative brickwork**

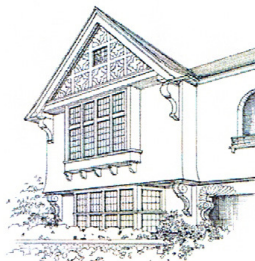


♦ **Stepped Gable:** a stair-step type of design at the top of the triangular gable-end of a building.



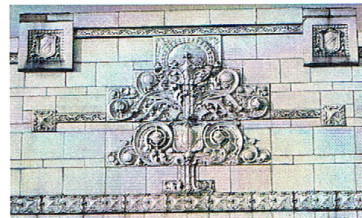
### Jacobethan

This is the common name for English Renaissance Revival architecture, which enjoyed limited popularity from the 1800s to about 1920. It was a blend of Jacobean and Elizabethan architecture, from which its name is derived. Main characteristics are front-facing gables that rise above the roofline, elaborate brickwork♦ or stonework, and quoins at the corners of the building. Occasionally, these buildings will exhibit turrets or towers, stone straight-line gables or stepped gables♦, tall decorative chimneys, and rectangular window frames, usually containing small, leaded panes of glass set in casement sashes♦. The cusped Tudor arch♦ and lighter stone trims around windows and doors can also be found. East Hall on the University of South Dakota campus exhibits some characteristics of Jacobethan architecture.



### Sullivan

Sullivan is works that resemble the architectural style and decorative designs of Louis H. Sullivan (1856–1924), an important figure in the development of modern functional architecture. He is known for his famous statement that “Form ever follows function,” and is especially noted for his tripartite scheme♦ for the design of tall buildings. This term is also applied to his continuous foliated motifs, which are somewhat Art Nouveau♦ in character. The style is characterized by intricately patterned, wide decorative cornice with porthole windows, terra cotta♦ or plaster panels with sculptural ornamentation and a flat roof with deep projecting eaves. Since the style originates in Chicago during its reconstruction after the fire, most buildings are substantial in size and civic or commercial in nature. Other decorative elements include large round or Syrian arch♦ at entry and curvilinear and entwined decorative patterns influenced by Celtic culture. The north façade of Slagle Hall on the USD campus displays Sullivan style qualities.



♦ **Tripartite scheme:** a type of design for a multistory commercial building which divided the façade into three distinct forms echoing the design of a classical column with a base, cap and shaft.



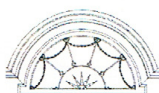
♦ **Art Nouveau:** late 19<sup>th</sup> century French school of art and architecture characterized by stylized natural forms and sinuous outlines of such objects as leaves and vines and flowers.

♦ **Terra Cotta:** hard semi-fired waterproof ceramic clay used in pottery and building construction.

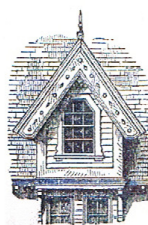


♦ **Syrian Arch:** a rounded arch which springs from the ground.





♦**Fanlight:** a window, semicircular or semi-elliptical in shape, with glazing bars or tracery sets radiating out like an open fan



♦**Dormer:** a window which projects vertically from a sloping roof.



♦**Dentil Molding:** series of closely spaced, rectangular blocks that form a molding



♦**Broken Pediment:** a pediment in which the raking cornice is left open at the apex.



## Colonial Revival

Colonial Revival style houses are based on the designs of houses that were popular from early colonization until the American Revolution. Interest in this style was renewed during the Centennial of 1876 and has remained popular in various forms, including adding Colonial details to an older home. One common example is the two-story end-gable home – or the earlier Georgian prototype embellished with dormers♦, centered entrances, dentil molding♦, and fan lights♦. Features that make them distinguishable from colonial period houses are elaborate front doors, often with broken pediments♦ and overhead fanlights♦ and sidelights. Window openings, while symmetrically located on either side of the front entrance, were usually hung in adjacent pairs or in triple combinations rather than as single windows. The sorority at Plum and Clark Streets is a restrained example of the Colonial Revival.



## Twentieth-Century Architectural Styles in Vermillion



### Dutch Colonial

The Dutch Colonial Revival is not a style unique in itself. It's a subtype of the Colonial Revival style that was very popular during the first half of the 1900s. Dutch Colonial Revival houses are typically a tall one-and-one-half story building with a large gambrel♦ roof containing the second floor and attic. The lower roof slopes at both front and rear are broken by large full-width shed dormers♦ on the second story level; the dormers usually dominate the roof, and the gambrel form is sometimes evident only on the end walls. This appears to be a quite popular style in Vermillion with excellent examples at 221 East Main Street and 308 Yale Street.



♦**Gambrel roof:** a two-sided roof with a double slope on each side, the lower slope having the steeper.

♦**Shed Dormer:** used in gable-roofed homes, a shed dormer has a single-planed roof, pitched at a shallower angle than the main roof.



♦**Dutch Door:** a door divided horizontally in such a fashion that the bottom half may remain shut while the top half opens.





♦**Morris Chair:** designed by **Gustav Stickley** and named after the founder of the English Arts and Crafts Movement, **William Morris**.

♦**Stucco:** slow-setting plaster used externally as a protective coating in lieu of stone.



♦**Exposed rafters:** lateral timbers supporting the roof covering but revealed in the eaves.



## Craftsman

Popularized at the turn of the 20th century by architect and furniture designer Gustav Stickley in his magazine, *The Craftsman*, these homes are commonly known as bungalows and reflect a desire to create a structure which would appear to blend with nature. Like many design elements of the Arts and Crafts era, the Craftsman home was a work of art as well as a functioning dwelling. The unornamented style featured overhanging eaves, a low-slung gabled roof pierced with dormers, and wide front porches framed by pedestal-like tapered columns. Material often included stone, rough-hewn wood and stucco. Typical details were exposed rafters and support beams, paired or grouped windows, wide front porches supported by pyramidal columns, and a low-pitched roof. They were highly publicized in national magazines and sold in kits available through firms like Montgomery Ward and Sears & Roebuck. Lovely examples are evident at 322 Canby and 602 Main.



## Neoclassicism

This style is inspired by the ancient art and architecture of Greece and especially Rome. The style was inspired by the Beaux-Arts Classicism and the Columbian Exposition of 1893 in Chicago, but is much more restrained in its expression. Neoclassicism is characterized by classical symmetry, full-height porch with columns and temple front, and various classical ornaments. Additionally the movement concerned itself with the logic of entire Classical volumes, unlike Classical revivalism which tended to apply Classical ornaments. There is grandeur of scale and a simplicity of geometric forms, which includes dramatic use of Classical Orders of architecture. Also distinctive in this style are multiple story porches and elaborate windows including the Palladian window. There are numerous examples of Neoclassicism in Vermillion including both Carnegie libraries and the home at 407 East Main.



♦**Classic Orders:** Each order consists of the column with its base, shaft, and capital and the supported part or entablature, consisting of architrave, frieze, and cornice. Each order has its own distinctive character, both as to relative proportions and as to the detail of its different parts. The five columnar types are **Doric**, **Ionic**, **Corinthian**, **Tuscan**, and **Composite**.



**Doric**



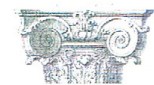
**Ionic**



**Corinthian**



**Tuscan**

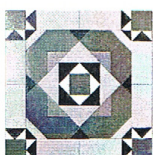


**Composite**





**Exposed Rafter Tails**



**Encaustic Tiles:** ceramic tiles in which the pattern or figure on the surface is not a product of the glaze but of different colors of clay.



## Bungalow

The term bungalow comes from 'bangala,' a type of summer house used by British colonists in India. These homes can be either compact or spacious, have 1 or 1 1/2 stories with sloping roofs and eaves with exposed rafter tails. Bungalows commonly have wood shingle, horizontal siding or stucco exteriors, as well as brick or stone exterior chimneys and front porch. Ideally, bungalows were horizontal in massing, and are blended with the natural environment with the use of local materials and landscaping. Bungalows reflect geographical and cultural variations. A classic California Bungalow as pictured above is generally stucco sided. The front porch is supported by thick square columns and off-set from the center of the house. The double hung windows have multi-paned sashes.



## Craftsman Bungalow

The Craftsman bungalow has a low-slung structure with a wide porch, a long, sloping roof line and extended eaves supported by decorative brackets or exposed rafter tails. The home at 304 Canby is a fine example of a Craftsman Bungalow.



## Spanish Mission Bungalow

The style gets its name from the Spanish missions, characterized by stucco walls, Moorish inspired tiles and round arches. This expression of the bungalow is rare outside of the American southwest.



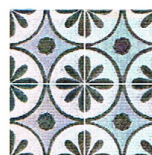
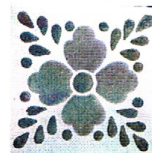
## Chicago Bungalow

These homes for the working class were constructed of brick. Like bungalows in other parts of the country, they often included leaded glass windows, natural woodwork, ceramic tile, and other Craftsman details.

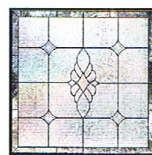


## Airplane Bungalow

A variation called the 'Airplane' bungalow has a much smaller area on its second floor, centered on the structure, and is thought to look like the cockpit of an early plane. Pictured is a great example at 421 University.



**Moorish or Spanish Tiles:** also known as *azulejo*. They are glazed earthenware lustrous tiles, brightly colored and ornamented with geometrical and floral patterns.



**Leaded Glass:** small panes of glass held in place with lead strips. The glass may be clear, colored, as in stained, beveled or frosted.





♦**Hipped Roof:**  
a roof that slopes down to the eaves on all four sides.



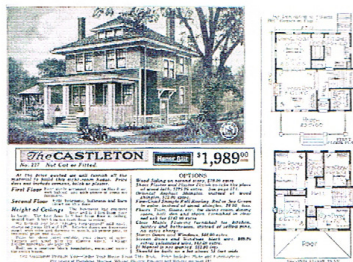
♦**Floor plan:** a scale diagram of a room or building drawn as if seen from above.

**Modern Home No. C227 - The Castleton** from the *Sears Modern Homes Mail Order Catalog* 1921,



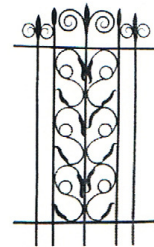
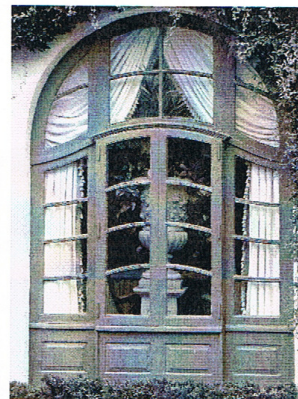
## American Foursquare

Economical and simple, there may never have been a more popular or practical house than the American Foursquare. Typical features of the Foursquare are a boxy, two-story body, hipped♦ or pyramidal roofs, dormers, front porches, and deep overhangs. The strong square massing of its floor plan♦ made it economical and practical to build. Because of the flexibility of its plan and simplicity of design, the Foursquare lent itself to endless variations and finish details by individual buyers. In many ways the Foursquare was the natural and populous response to the ornate and embellished Late Victorian styles with its plain and uncomplicated look. Throughout much of the Midwest, the American Foursquare was the quintessential rural farm house. Foursquare houses may be built with a variety of materials, including bricks and wood frames. Later models included built-in shelves, other amenities and were available through mail order.



## Mediterranean Revival

This is an eclectic design style that is not exactly a revival but a true blending of various influences. The chief period of production was in the 1920s and 1930s. Ornamentation can range from simple to dramatic, and may draw from a number of Mediterranean references. Classical, Spanish, or Beaux-Arts architecture details are often incorporated into the design, as are lush gardens. Structures are typically multi-story and based on a rectangular floor plan with massive, symmetrical fronts. Balconies and window grilles♦ of wrought iron or wood are common. Mediterranean Revival is generally characterized by stuccoed wall surfaces, flat or low-pitched terra cotta♦ and tile roofs, arches, scrolled or tile-capped parapet walls♦ and articulated door♦ surrounds. The style was most commonly applied to hotels, apartment buildings, commercial structures, and even modest residences.



♦**Window grille:** a metal or wooden grating, used as a screen or partition.

♦**Terra cotta:** a hard semi-fired waterproof ceramic clay used in pottery and building construction.



♦**Parapet wall:** a wall-like barrier at the edge of a roof, terrace, balcony or other structure.

♦**Articulated Door:** is a door hinged in two places so the door can be opened completely.





## Tudor

The Tudor style house was derived from early English sources. Steeply-pitched roofs, decorative half-timbering\* and casement windows are commonly found on most variations. Some Tudor houses mimic humble medieval cottages and they may even include a false thatched roof. Roofs are steep, usually slate, chimneys tall, windows grouped and plentiful, decorative details, florid over a geometric base. Arches often decorate entries while porches are rare. Windows are rectangular, often in one and two-storied bays with small leaded panes of glass in diamond shapes. The basic arrangements of rooms and exterior masses are almost always asymmetrical. They may have overlapping gables, parapets, and beautifully patterned brick or stonework. Interiors are frequently dark with stained trim, wainscoting\*, and doors. The hardware and lighting fixtures are often wrought or simulated wrought iron. This style is found in Vermillion rarely, however there are examples at 12 Linden and the fraternity house on Plum.



### ♦Half-Timber:

Having the spaces of a timber framework filled with masonry or plaster.



### ♦Wainscoting:

wooden covering on the lower half of the walls of a room

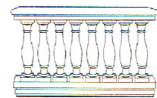


## Art Moderne

The sleek, rounded Art Moderne style originated in the Bauhaus movement, which began in Germany. Bauhaus architects wanted to use the principles of classical architecture in their purest form, designing simple, useful structures without ornamentation or excess. Building shapes were based on curves, triangles, and cones. The style is characterized by smooth, rounded wall surfaces, often stucco, flat roof with small ledge at roofline, horizontal grooves or lines in walls, and an asymmetrical façade. Metal balustrades,♦ casement and glass-block♦ windows are horizontally arranged and often curved. On the whole the style is reductive and streamlined, and at times resembles the ocean liners from which they derive. Unlike the comparable Art Deco style, in Art Moderne the emphasis is on the *horizontal*.

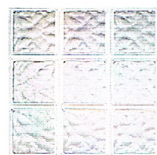


The iconic **Airstream Bambi** trailer takes Art Moderne principles on the road!



### ♦Balustrade: a

rail and the row of balusters or posts that support it, as along the front of a gallery.



### ♦Glass-block:

architectural element used in areas where privacy or visual obscuration is desired, while admitting light.





## International Style

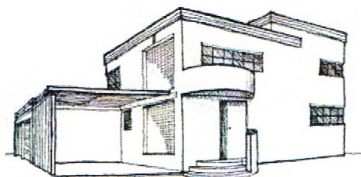
The Bauhaus in Germany called for new social housing which reflected the working class ethos and rejected 'bourgeois' details such as cornices, eaves, and decorative details. Bauhaus architects used principles of Classical architecture in their most pure form without ornamentation of any kind. The Bauhaus school was disbanded when the Nazis rose to power and Walter Gropius, Ludwig Mies van der Rohe, and others migrated to the United States. The term International Style was applied to the American form of Bauhaus architecture. International style buildings have flat roofs, smooth facades, and cubic shapes. Colors are white, gray, beige, or black. Floor plans are open and furniture is functional. The International style was more rectilinear than Art Moderne structures with flat roofs, metal casement windows sometimes placed on corners, cantilevered roofs or porches, and walls of windows. Exterior walls were generally stucco or concrete with no decorative features. The main Bauhaus premise that 'form follows function' meant that the building revealed its purpose and workings through its shape. The home at 405 Canby has elements of the International Style.



♦**Cantilever:** a projecting structure, such as a beam, that is supported at one end and carries a load at the other end or along its length.



The Cantilever Chair designed by **Mies van der Rohe**.

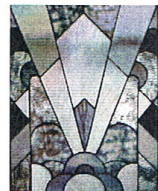


## Art Deco

The 1925 Paris Exhibition Internationale des Arts Decoratifs launched the Art Deco style with its geometric decorative elements and a vertically oriented design. Towers and other projections above the roofline enhance the vertical emphasis of this style. Flat roofs, metal window casements, and smooth stucco walls with rectangular cut-outs mark the exteriors of Art Deco homes. Facades are typically flush with chevrons♦ and other stylized floral and geometric motifs. This distinctly urban style was never widely used in residential buildings; it was more widespread in public and commercial buildings of the period, especially hotels and movie theaters. The style shares similarities with Art Moderne structures such as its streamlined details, chrome decorations and smooth painted walls, however with Art Deco the emphasis was on the structure's verticality. Art Deco details can be found in the cornice of Slagle Hall on The USD campus.



The quintessential Art Deco building: **Chrysler Building** in New York City.



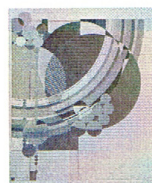
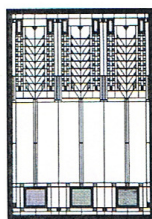
♦**Chevron:** a zigzag molding or shape

Many of the hotels on **Miami's South Beach** are classic Art Deco.

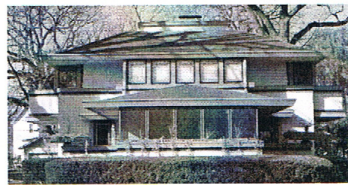




**Frank Lloyd Wright**

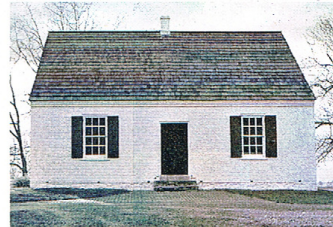
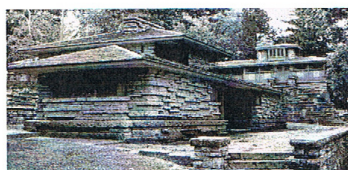


Carpet Design  
for Karastan,  
**Frank Lloyd Wright's**  
Taliesin Line  
project, 1955.



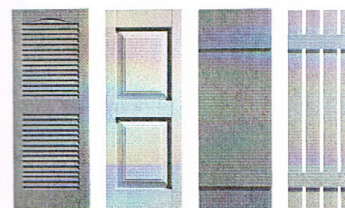
## Prairie School

Prairie School houses may be viewed in a larger context as one type of Craftsman style architecture. The Prairie School home is one of the few indigenous American styles and its origins are found in the American Midwest. The works of the Prairie School architects, such as Frank Lloyd Wright, are usually marked by horizontal lines, flat or low hipped roofs with broad overhanging eaves, windows grouped in horizontal bands, a sympathetic relationship with the land, use of local materials and craftsmanship, and restraint of ornament. The horizontal alignment of the architectural masses was thought to evoke the native prairie landscape. Casement windows, often grouped in bands, occasionally include leaded glass. Porches, eaves and cornices often emphasized geometric and horizontal detailing, while porch supports tended to be square and massive. In many architect-designed homes, landscaping, built-in furniture and fixtures were considered integral to the design.



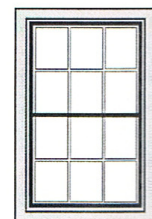
## Cape Cod

This classic Colonial-style cottage has roots in 17th-century New England. Early Cape-style houses built by English settlers had two basic rooms that were heated by a massive central chimney. The home appealed to many new first time home owners, and its modest size and lack of adornment helped make the Cape Cod an economical choice for families looking for affordable housing during the Depression. After World War II, the style was adopted by the FHA♦ as the approved design for funding under the GI Bill♦. Characteristics of an authentic Cape Cod include: steep roof with side gables, covered in wide clapboard or shingles, symmetrical appearance with centered door flanked by multi-paned double-hung windows♦, dormers for space, light, and ventilation, and shutters. The flexible design of the home allowed for individualized alterations and expansions. There are a number of homes in Vermillion which are individual expressions of the Cape Cod style.



♦**FHA: Federal Housing Administration**  
: a government agency which has insured mortgages on homes since 1934.

♦**GI Bill:**  
common name of the Serviceman's Readjustment Act of 1944 which provided different types of loans for returning veterans.



♦**Double-hung Window:** a window having two sashes that slide up and down; traditionally they were often times fitted with shutters.



♦**Picture Window:**

a large fixed window that is either without glazing bars or features glazed bars only near the edge of the window; gets its name because it provides a clear view of your surroundings, framing the scenery outside.

♦**Tract housing:**

a style of housing development in which multiple identical or nearly-identical homes are built to create a community.



♦**Carport:** an open sided shelter for an automobile.

Aerial view of **Levittown, PA** was one of first communities to use the ranch on a large scale.



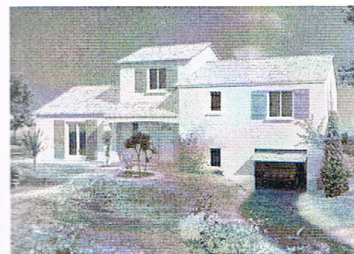
## Ranch

This all-American style originated in California in the 1930s and gained widespread popularity starting in the 1940s and expanding through the 1960s. Its rise coincided with the decades after World War II, when unprecedented prosperity and a sense of optimism reigned. The style is often associated with tract housing♦ built during this period, particularly in the western United States, which experienced a population explosion during this period with a corresponding demand for housing. Characterized by a low-pitched roof and a ground-hugging profile, sprawling floor plans often had sliding glass doors that linked the interior to the back yard. Large picture windows♦ made the most of available light and views. Built-in garages or carports♦ emphasized the automobile. The modernist ideas of the ranch styled home links the Western working estates/ranches and their desire to create an informal and casual living style. Like the bungalow, the ranch style home had regional variations with the most extreme examples to be found in California and Texas.



## Split-Level

The split-level home can trace its origins to Prairie School architecture. Frank Lloyd Wright believed that houses with 'half floors'♦ blend naturally with the landscape. Living areas could be separated from private areas by just a few steps, rather than a single long staircase. Regardless of the floor plan, split-level houses always have three or more levels. The main entrance is generally on the center level. Unlike many forms of domestic architecture, the split-level arranged rooms according to use. In one standard design, the entry, kitchen, dining room, and living area were on the main level. A half staircase often led to the bedrooms upstairs and another adjacent half staircase led to a family room♦, laundry area and possibly a guest room downstairs. As with the Cape Cod and Ranch, there is a wealthy supply of these modernist buildings to be found in Vermillion. A classic example can be found at 704 Valleyview Drive.



♦**Half Floor:**

phenomenon when one floor is obstructed from street view because it is buried with earth or bermed. The energy saving berm home was first popularized in the 1970s.



**Taliesin West,**

FL Wright's school of architecture is an example of berm architecture.

♦**Family Room:**

an informal all-purpose room which became popular in open plan modernist homes. Often times, this room is adjacent to the kitchen and may have access to outdoor spaces such as decks and patios.



♦**Concrete:**

Building material in use since ancient Rome, made up of four main ingredients: coarse aggregate such as gravel, fine aggregate such as sand, **Portland cement**, and water.

**Portland Cement:**

Common type of powdery building material made from finely ground and baked alumina, iron oxide, lime, magnesia, and silica.



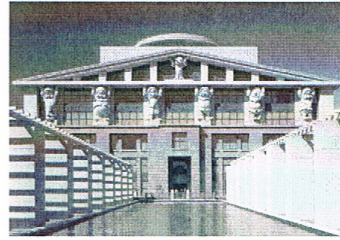
♦**Public**

**Housing:** a form of housing tenure in which the property is owned by a government authority, which may be central or local.



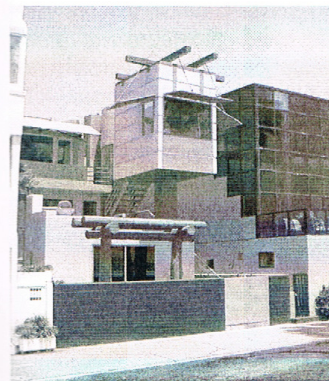
**Brutalism**

The term Brutalism comes from the French term for raw concrete♦, *béton brut*. Brutalist buildings usually are formed with striking repetitive angular geometries and spatial massing. Instead of the preferred use of concrete, a building may achieve its Brutalist quality through a rough, blocky appearance, the expression of its structural materials, and exposed services on its exterior. While using geometric repetition and large amounts of concrete, Brutalism can also express blocks of irregularity. The style was frequently used for public and civic buildings including public housing in Great Britain and the United States. The Fine Arts Center on the University of South Dakota campus exhibits Brutalist qualities in its diverse and severe massing of spaces and unadorned surfaces.



**Postmodernism**

Postmodernism is a reaction against the perceived sterility, monotony, severe simplicity and anonymity of Modernist architecture. Postmodernism acknowledges the past, but can be very witty and creative in its interpretation. The style often combines two or more very different elements. A Postmodern house may combine traditional with invented forms or use familiar shapes in surprising, unexpected ways. For example the façade of the Disney Headquarters by Michael Graves pictured above features a traditional Greek temple front with caryatids♦ in the form of the Seven Dwarfs! In other words, postmodern houses often don't have anything in common with one another, other than their lack of commonality. Postmodern houses may be bizarre, humorous, or shocking, but they are always unique.



♦**Caryatid:**

human figure, usually female, functioning as a pier, column or pilaster supporting an entablature.



Queen Anne Chair by **Robert Venturi** – made of molded plywood and laminated finish.

**Frank Gehry's** home in Venice Beach, CA which resembles a lifeguard stand.



♦ **Eclectic:**  
pertaining to  
works of  
architecture that  
derive from a  
wide range of  
historic styles.



### Neo-Eclectic

During the late 1960s, a rebellion against modernism and a longing for more traditional styles influenced the design of housing in America. Builders borrowed freely from the traditions of architecture, constructing Neo-Eclectic houses that were personalized various features selected from construction catalogs. Sometimes the term Postmodernism and Neo-Eclectic homes are often confused for homes that combine a variety of historic styles. However, unless there is a sense of surprise, irony, or originality, the home is not truly Postmodern. The shape of the roof, the design of the windows, and decorative details may be inspired by several different periods and cultures. Historic styles are imitated using modern materials like vinyl or imitation stone. Critics use the term McMansion♦ to describe a Neo-Eclectic home that is oversized and pretentious. These ostentatious homes generally can be found near golf courses or in gated communities♦. There are Neo-Eclectic homes springing up in Vermillion on the east side of the community near the golf course.



♦ **McMansion:**  
derived from  
the sizing of the  
fast food  
restaurant,  
implies homes  
that are hastily  
assembled  
using cheaply-  
made materials  
and a menu of  
mix-and-match  
decorative  
details.

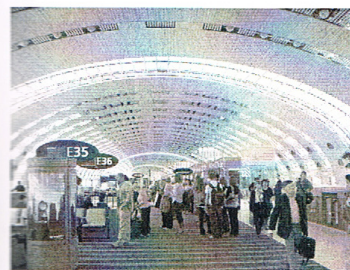


♦ **Gated Community:** a  
form of  
residential  
community  
containing  
strictly  
controlled  
entrances for  
pedestrians,  
bicycles, and  
automobiles,  
and enclosed  
by a perimeter  
wall.



### Organic

Frank Lloyd Wright said that all architecture is organic, and the Art Nouveau architects of the early twentieth century incorporated curving, plant-like shapes into their designs. But in the latter half of the twentieth century, Modernist architects took the concept of organic architecture to new heights. By using new forms of concrete and cantilever trusses♦, architects could create swooping arches without visible beams or pillars. They also had new products and technologies to assist in the realization of their designs. Organic implies the connection of architecture with nature and at the most basic level it has been used to describe buildings whose forms resemble or imitate plants and animals and which might more accurately be called biomorphic. Organic buildings are never linear or rigidly geometric. Instead, wavy lines and curved shapes suggest natural forms. The home at 309 Center Street is a curious example of Organic Architecture.



♦ **Truss:** an  
assemblage of  
beams forming  
a rigid  
framework.



King Post  
Truss



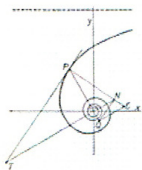
Queen Post  
Truss



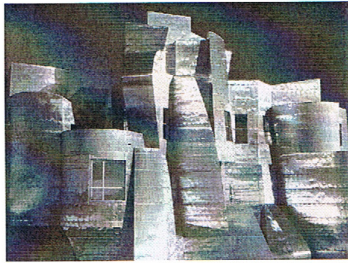
**Blobitecture:**  
term used to  
describe a  
recent building  
technique which  
manipulates  
computer  
generated  
designs into  
organic bulging  
forms.



♦**CAD:**  
Computer-  
Aided Design is  
the use of  
computer  
technology for  
the design of  
objects, real or  
virtual.



♦**Non-Euclidean  
Geometry:**  
system of  
geometry based  
upon a set of  
axioms different  
from those of  
the Euclidean  
geometry, thus  
exploring the  
three-  
dimensional  
space of  
experience.



## Deconstructivism

Deconstructivism is an approach to building design that attempts to view architecture in bits and pieces. The basic elements of the building are dismantled and reassembled in a seemingly random fashion. They may appear to be made up of unrelated, disharmonious abstract forms. The style is characterized by the fragmentation and non-linear processes of design, an interest in manipulating ideas of a structure's surface or skin, non-Euclidean geometry♦ which serve to distort and dislocate some of the elements of architecture. The finished visual appearance of Deconstructivist buildings take on an abstract sculptural quality and visually expresses unpredictability and controlled sense of chaos. The advent of CAD♦ and other technological tools has assisted the architect in creating spaces that were in the past impossible to conceive. The novelty and tremendous expense of these buildings has perhaps prohibited its construction in Vermillion to date.



## New Urbanism

New Urbanism is a reaction to modernist design and planning principles which has led to suburban sprawl. In the 1990s the *Congress for the New Urbanism* convened to establish guidelines and philosophies for integrating neotraditional planning elements into existing urban places and new urban or suburban developments. The ten principles of New Urbanism can be applied to a single building or a whole community and include: walkability, connectability, mixed-use and diversity, mixed housing, quality architecture and urban design, traditional neighborhood structure, increased density including infill♦, smart transportation, sustainability♦, and quality of life. The manifestation of these principles include features such as shallow setbacks, alleyways, side- or rear-loading garages, mixed-use buildings, historically-inspired architectural styles, and diverse mixtures of housing types and sizes to accommodate a wider range of income groups.



♦**Infill:** The use  
of vacant land  
and property  
within a built-up  
area for further  
construction or  
development,  
especially as  
part of a  
neighborhood.

♦**Sustainability**  
: a general term  
that describes  
environmentally  
-conscious  
design  
techniques in  
the field of  
architecture.



The Swiss Re  
Tower by Sir  
**Norman Foster**  
in London is  
unique for its  
application of  
green  
architecture in a  
high-rise  
structure.

**Seaside, FL**  
was one of the  
first New  
Urbanist  
communities in  
the US.



## Notes

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