

# **Supplemental Information About Historic Preservation and History of South Dakota**

- Introduction to Importance of Historic Preservation
- What is an Historic Property?
- National Register of Historic Places (including sample form)
- Architectural Styles in South Dakota
- Brief Essays about South Dakota History



Historic buildings are evidence of our past. They paint a vibrant picture of the lives of earlier generations. They reflect the time during which they were built - tastes, styles, technology, materials, workmanship, and prosperity. In many cases, these historic buildings are what sets one town apart from the next.

By increasing our awareness of historic buildings, we improve our understanding of history and our heritage. This greater awareness and appreciation, in turn, can instill pride and foster a greater sense of community in local residents.

Besides this educational value, historic buildings also serve a utilitarian purpose. Whether we realize it or not, historic buildings play a part in most of our daily lives. Still functioning as places where we work, shop, live, and go to school, historic buildings affect the things we do and how we do them.

Historic buildings are preserved for many reasons. Some are emotional while others are economic in nature. Both are valid, and, for most people, there is a combination of the emotional and economical forces that motivates them. What is important are not the reasons, however, but the fact that they it is happening.







## WHAT IS AN HISTORIC PROPERTY?

What makes a property historic? Is every older property historic? These questions are answered in the criteria that were established in the National Historic Preservation Act of 1966.

First, the property must be at least fifty years old. Second, because the law assumes that not all properties at least fifty years old are worthy of preservation, the property must be "significant" - significant to American history, architecture, archaeology, and culture on all levels - national, state, and local. In order to be determined significant, the property must meet at least one of the four official criteria for significance. Significant properties are those:

1. that are associated with events that have made a significant contribution to the broad patterns of our history; or
2. that are associated with the lives of persons significant in our past; or
3. that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
4. that have yielded, or may be likely to yield, information important to prehistory or history.

Lastly, a property must have "integrity" of location, design, setting, materials, workmanship, feeling, and association to a sufficient degree that it still accurately represents the history of the place and its context.

These criteria are the same that are used for consideration for the State and National Registers of Historic Places. These programs are discussed in detail later in this section.



## NATIONAL REGISTER OF HISTORIC PLACES

### WHAT IS THE NATIONAL REGISTER?

Established under the National Historic Preservation Act of 1966 (as amended in 1980), the National Register is the nation's official list of cultural properties worthy of preservation. It is part of a federal policy to coordinate and support public and private efforts to identify, evaluate, and protect our cultural resources. The program recognizes a variety of historic and prehistoric properties that have local, statewide, or national significance. Register listings include building, structures, objects, sites, or districts containing any combination of thematically related types. The National Park Service of the U. S. Department of the Interior administers the program through certified state preservation offices, which are charged with overseeing all aspects of the protection of historic places within their jurisdiction. In South Dakota, the State Historical Preservation Center, an agency of the Department of Education and Cultural Affairs and the State Historical Society, is responsible for this program.

### WHAT MAKES A PROPERTY ELIGIBLE FOR LISTING ON THE REGISTER?

Properties eligible for the Register must meet three basic tests: age, significance, and integrity. First, a place should be at least fifty years old. Second, because the law assumes that not all historic places are worthy of preservation, the second test is for significance. In this regard, a property must meet at least one of four official criteria:

Significant properties are those:

- (a) that are associated with events that have made a significant contribution to the broad patterns of our history; or
- (b) that are associated with the lives of persons significant in our past; or
- (c) that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- (c) that have yielded, or may be likely to yield, information important in prehistory or history.

In short, a property must be proven to be historically, or architecturally, or archaeologically significant to be listed on the Register. Under the first criterion, "events" are interpreted as gradual historical movements. It is not necessary that a place have witnessed an isolated important event from our past to be eligible for the Register. Rather, a property might derive historical significance because it is a good representative of some general theme within a community's history.

Finally, a property must have "integrity" of location, design, setting, materials, workmanship, feeling, and association to a sufficient degree that it still accurately represents the history of the place and its context.





Unless special circumstances exist the following categories are not ordinarily eligible for listing in the Register: cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years.

#### **HOW IS A PROPERTY NOMINATED?**

Parties who wish to nominate a place to the National Register should contact the State Historical Preservation Center for forms and instructions. Upon return of completed nomination materials, the Center staff will edit the forms, arrange a site visit if necessary, and prepare all accompanying documentation. Each nomination must be reviewed by the Board of Trustees of the State Historical Society at one of its periodic meetings. If that board approves a nomination, all documentation is sent to the National Park Service for final review. The entire process can take between six months to a year to complete. Currently, there are over 700 National Register listings in South Dakota with nearly 4,000 cont.? properties. Some nominations are generated from historic sites surveys conducted under the auspices of the Historical Preservation Center. These may be for individual sites, districts, or thematic groups of discontinuous properties. In all cases, at least thirty days in advance of the Board meeting owners of private property are notified of their right to object to and/or comment on the proposed nomination.

#### **WHAT ARE THE BENEFITS OF LISTING ON THE NATIONAL REGISTER?**

Listing in the Register does not affect title to the property. Owners who restore or renovate private properties listed on the Register may take advantage of certain tax benefits if their work conforms to standards established by the Secretary of the Interior. Although the National Park Service does not currently offer grants-in-aid for restoration of National Register sites, in South Dakota a non-profit private trust, the Historic South Dakota Foundation, does make small low-interest loans for this purpose.

#### Legal Protection

All federal, state, and local agencies are precluded from adversely affecting properties listed in the Register without due process and some kind of preservation alternative. Private owners, however, do not give up their rights to do as they wish with the property within existing local and state codes.

The following pages contain a sample nomination form for the National Register of Historic Places.



United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer, to complete all items.

## 1. Name of Property

Historic name: Berstrom, Magnus O. House

Other names/site number: Canton Historical Society House Museum

## 2. Location

Street & number: 415 S. Cedar

not for publication

City or town: Canton

vicinity

State: South Dakota Code: SD County: Lincoln Code: 083 Zip code: 57013

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this \_\_\_ nomination \_\_\_ request for determination of eligibility \_\_\_ meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria. I recommend that this property be considered significant \_\_\_ nationally \_\_\_ statewide \_\_\_ locally. ( \_\_\_ See continuation sheet for additional comments.)

Signature and title of certifying official \_\_\_\_\_

Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria. ( \_\_\_ See continuation sheet for additional comments.)

Signature of the Keeper \_\_\_\_\_

Date of Action \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

## 4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper \_\_\_\_\_

Date of Action \_\_\_\_\_

\_\_\_ entered in the National Register  
\_\_\_ See continuation sheet

\_\_\_ determined eligible for the  
National Register  
\_\_\_ See continuation sheet

\_\_\_ determined not eligible for the  
National Register.

\_\_\_ removed from the  
National Register.

\_\_\_ other, (explain:) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_





Berastrom, Magnus O. House  
Name of Property

Lincoln, SD  
County and State

**Classification**

**Ownership of Property**  
(Check as many boxes as apply)

- private
- public - local
- public - State
- public - Federal

**Category of Property**  
(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
<u>1</u>		buildings
		sites
		structures
		objects
<u>1</u>		Total

**Name of related multiple property listing**  
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

**Number of contributing resources previously listed  
in the National Register**

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions.)

DOMESTIC/single dwelling

**Current Functions**  
(Enter categories from instructions.)

RECREATION & CULTURE/museum

**7. Description**

**Architectural Classification**  
(Enter categories from instructions.)

OTHER/Folk Victorian

**Materials**  
(Enter categories from instructions.)

foundation stone

walls brick

roof wood shingle

other \_\_\_\_\_

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)



Bergstrom, Magnus O. House  
Name of Property

Lincoln, SD  
County and State

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions)

Architecture

Agriculture

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Period of Significance**

1882-1915

\_\_\_\_\_

\_\_\_\_\_

**Significant Dates**

1882

1884

1901

**Significant Person**

(Complete if Criterion B is marked above)

Bergstrom, Magnus O.

**Cultural Affiliation**

N/A

\_\_\_\_\_

\_\_\_\_\_

**Architect/Builder**

unknown

\_\_\_\_\_

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Canton Historical Society



Bergstrom, Magnus O. House  
Name of Property

Lincoln, SD  
County and State

**9. Geographical Data**

Acreage of Property less than 1

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 11|4| 16|9|4|5|0|0| 4|7|9|6|1|8|0| 2   |\_|\_|  |\_|\_|\_|\_|  |\_|\_|\_|\_|\_|  |\_|\_|\_|\_|\_|  |\_|\_|\_|\_|\_|  |\_|\_|\_|\_|\_|  
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 See continuation sheet

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared by**

Name/Title: Cornelis Havelaar, w/ tech assistance by Melissa Dirr, shpo staff  
Organization: Canton Historical Society Date: November 1993  
Street & Number: 606 Poplar Drive Telephone: (605) 987-2339  
City or Town: Canton State: South Dakota Zip code: 57013

**Additional Documentation**

Submit the following items with the completed form:

Continuation Sheets

**Maps**

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative black and white photographs of the property.

**Additional Items**

(Check with the SHPO or FPO for any additional items.)

**Property Owner**

(Complete this item at the request of SHPO or FPO.)

Name: Canton Historical Society  
Street & Number: 415 Cedar Telephone: \_\_\_\_\_  
City or Town: Canton State: SD Zip code: 57013

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Project (1024-0018), Washington, DC 20503.





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National Park Service

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### Narrative Description:

The Magnus O. Bergstrom House is located in a residential neighborhood in the small town of Canton, South Dakota. The two story brick building with common bond courses and a double side gable roof has been restored to its original historical condition. Built from 1882 to 1901 it typifies the Folk Victorian style of construction.

The Bergstrom House was built in three stages. In 1882 Magnus and his wife built the back two rooms or the second gable section of the house. This is the west portion of the building. As their family grew, having four daughters, they needed more room. So in 1884 he built the eastern most rooms, the parlor and the dining room. More detailed than the initial building phase, Bergstrom added a rectangular bay window and the detailed porch to his larger home. Built in 1901, the kitchen was constructed of whitewashed wood clapboards, and was the Bergstrom's final building phase. Located on the north side of the house the kitchen is immediately adjacent to the cellar doors.

The symmetrical main (east) facade, built in 1884, has a slightly sloping shed roofed porch with delicate square posts and lacey detailed brackets. The posts are the only ornaments on the porch. It does not have a railing or balusters. A single detailed wood door and screen door is centrally located with a single four over four double hung sash window on either side. The door retains the still working historic doorbell. A single small flush beadboard door is located directly above the main entrance with a single window on either side. Symmetrical three bay layouts, like this one, are typical in folk Victorian buildings.

A handicap access ramp directly adjacent to the front porch approaches the door that provided access to the original 1882 parlor. This recessed door area is ornamented with the same lacey brackets and porch supports as the main entrance. This entrance opens into the parlor which has a single story shed roof abutting the south facade. The rectangular bay window with its one over one double hung sashes located on the south facade is topped with one window unit located directly under the side gable.

Sometime during the 1940s a porch was grafted to the west facade. It collapsed and was removed in 1989; however, a ghost of its location remains visible on the brick. Three visible bays on this facade are the central gable end where the porch was once located and two shed roofed bays on either side. The northern end houses the kitchen and the southern end the parlor. Fenestration consists of one two over two window in the brick shed capped by a brick segmental arch, and two windows on the second floor. Wood clapboards sheath the kitchen addition. A back door exits from the central bay.





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Cellar doors are located near the kitchen addition on the north facade. One small window pane provides light to the kitchen and three larger four over four double hung sashes penetrate the brick portion. These windows are also capped with brick segmental arches.

Only two owners occupied the house during its private occupation. Once the Canton Historical Society purchased the building their goal was to return it to its original historic condition and retain it as a lasting legacy to the city. From 1989 when the Historical Society took possession to the Fall of 1992 when they had their ribbon cutting and open house much work was done to the building. The porch, added in the 1940s, collapsed and was removed. The front porch had been enclosed and was reopened. Ornamental brackets and posts were replaced or restored to their original appearance. Two layers of asphalt shingles were removed from the roof and new cedar shingles applied to replicate original roofing material. Historically two chimneys appeared on the ridgeline of the house. One along the ridgeline of the front gable (the 1884 section), and one along the ridgeline of the gable on the west facade (the 1882 section). These deteriorated chimneys were rebuilt by the Historical Society according to historic photographs. To return the building to its original appearance the electrical, water and heating systems were removed and the well and kitchen sink pump restored.

A barn was built on the southwest corner of the lot historically, but was torn down at an unknown date. The foundation is still present and plans are to one day rebuild this as well. Wood from the barn was used to construct a garage on the northwest section of the lot. Behind this historic barn was a three seater outhouse which also has since disappeared. However, a replica of the privy the family used is located behind the house. This was moved onto the lot after the historical society took possession. There is now also a wrought iron fence surrounding the front and sides of the house. This is not an exact replica of the historic fence, but is reminiscent of the style.

The interior remains in tact with many of the furnishings belonging to the Bergstrom family. All the dishes, pots and pans, and cookstove remain in the kitchen. Furnishings, such as rockers, desks, eyeglasses, dining table and chairs, and beds also remain. The only modification remaining is a bathroom in one of the second story bedrooms. This is an awkward layout with a stool and sink along one wall divided from the room only by a curtain. Overall the Magnus O. Bergstrom House retains a high degree of historic integrity, and is an excellent example of Folk Victorian architecture.



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### Narrative Statement of Significance:

The Magnus O. Bergstrom House is locally significant under criterion B and criterion C. It is an excellent example of the Folk Victorian building style unadulterated by modern conveniences. It is also significant locally for its association with Magnus O. Bergstrom, a Norwegian immigrant who established himself as a pioneer citizen in Canton through his plow company that modernized and made more convenient turn of the century farming in southeastern South Dakota. Under the South Dakota Historic Preservation Plan the Bergstrom House relates to the context labelled IV. Permanent Rural and Urban Pioneer Settlement (1858-Present), D. Urban Development, 2. Residential Living (1858-1899).

Presently the city of Canton is considered a bedroom community of Sioux Falls, the largest city in South Dakota. However, settlement in the city of Canton began in 1861 with a small log-front fur trade dugout. Permanent settlement did not commence until 1866 with immigrants from Missouri. In 1867 the Territorial Legislature organized Lincoln County with Canton as the county seat. Soon after this, the population doubled when in June of 1868 twenty-three Norwegian immigrant families camped in the center square of town until they could build sod or log houses on their homesteads. These families provided the ethnic base for the city which retains that strong tie today. The railroad came through Lincoln County in 1880 and directly through Canton. By this time the government opened approximately 24,000,000 acres of land to homesteaders. This was the Great Dakota Boom from 1878-1890.

It was during this time that Magnus O. Bergstrom immigrated to this country and to South Dakota. Born in 1844 in Christiania, Norway, Bergstrom had a desire to own land so he came to America. After brief periods in Minnesota and Iowa he arrived in Canton to start his family and revolutionize farming techniques. In the early 1880s Magnus bought property on South Cedar, built his home and opened a blacksmith shop. This occupied his professional career until 1900 when he opened the Bergstrom Plow Company. Within a year his plow company was flourishing and he made 300 plows in 1901 alone. The company employed 8 men and continued to prosper. He focused on modernizing unsatisfactory farm equipment used in the area and patented two of his plows and a corn shovel.

By 1914 there were 14 people at the Plow Company and besides making a variety of plows they were also producing harrows, cultivators, and other farm equipment and parts. This prosperous chapter in Canton's history and in Bergstrom's life came to an end in 1915 when a dispersal sale of all the property and equipment of the Bergstrom Plow Company commenced. Magnus survived his declining years in the house blind and sickly until he died in June 1926.





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The house he left as his legacy remains an excellent example of Folk Victorian architecture and a monument to him and his family. It retains a high degree of historic integrity and typifies a building style common among immigrant farmers in the area. The basic symmetrical design of the main building provide the family with uncomplicated massing that was easily ornamented through detailed porches and wood work.

The care taken in restoring this house to its historic function and appearance has been great. It represents a time period that is not often available in such pristine condition for exposure to the general public. The period of significance ranges from 1882, the commencement date for construction, to 1915 when Magnus Bergstrom closed his plow company and retired.



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### Bibliography:

Lincoln County Tax Assessor Cards

Oral Interview by Rolene Schliesmann with Don Pottratz, President, Canton Historical Society. August 31, 1992.

Oral Interview by Melissa A. Dirr with Cornelis Havelaar, November 1993.

The History of Lincoln County, South Dakota. Canton, SD Lincoln County History Commission, 1985.

Schell, Herbert S. History of South Dakota. Revised edition. Lincoln, Nebraska, University of Nebraska Press, 1975.

Loux Valley News. Obituary July 1, 1926.









## STATE REGISTER OF HISTORIC PLACES

### WHAT IS THE STATE REGISTER OF HISTORIC PLACES?

The State Register of Historic Places is much like its Federal counterpart, the National Register of Historic Places. Criteria for listing is the same - the property must be at least fifty years old, it must be significant, and it must have integrity. Similar to the Federal Section 106 review process, properties on the State Register are protected by the "11.1" (SDCL 1-19-11.1) review process. However, the difference of the two is in the nomination process and benefits which are derived from listing.

### HOW IS A PROPERTY NOMINATED?

Parties who wish to nominate a place to the State Register should contact the State Historical Preservation Center for forms and instructions. Unlike the National Register process which can take up to a year to complete, the State Register process takes a much shorter time. Once the completed nomination materials are received by the State Historical Preservation Center, the nomination must be processed and responded to within fifteen days.

### WHAT ARE THE BENEFITS OF LISTING ON THE STATE REGISTER?

Owners who restore or renovate private properties listed on the State Register may take advantage of only the South Dakota Property Tax Moratorium if their work conforms to the Secretary of the Interior's Standards for Rehabilitation. Federal tax credits can not be applied for if the property is only on the State Register.

A complete list of properties listed on the State Register of Historic Places is found at the Historical Preservation Center in Vermillion. Contact the National Register Coordinator at 677-5369 for further information.





## Architectural styles in South Dakota

Architectural style is a term used to describe the relationship between buildings which have certain common characteristics. These characteristics may be stylistic embellishments to the facade, the formal organization of space or the composition of architectural elements.

Presented in this section are the major architectural styles found in South Dakota. The examples shown are the "high style" versions of their type. Structures which employ most, if not all, the embellishments of the typical style. However, not all architecture can be neatly categorized into these architectural types. Many buildings bear details of two or more styles and cannot be readily described as one particular style. Most employ only the overall shape and floor plan of a typical style leaving out the exterior embellishments. Most of the architecture in South Dakota is vernacular—architecture based on popular culture, ethnic heritage and geographic trends. Most "high style" structures were reactions to national architectural movements of the architectural elite. Vernacular architecture has a foundation in the traditional methods and techniques of the local builder or carpenter, who may use national models and translate them into his/her own stylistic version. This category of vernacular also includes the ethnic building traditions—ethnic groups transferring their own building traditions to the Midwest. A list of ethnic groups and their influence on architecture in South Dakota is located in the section on architectural survey.





## Italianate 1860-1885

The earliest style to be widely employed in South Dakota residences and commercial buildings was the Italianate. Unlike the styles discussed previously, the Italianate was not conceived and promoted as a symbolic design. Rather, it simply appeared in the popular culture and remained popular for forty years without any attempts to promote it as architecture. The Italianate drew upon the Italian Villa style as well as upon ornate French architecture of the 17th and 18th centuries. One French influence was the incised linear designs found in the stone door and window surrounds and called Neo-Grec. The style was used for many early commercial buildings and institutional structures.

### Characteristics:

Italianate structures, especially residences, are based on square proportions. The attenuated or elongated dimensions of the windows, doors, and ornament give the buildings a sense of vertical height. Residences have large, heavy scroll brackets at the cornice, as well as low-pitched hip or pyramidal roofs and wide eaves. The wall surface of these buildings is flat, with brick, stone ashlar or horizontal board siding. Ornamentation is large-scale, lively, and three dimensional. Italianate buildings often appear top heavy as the ornamentation is concentrated on cornice, hood molds, and porch eaves. Although the overall effect is picturesque, house plans are often symmetrical, forms appeared in this style including round-headed, straight-sided and rectangular arches. Italianate commercial buildings often used cast iron columns, hood molds, and facades. The plastic qualities of the material were put to full use. This highly decorative style is rather flowery.

### Uses and Dates:

In South Dakota, Italianate structures appear in the 1870's and 1880's. The style was used extensively for houses and for early commercial buildings.





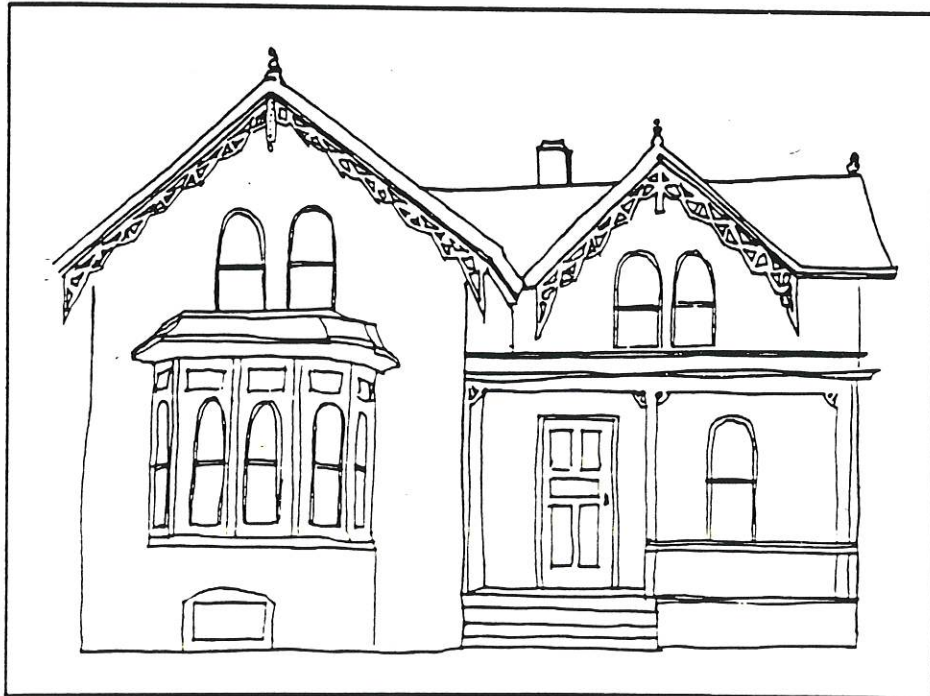


## Gothic Revival 1860-1940

The Gothic Revival came to America from England, and had three distinct phases. The first phase of this style dates from 1830 to 1860 and was employed extensively for churches and residences. Examples of this phase in South Dakota are rare.

A second phase began around 1860 and continued until 1890; this phase is commonly called Victorian Gothic. Unlike the stucco, ashlar masonry, and the board and batten surfaces of the earlier period, the Victorian Gothic is distinguished by the polychromatic exterior finish. The surface is more textured and encrusted with ornament, which tends to be more stylized and less historically accurate. Also this style is now extended to commercial and other large-scale structures.

The third phase of the Gothic Revival returned to an academic approach to buildings. The dates of this phase are 1900 to 1930. These quieter, less highly dramatic, structures were often collegiate or educational buildings. Churches, expressing a highly academic approach to symbolism, also employed this design. Built of stone and masonry, these late Gothic buildings are most often massive, substantial and even dry. An equivalent term in art history is mannerist.





### Characteristics:

The pointed arch and vertical emphasis of the building are the two basic features of Gothic style structures. This vertical appearance is created by steeply pitched roofs, the attenuated proportions of windows and doors, towers and spires, and board and batten siding. Gothic structures can be austere or embellished with bargeboard and tracery, which was popular in the first stage. Victorian Gothic detailing is more textural, less lacey and has more complex surface designs. Late Gothic structures tend to be more spare and exaggerate a few elements through distorted proportions and scale. The trefoil (three-part, circular) arch is a very common feature.

### Uses and dates:

The Gothic Revival was used for all varieties of structures. In South Dakota churches are the most common uses.



## Second Empire 1860-1890

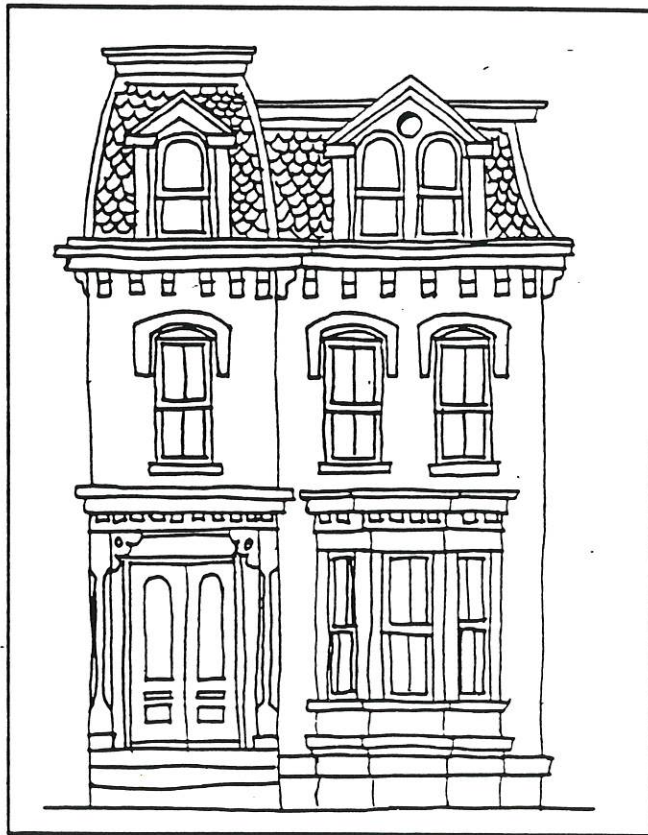
The Second Empire style had a brief, but intense popularity. The style was derived from French architecture of the reign of Napoleon III, 1852-1870. A rich and highly three-dimensional style, Second Empire is easily distinguished by the hallmark mansard roof. As high style French architecture favored the orderly, symmetrical designs of the classical revival throughout the 18th and 19th centuries, Second Empire buildings, although lively, are rather symmetrical and balanced in plan. Entrances are centrally placed, often with a projecting "tower" bay. The style was used for houses, schools and civic buildings, as well as certain distinct commercial businesses, such as insurance companies. The Boston City Hall, 1862 and the Corcoran Gallery, 1859, are two famous American Second Empire buildings.

### Characteristics:

The Second Empire structures are square in proportion and have mansard roofs. The entrance is centrally placed and set in a towerlike, projecting bay. Some buildings are frame, and have a scored stucco finish, while others are stone. Quoins, round arched windows, metal cresting, and attenuated proportions distinguish this flowery style. Most South Dakota examples are wood frame construction.

### Uses and Dates:

The style appears typically in a simplified form, in South Dakota residences between 1870 and 1890.







## Queen Anne 1880-1900

Despite its short period of popularity, the Queen Anne style is found in thousands of buildings throughout America. Its popularity coincided with a period of quick fortunes, rash speculation, and rapid expansion. It was the preeminent robber baron style. Both ornate and simple versions of Queen Anne style architecture are found across South Dakota. Similar to Eastlake style houses, Queen Anne structures are highly embellished and highly decorated. However, unlike Eastlake, which was all wood, Queen Anne style buildings have a variety of materials, colors, textures, and ornamentation.

The Queen Anne movement began in England among the educated middle class. Richard Norman Shaw was the leading architect of the style and his Leyswood House, built in 1868, was the first landmark of the Queen Anne. This style is a free adaptation of English vernacular architecture of the Elizabethan era, which mixed foreign details with half medieval structures. Queen Anne details appear occasionally in commercial buildings, but the style was used extensively for residences of the well-to-do. This bold, overscaled style was a romanticized interpretation of the past, which was popular in America from 1876 to 1890.





### Characteristics:

The massing and plan of Queen Anne buildings are highly irregular and picturesque. Room shapes included exotic circles, ellipses, and polygons. A large round or polygonal tower is often applied to a corner of the front facade. Roof lines are highly embellished hipped or pyramidal shapes. Chimneys are sculptural and tall. Each floor is often given a different ornamental treatment; the high basement may be stone, the first floor plain, the second decorated with checkerboard and foliated classical details and the gables covered in shingle patterns. The wall surface is three-dimensional with projecting and recessed bays, porches, and towers. Large picture windows with colored or leaded glass window surrounds are used for the first time.

### Uses and Dates:

In South Dakota the style appears between 1880 and 1905, usually in residences but also in commercial and institutional structures.





## Romanesque 1880-1905

Although most structures associated with the Romanesque were built between 1870 and 1900, the style first appeared thirty years earlier. There are three distinct phases of the style: Early (1840-1900), Richardsonian (1870-1900), and Victorian (1870-1900). In South Dakota only the last two appeared. The first phase was imply a variation on the Gothic Revival and was used primarily for churches. Blind arches, double spire and corbel brick tables are used. The second phase was created by H.H. Richardson, the first American architect to gain an international following. Richardsonian Romanesque architecture was popularly used for commercial and college buildings, and somewhat less frequently, for residences. Victorian Romanesque, like all the styles dubbed "Victorian" is poly-chromatic and has varied textures. Romanesque architecture is considered the first indigenous American style.

### Characteristics:

All Romanesque structures are built of stone and have round head arches. In the later phases the stone is chipped rusticated to look more "natural". Early Romanesque structures are tall, use pale stone and ashlar cut. Richardsonian buildings are massive, rectangular, and horizontal. They appear squat and use a uniform dark stone. The entrance is de-emphasized, often recessed or off center and enclosed in a round arch. Victorian Romanesque structures are less squat, more colorful and lively. All Romanesque structures use different dressings of stone for contrast—ashlar, rusticated, polished—for different details. The round arch either rests on low, polished columns or on the sill or ground level. The roof most often does not project beyond the wall, although in later buildings, flared eaves are seen. The overall appearance of these structures is low, massive, horizontal, and solid.





## Colonial Revival 1890-1910

The Colonial Revival style is closely related in both attitude and appearance to the Georgian Revival. This style, however, is slightly more romantic in that it draws upon early American vernacular architecture. This style uses a more rectangular structure with central door or three-bay, side door facade designs. Colonial Revival structures are a less refined, more bold and free form than Georgian Revival buildings. Instead of careful imitation, Colonial Revival structures use a combination of various colonial vernacular building styles.

### Characteristics:

The over-sized details are one excellent indication of Colonial Revival structures. These buildings are based on symmetry and have a more flattened quality to them than the earlier classical revival styles. Corinthian columns, egg and dart molding and beveled glass are common features in South Dakota.

### Uses and Dates:

In South Dakota this style appears from 1890-1930 and was employed in houses, hotels, apartments, commercial and educational buildings.





## Neo-Classical Revival 1890-1940

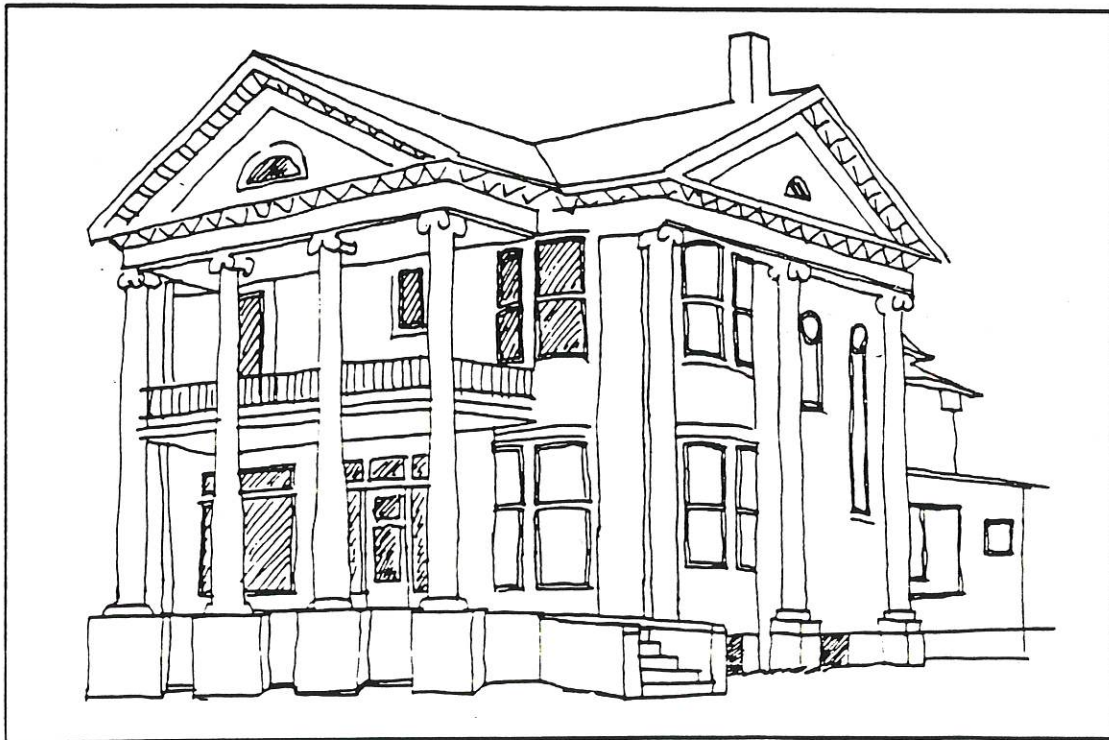
The Neo-Classical Revival is the institutional version of the Georgian and Colonial Revivals. This style was employed in monumental structures such as museums, libraries, governmental structures, and railroad stations. Much more simple than Beaux-Arts and Renaissance Revival structures, these buildings have the massive scale of post-1860 public buildings. Costly materials such as granite and marble are used in these structures. The Columbian Exposition of 1893 helped popularize the style. The architectural firm of McKim, Mead and White were major proponents of this American renaissance in architecture.

### Characteristics:

The centrally placed entrance is the main feature of the formal front facade. Often, the entrance is recessed and is the only opening. The entrance bay is a pedimented massive portico with columns rising the full height of the building. These buildings employ the more austere classical vocabulary of Greek architecture and therefore are not particularly three dimensional or plastic.

### Dates and Uses:

Neo-Classical buildings were built in South Dakota from 1900-1940. The style was employed in large public buildings and commercial structures.





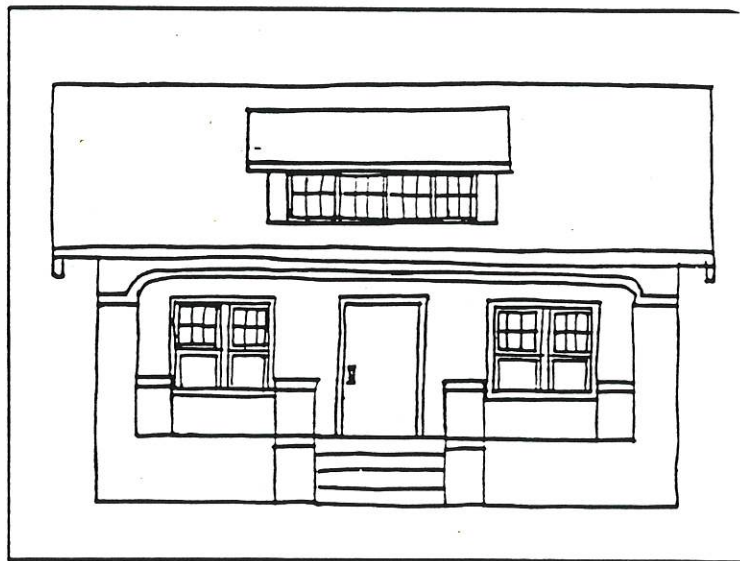


## Craftsman 1910-1930

Craftsman was the dominant style for smaller houses built throughout the country during the period from about 1905 until the early 1920's. The style originated in southern California with the work of Charles and Henry Greene. Like vernacular examples of the contemporaneous Prairie style, it was quickly spread throughout the country by pattern books and popular magazines.

### Characteristics:

Principle identifying features include a low-pitched gabled roof, with wide, unenclosed eave overhang. Usually fronted with a full or partial width porch with tapered square columns. Stone, brick, concrete block, and stucco are used for wall cladding. Roof rafters are usually exposed.



## Prairie School 1900-1920

Prairie School architecture is the major contribution of the Midwest to American architecture. While the style occurs in churches, libraries, schools, and commercial buildings, it was used primarily for housing. In fact the organic concept depended upon small, manageable units of space. While Frank Lloyd Wright is credited as the father of the Prairie School, there were many able practitioners including Purcell and Elmslie, William Steele, Hugh Garden, George Maher and Robert Spencer. Prairie School designs open up the interior floor plans and blend interior and exterior spaces in skillful ways. The scale is low and intimate and stained glass windows, rich woodwork and earth tones are used throughout. Wright continued working into the 1950's although few of these costly houses were built after 1920.



### Characteristics:

Broad overhanging eaves, hipped roofs, and strong horizontal lines distinguish this style. The building is composed in oblong masses. Ribbon windows with wooden casements, exterior stripping and flat planes of stucco or brick are used. Piers support porches, roofs, lights, and flower pots. Doorways are de-emphasized and windows defy classical tenets by wrapping around corners creating an open, airy quality to the structures. Decorative details are elegant and stylized organic designs or complex geometric patterns. Similar to Craftsman style buildings, these structures have individual, rich, crafted details. The American four-square house was the most popular structure built in this period.

### Uses and Dates:

Prairie School designs were very popular in South Dakota between 1905 and 1935. Several major architects worked in the style and schools, courthouses, commercial structures, and houses were built.







## English Vernacular Revival 1915-1940

Several styles are subsumed under this title, including Tudor Revival and Jacobethan, each referring to different phases or aspects of this style. All of these variations are derived from English architecture of the late medieval period which was slightly influenced by the Renaissance. Jacobethan buildings are institutional structures, large, square and built of stone and brick, trimmed in stone. The cottage revival buildings are domestic structures, built of frame, covered in stucco and trimmed in decorative half timbering. All use Tudor details, such as the large Tudor stone arch entrance way, stone trim, multi-pane windows, and dark exposed timbering.

### Characteristics:

The buildings are composed in large, rectangular units. Windows are often multi-pane casements. Tudor arches are used in doorways and windows. Corners are banded in stone. In frame versions of the style, half timbering is used as surface decoration. Both versions have tile roofs, dark, interior woodwork, and metal hardware. While large, collegiate buildings may have flat roofs with balustrades, the half-timbered structures have steeply pitched roofs.

### Uses and Dates:

Employed in houses, resort buildings, educational structures, gas stations, and commercial structures, the Tudor Revival was a popular style from 1900-1940.





## Spanish Colonial/Mediterranean Revival/Mission 1910-1940

These vernacular revival styles use the architectural forms which were brought to the new world by the Spanish. The style, however, is a mixture of architectural forms which were created in the American Southwest. Stucco is the most prominent feature, coupled with tile roofs and timber trim. Although the styles were popular throughout the history of the Southwest, they spread to other parts of the country after 1918. They reached the peak of their popularity in the 1925-1935 decade. Southwest pueblo architectural styles were a part of this movement, but had no influence in this state.

### Characteristics:

These flat-roof rectangular buildings attempt to duplicate the original stucco-covered adobe or brick structures. Yet, in harsh climates, the stucco covered more permanent materials. While the material is malleable, it does not possess great tensile strength and so forms are soft-edged and flat. Semi-circular arches, rough hewn timbers in ceilings and walls, tile roofs and baroque cartouche surrounds are all hallmarks of the style.

### Uses and Dates:

Car dealerships, theatres, gas stations, schools, and houses all employed this style in the 1920-1940 era.





## Art Deco/Streamline Modern 1925-1950

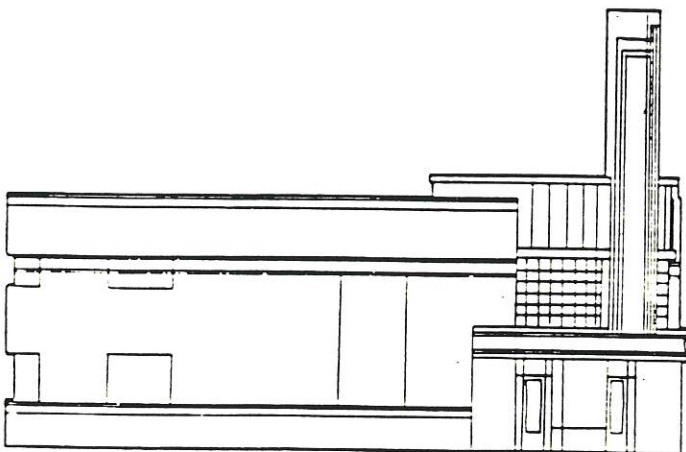
This popular style was used in commercial structures, governmental buildings, and, to a far lesser degree, in houses and schools. It was most often associated with the Depression. Variations include streamline modern. Early Art Deco styles derived from the Arts Decoratifs style exhibited at the Paris exhibition of the same name in 1925. This style is not commonly found in South Dakota. However, the Streamline Modern style, most often used on movie theatres and other commercial structures, was very common in the 1930's in South Dakota.

### Characteristics:

This two-dimensional flat design is composed of planes of stylized, geometric shapes. Hard edges and angularity predominate. Often the facade of the building is composed in stepped-back planes, panels of grill or window designs. Brushed steel and aluminum, marble, granite, enamel tiles, and mosaic tiles are employed. The buildings are fanciful and highly ornamental. The first phase, Art Deco, styles tend to be more textural in their materials; while the Streamline Modern relies on slick and smooth materials in their designs. Emphasis is on the vertical in Art Deco and the horizontal in Streamline.

### Uses and Dates:

In South Dakota, Art Deco appears in theatres, schools, civic, and commercial buildings between 1925-1945.







## International Style 1930-present

Walter Gropius and Mies van der Rohe are the founders of this school of architecture. Both were involved in industrial design and Gropius worked in the famous Bauhaus, an applied arts school which readily adapted new industrial materials. Both men designed major works in the 1910-1930 period before emigrating from Germany to America. Teaching in American architectural schools, they influenced two generations of architects.

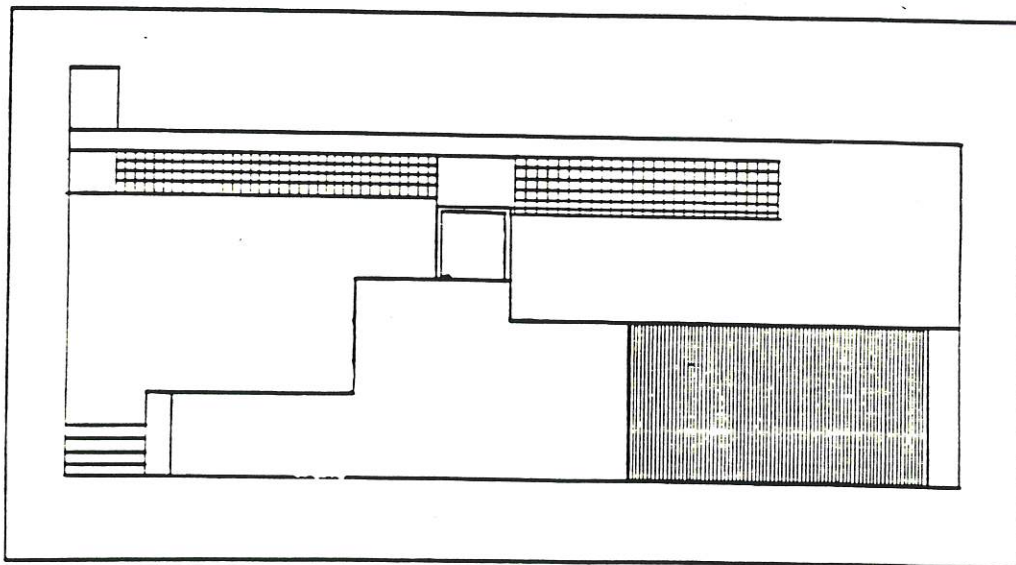
International style buildings have no applied ornamentation. Instead the building materials themselves provide the aesthetic appeal. Rooms are created as planes of space with only a simple white panel or glass curtain wall used to demarcate the space. Instead of wood trim, steel bands are used. A few residences were built in this style, although the International style worked wonderfully well for office buildings. It has become one of the most influential styles.

### Characteristics:

The effect of the buildings is pure volume. Steel construction allows for glass curtain walls, cantilevered floors, and sheer, light partition walls. Designed asymmetrically, the buildings are composed as rectangular units, often on multiple levels of planes. Band windows wrap around corners and doors often consist of a glass sheet. When wood is used it is covered in plaster and the overall character of the building is pristine and austere.

### Uses and Dates:

Used extensively for commercial structures, this style is occasionally seen in schools and residences. The "pure" style occurs between 1920 and 1940, although variations continue into the present.





# Glossary of architectural elements and motifs

- arcade a porch supported by a series of arches or arched columns
- axial facade the side of a building which is parallel with the ridge line of the roof, often the long side
- balustrade a decorative railing on the main facade of a building which is supported by short posts or pillars called balusters
- banister the handrail on a staircase which is supported by posts
- bargeboard decorative wooden trim which fills the peak of a gable
- bay a visually defined unit of space in a structure; on the exterior wall, the division is made vertically, while in plan, the division is most often determined by a wall or function

- bay window a projecting window, which often has three sides; when located on the upper story, this window is called an oriel window

- belfry the section of a tower or steeple which holds the bell; often the belfry is open

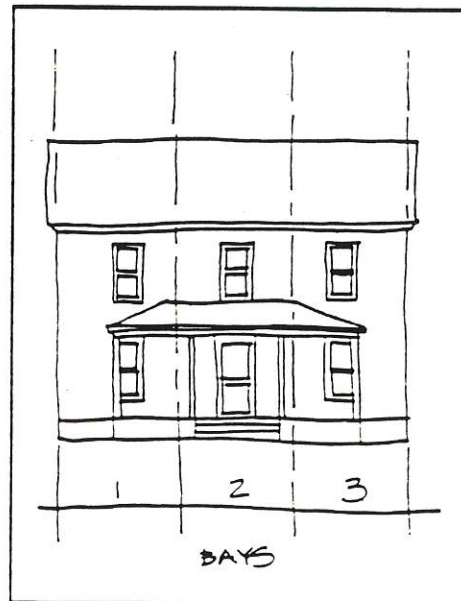
- belt course a decorative device on the outside wall of a building used to demarcate the floors on the interior, usually wider than a string course

- blind arch an arched opening which is filled with the surface building material

- board and batten exterior wood siding laid vertically which has narrow wooden strips placed over the seams

- bracket a brace which structurally or visually supports a projecting eave, hood or canopy

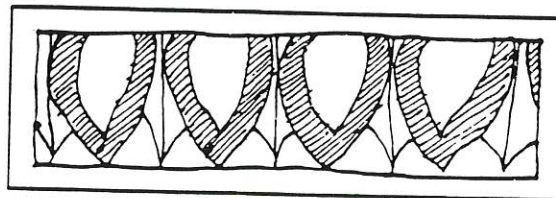
- bullseye molding the corner block of a door or window molding or surround which







- has a bullseye pattern of concentric circles
- buttress an exterior wall support used originally in churches which rests on the ground or sill and acts in compression
- cartouche a decorative device which is generally round or elliptical in shape and resembles a scroll or sheet of paper with curling edges, it may be bare or inscribed
- corbel a small section of masonry supporting a cornice or other features and composed of recessed layer of brick or stone
- cornice the uppermost continuous molding on a building or pediment
- course a continuous band of masonry on a building, laid in parallel, horizontal rows
- crenelation a design derived from fortresses and castles and resembling battlements along the roof line; also called castellation
- cupola a small round, square or polygonal dome, crowning a roof or tower, often with windows
- dormer a projecting window bay in the roof of a structure
- eave the underside of a roof projecting out over a wall
- egg and dart a pattern of molding used in classical designs comprised of an alternating row of egg shaped and dart shaped units; the ovolo on a classical column
- ell an addition to the main block of the building which projects out perpendicularly from the rear wall
- entablature the uppermost part of a classical order
- facade the complete side or wall of a building
- faceted window a window composed of glass which has been cut on an angle along the edges





fanlight	an elliptical or semi-circular section of glass over a window or door and broken into radiating or decorative panels
finial	a spire-like decorative ornament placed on the peak of a gable or pinnacle
gable	two sloping roof sections which meet in a ridge
gable-end facade	the side of a structure which is perpendicular to the ridge line of the roof
gazebo	a lawn or garden structure which is circular or polygonal in shape, and had a roof and open sides
half-timbering (stick bracing)	the exposed wooden structural system on the buildings surface which is infilled with plaster or stucco, in South Dakota purely decorative; stick bracing is an ornamental allusion to half-timbering but is used on all-wooden buildings
Herm figure	a decorative figure located at the base of a pillar
hood mold (window mold)	a projecting cover over a window or door
keystone	the large, wedge-shaped center section of an arch
label molds	a hood mold which has a rectangular shape
lintel	the horizontal beam along the top of the window or wall
mullion	a vertical bar dividing a window into two or more lights; also called muntin
Neo-Grec	ornamental feature in Italianate architecture; the incised design on a flat window or hood mold based on Greek Revival pattern book designs
newel	upright post at the bottom of a stair rail
oculus	small circular window
oriel	a bay window hung on an upper story
overlight	a section of glass over a door or window; the movable version is called a transom



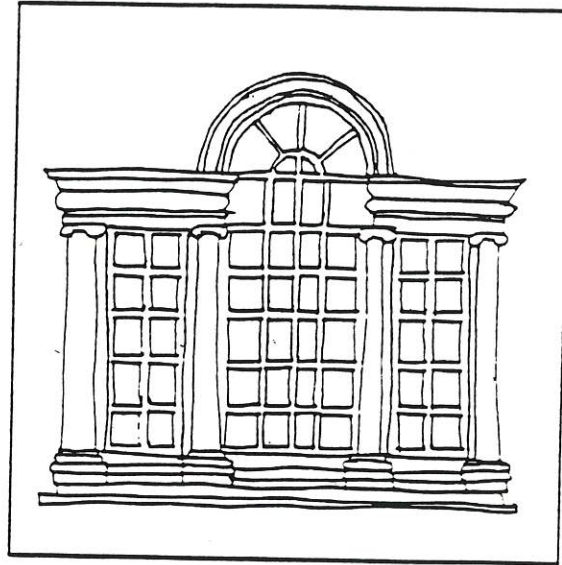
ovolo molding on a classical column, used separately in classical revival trim and called egg and dart

Palladian window three part window, the center tall window has a semi-circular arch and the lower, side windows are rectangular, named for the architect, Palladio and used in classical revival buildings

parapet a section of a wall which rises above the roof as in a false front building

pavilion the projecting subdivision of a larger building, most often square in shape and covered with a dome; also an ornamental building used in a garden

pediment the top triangular section of a classical order



pergola a covered walk found in gardens and parks of the 1910-1940 era derived from Roman architecture and composed of a double row of posts or pillars with joists above

pilaster a flat decoration applied to corners and around doors and alluding to columns

pillar a rectangular or square post support

portal the principal entry of a large building, most often used in ceremonial structures

portico a covered porch or entranceway supported on columns and often topped with a pediment

purlin a horizontal timber, below and parallel to the ridge pole and underlying the roof





quoin decorative feature on the corner of a building made of slightly projecting blocks of stone, wood, cement or brick and coursed to suggest bonding

ridge the horizontal edge of a roof joining two slopes; the ridge pole supports the ridge

sash a framed section of window capable of vertical movement

shake thick, hand-split shingle

shed an addition to the main block of the building, which has a sloping, single plane roof and which is abutted to the wall of the main block

shingle wood or slate tile used to surface a building

sidelight the panel of window on either side of door, most often found with a transom or overlight

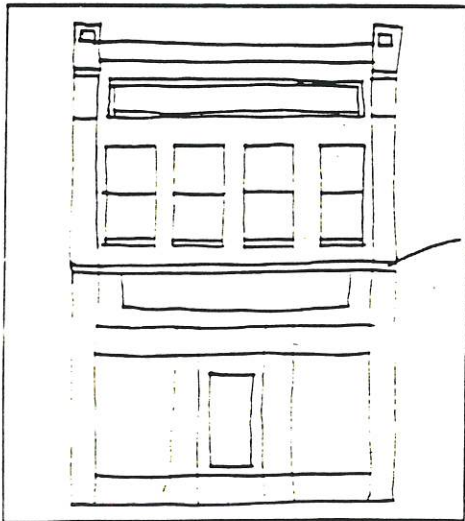
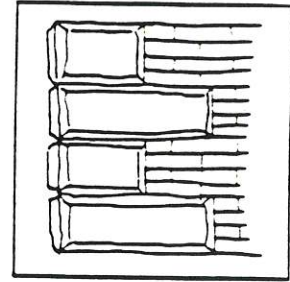
sill the bottom supporting member on the window or door; a sill plate is the horizontal support for the structure

soffit the underside of an architectural element

spire the pointed roof rising from a tower or steeple

steeple the tower or spire of a church

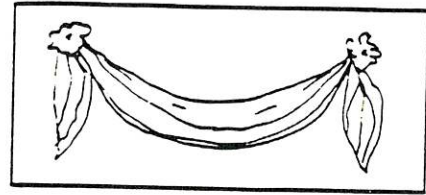
string course a decorative device on the outside wall of a building used to demarcate the floors on the interior, narrower than a belt course





surround      the window enframement

swag      a decorative detail resembling a drapery of cloth or flowers, also called a festoon and found in classical revival style architecture



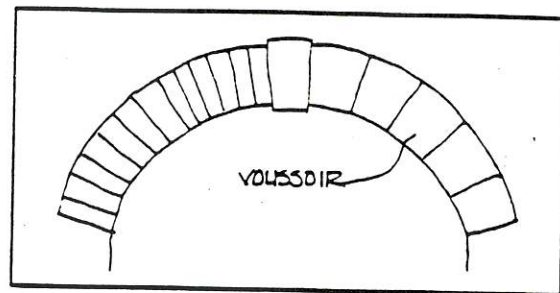
tie rod      a metal rod running between walls and anchored on the outside wall with decorated plate, used to stabilize the structure

tracery      decorative patterned work on the exterior of a building or within an arch or window, forming an intersecting grill, dates from Gothic architecture

transom      movable pane of glass over a door

vault      an arched covering over a space

vousoir      one of the radiating components of an arch



water table      a projecting, often sloped molding or course on a building located between the basement/foundation and the first floor, designed to

throw off water

window cap      a wood, cast iron or masonry element accenting the top and sides surround of a window

