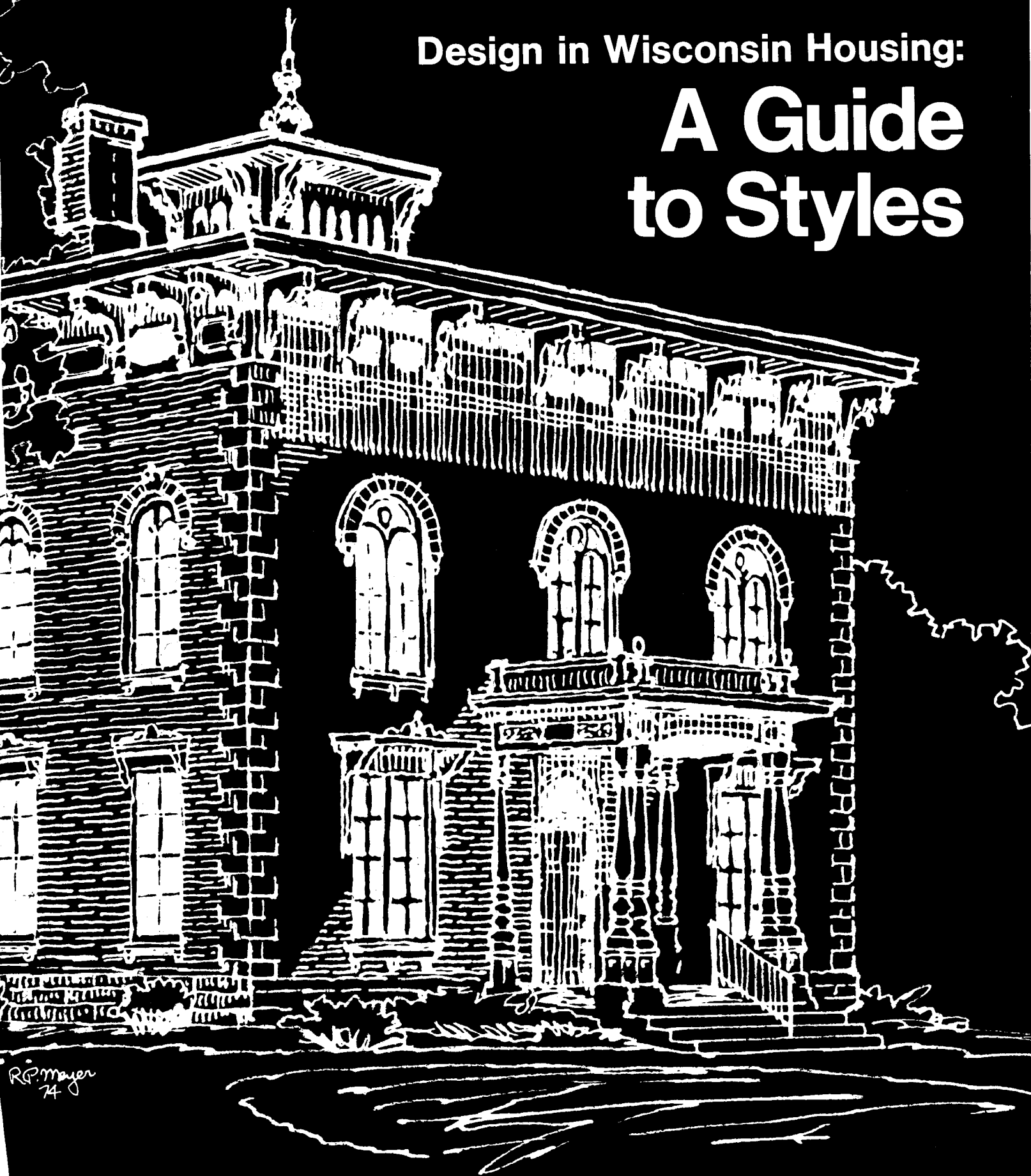


Design in Wisconsin Housing:

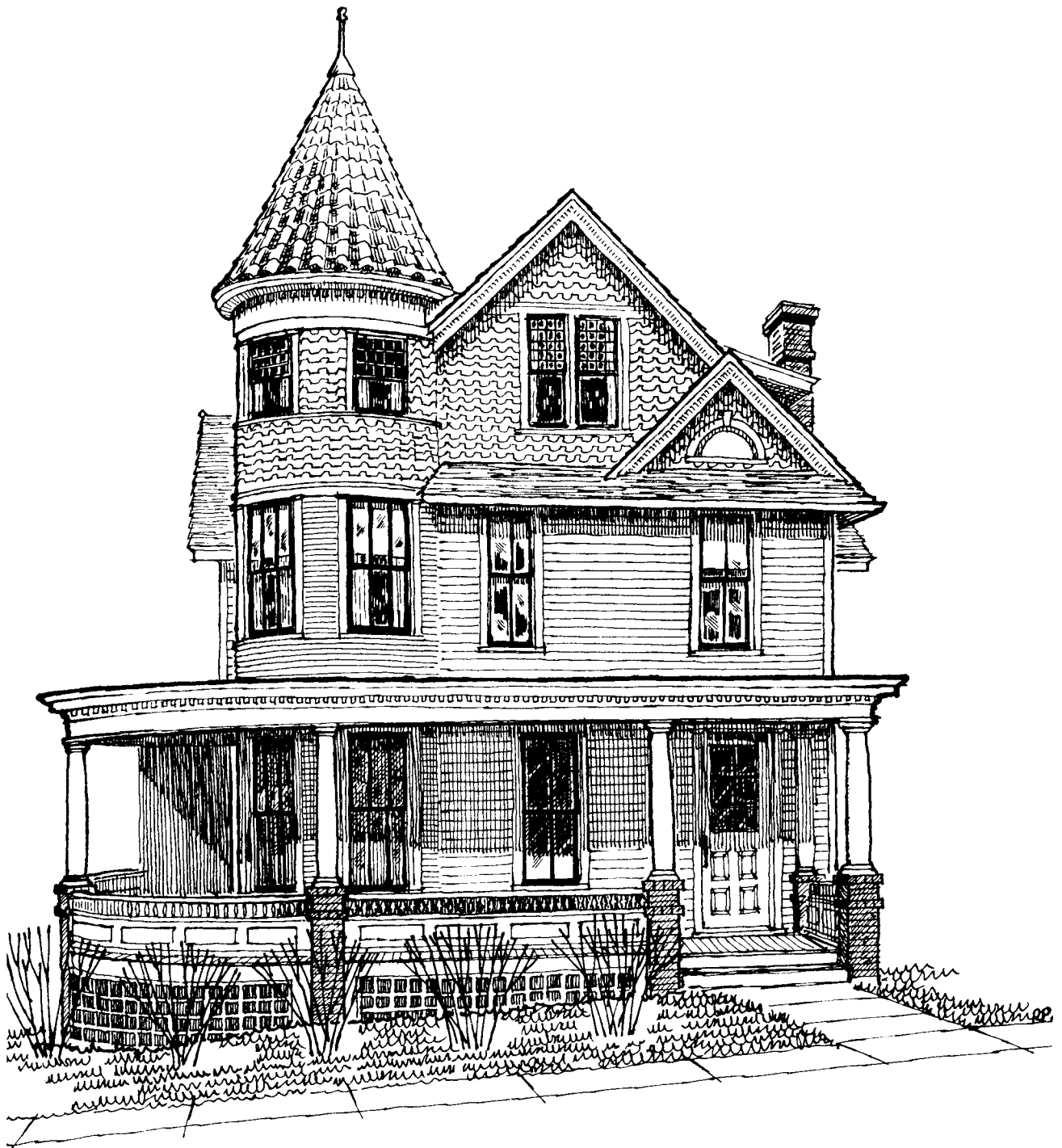
A Guide to Styles



Design in Wisconsin Housing: A Guide to Styles

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INTRODUCTION

The first step in acquiring a knowledge of housing styles is to learn to spot identifiable characteristics of building exteriors. Subsequent steps should take you into those buildings whenever possible.

This publication is intended for the person who is as fond of viewing the outside of buildings as those who love a scenic view of nature. It contains no interiors and no plans but serves as a guide to housing styles as the "building watcher"* sees them.

We also hope that this publication encourages the understanding and use of the services of design professionals (persons with a knowledge of design and esthetics). Design professionals should be consulted regarding the preservation of historically significant houses, as well as the design of a new house. There are many factors that determine the quality of today's housing needs, such as zoning ordinances, building codes, building materials, tax methods, realtors, designer talent, and consumer attitudes. Because of this complex situation, few realtors, builders, and potential homebuyers have the training or perseverance to make informed decisions about architectural details.

The time-honored American heritage of individual freedom has produced a variety of dwellings in Wisconsin. The majority of these homes are nondescript and do not fall into a specific design classification. However, you may unexpectedly find good examples of any particular style described in this guide in neighborhoods or communities throughout the state. As a "building watcher," you will discover interesting houses by starting to really see and developing an awareness of things you haven't noticed before. You will observe line, pattern, texture, and materials which form the overall appearance. Don't become discouraged if a residence lacks certain stylistic details, while possessing general characteristics of a given style. Modifications made when a home was built are not unusual. Also, later remodeling may have erased certain details.

Most of the following examples illustrated in this publication are private residences in Wisconsin and not open to the public, except where indicated.

A glossary of architectural terms and illustrations is at the back of this publication.

**Like bird watchers, and people watchers, we also have "building watchers."*

STYLISTIC DEVELOPMENTS

Only nineteenth and twentieth century stylistic developments are found in Wisconsin domestic architecture. However, for that time span, you can discover the stylistic evolution of the nation, as recorded in Wisconsin. Most of the national or regional styles are found here after about 1840. Styles which received their original impetus from the East were generally built in Wisconsin about a decade later, so that many stylistic mannerisms were still popular in the state after the style had declined in the East. Even in the twentieth century, with the rapid dissemination of information through printed media, styles tend to spread slowly from one coast to the other.

In spite of its tardiness, Wisconsin's architectural development is represented with many fine buildings, some of which are mentioned here. A great deal of work remains, however, in searching out examples throughout the state which will eventually complete the picture of housing styles.

Federal Style (1800-1850)

About two decades passed between the end of the Federal Style, which was popular in the East, and the time Wisconsin became a territory. Wisconsin, to our knowledge, does not have any true Federal Style buildings, only some with Federal Style mannerisms.

Early Colonial and Georgian Styles (1820-1840)

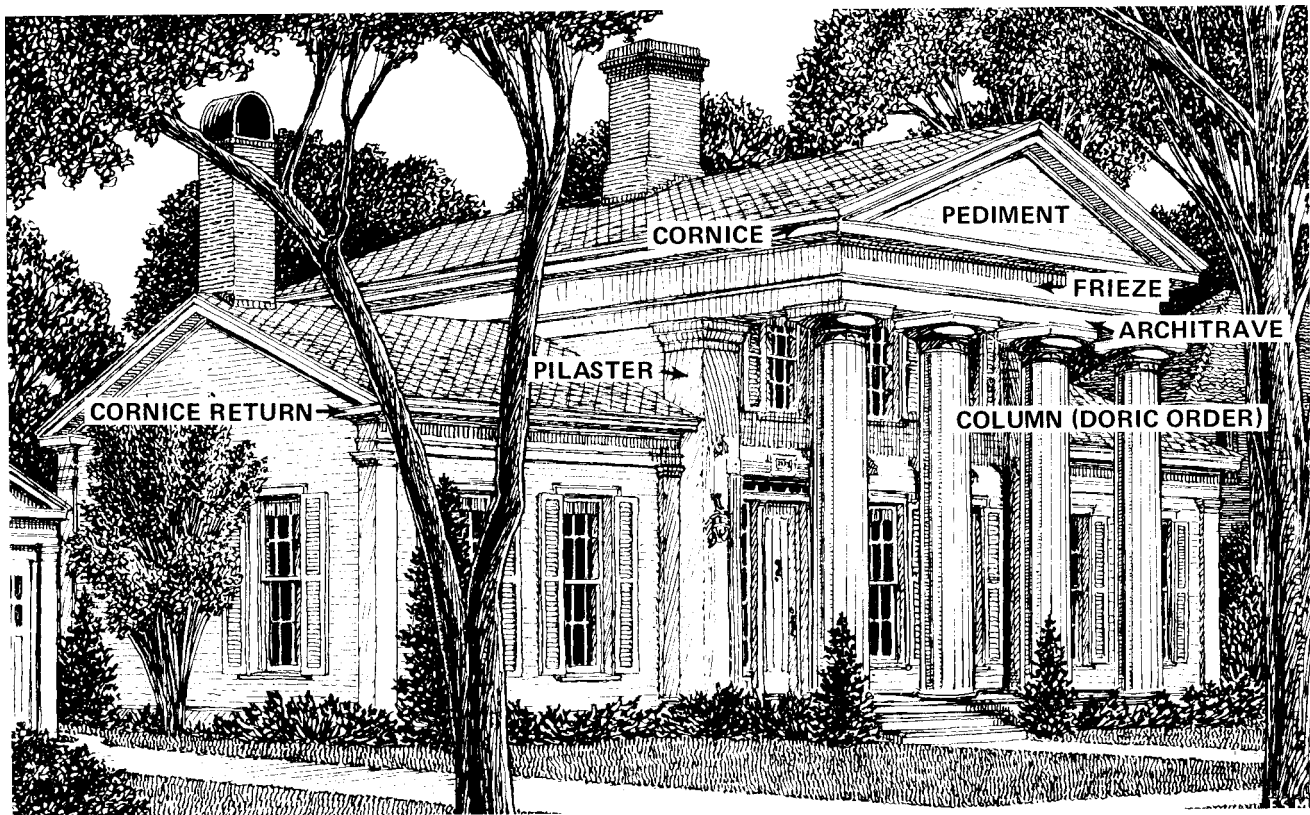
Their English background is apparent in the types of buildings erected by many of the colonists. The earliest buildings were designed in the style with which the colonists were familiar: the Late Medieval folk building traditions of the Elizabethan and Jacobean eras. These appeared in the New England states in timber construction adaptable to a more severe climate than that of England.

During the seventeenth century not all of the colonies built in the New England manner. There were wide regional variations. In Virginia, for example, brick was much more widely used. And Virginians tended to build their fireplaces along the outer walls at either end of the building rather than in the center of the house. In the most elaborate plans this created a central hallway precisely where New Englanders usually place a mammoth chimney mass. Regional variations depended upon climate, available building materials and, above all, the traditions and personal preferences which each group of colonists brought from the Old World. Despite regional variations, colonial buildings possessed certain characteristics in common.

Characteristics and Details

- Tend to be rather modest.
- Relatively unadorned, boxlike masses, enclosing limited, boxlike interior spaces.
- Possess logical simplicity, often symmetrical.
- Many two story houses have steeply pitched gable roofs (between 8 inch and 12 inch slope).
- Dark colors are commonly used in New England states.
- Proportion, balance and scale of the facade are always within fairly rigid limits.
- Massive chimneys with proper crowns often are centrally located to express a sense of protection against the severe winters.
- Dormers (vertical windows in the roof) are usually small with a single double-hung window.
- Roof overhangs are small or non-existent.
- Porches are useful – not merely decorative.
- Windows are generally single units with small panes of glass (no picture or mullion windows) and have shutters that close for severe weather.
- Masonry or narrow clapboard siding are the most common exterior wall coverings.
- Entrances are accented with ornate casing and pediments. Many have divided side lights, and heavy panel doors.

There are very few buildings in Wisconsin that can be called true Colonial Style. We feel that to label products as Colonial Style in today's housing-related businesses is inaccurate. Our needs today differ so much from the colonists' that colonial "imitations" are as close as builders come to the true style – by using many details of true colonial houses. It would be more accurate to label today's popular imitative designs "pseudo colonial" or "colonial inspired."



GREEK REVIVAL: 1853, Kuehneman house, S. Main St., Racine, Wis. *This beautiful house has a two-story main section with a Doric portico. The symmetrical house is completed by two one-and-one-half-story wings flanking the main portion, giving it the appearance of a "temple-with-wings."*

GREEK REVIVAL (1830-1850)

The first national style to move into Wisconsin and have a wide-ranging influence on local building was the Greek Revival.

Greek Revival did not pretend to copy ancient Greek buildings, except in certain details. The temple was regarded as the ideal form. Banks, civic buildings, and houses were designed so that the street side gable could be treated in a manner approximating that of the main front of the Parthenon or other Greek masterpieces.

The Greek Revival was carried from its Eastern beginnings throughout the nation on the pages of architectural pattern books. In Wisconsin, where architecture was not yet organized as a profession, these books were used by carpenters to serve as a basis for housing style.

In addition to relatively pure Greek Revival buildings, there are many buildings which are basically anonymous in style, but which show limited Greek Revival details and have fairly simple gabled forms. Cobblestone houses, as well as many quarried-stone buildings, are examples of these abstract forms.

Characteristics and Details

- Symmetrical, formal, orderly.
- Prominent gables (pediments) framed with heavy moldings.
- Porches (porticos) reflecting the Grecian orders – Doric, Ionic and, less frequently, Corinthian were used. Sometimes porch columns are squared. Sometimes porticos are eliminated and decorative pilasters (a structure resembling a column which protrudes from the face of a wall) are applied to the faces of buildings.
- Roofs are gently pitched, heavy looking and simple compared to later styles, often having simple gable roofs without projections.
- Eaves are detailed as classical cornices with all the small parts, such as dentils.

EARLY PICTURESQUE STYLES

Popular pattern books which had spread the Greek Revival again played a major role in architecture by disseminating Picturesque house styles through the country before the Civil War. *The Architecture of Country Houses* written by Andrew Jackson Downing and printed first in 1850 was a most influential book dealing with design philosophy. It went through many editions and sold over 16,000 copies before the end of the Civil War, helping to popularize styles such as the Gothic Revival Cottage, Italianate or the Italian Villa. It also introduced an embryonic form of the Stick Style, which came to maturity after the Civil War.

GOTHIC REVIVAL (1850-1895)

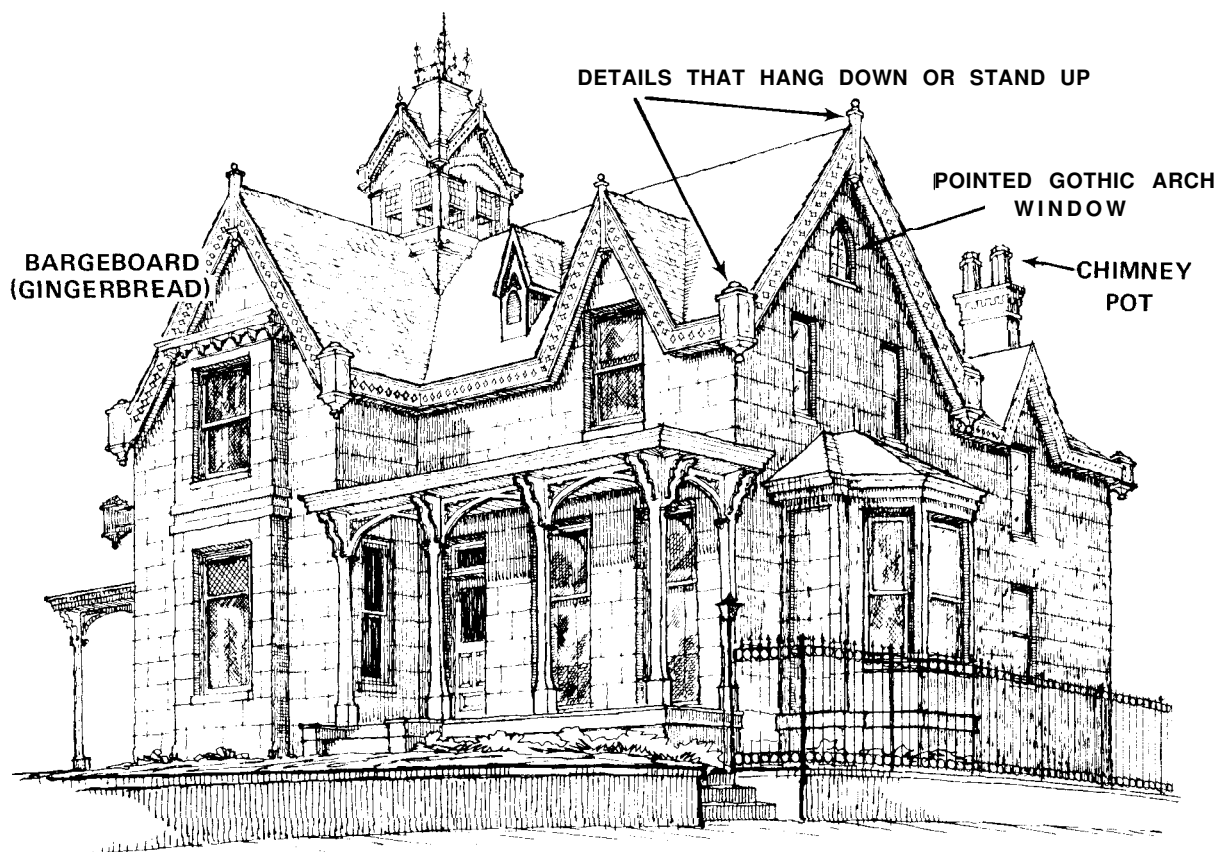
In Wisconsin this style is commonly called Victorian or Gingerbread. Although it is one of the easiest styles to identify, you may have difficulty assigning dates to

individual examples. This is because it remained in use well into the 1890's — unlike the other styles, which were each fashionable for only 20 to 30 years. (See chart at the end of this publication.)

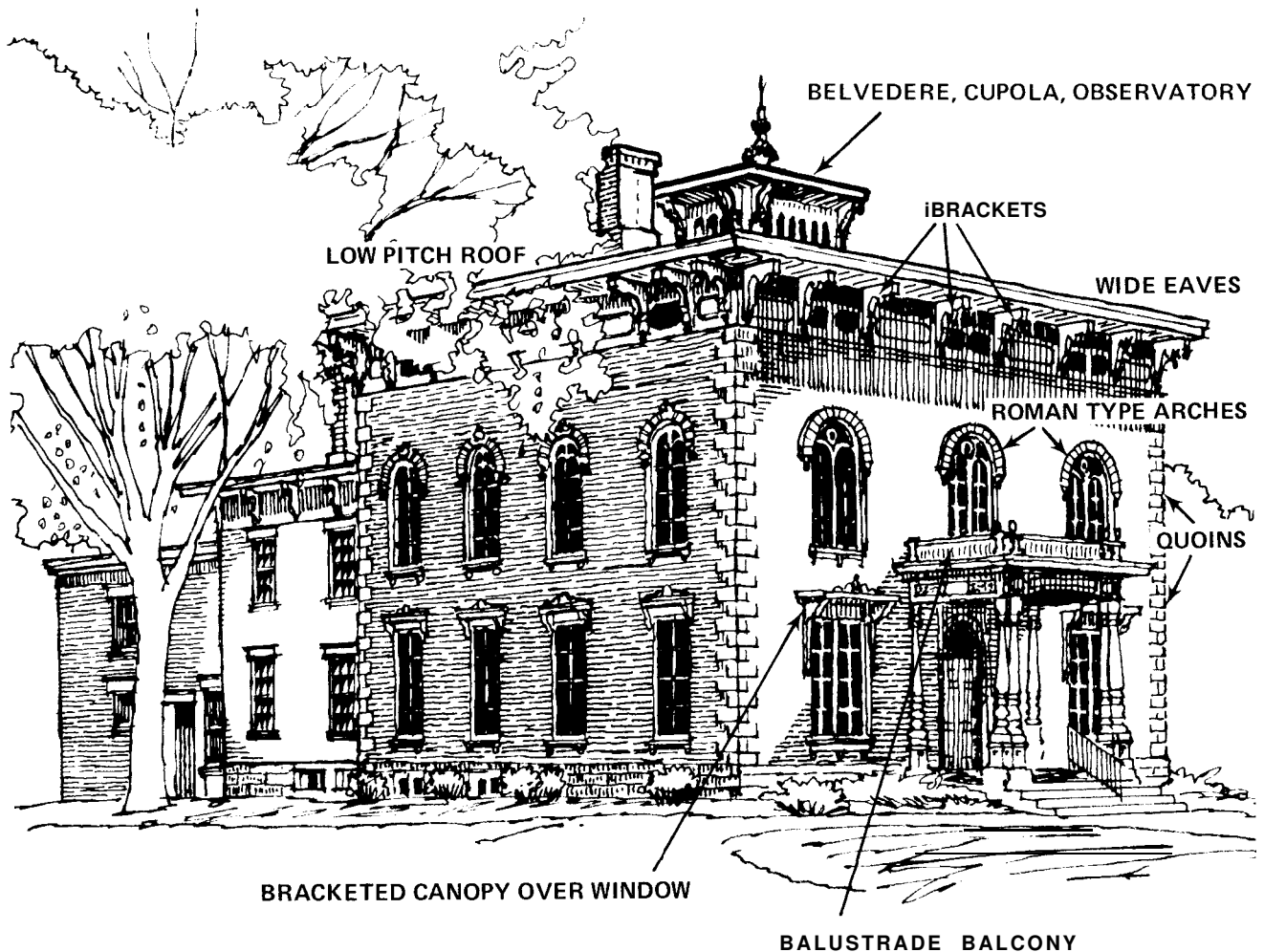
The style is loosely based on characteristics of medieval Gothic church architecture. Although principally identified with churches and public buildings, the style — or at least the detail associated with the style — is found in many of the most charming houses of the period throughout Wisconsin.

Characteristics and Details

- Picturesque and irregular massing.
- Emphasis on verticality.
- Steep sloping roofs.
- Details that tend to hang down or stand up.
- Pointed windows.
- Conspicuous gables — often with elaborately decorated (gingerbread) bargeboards and eaves.



GOTHIC REVIVAL: 1854-57, W. T. Leitch house, 725 E. Gorham St., Madison, Wis. This house may have been designed by August Kutzbock, the designer of the previous State Capitol, and was built by Napoleon Bonaparte Van Slyke. The buff-colored sandstone was quarried in Westport, barged across Lake Mendota, and cut at the building site. One feature lacking in this example is the pointed gothic arch window. It is used only as a minor feature in the small attic windows.



ITALIANATE: 1857, Tallman house, Janesville, Wis. This house was built by William M. Tallman, a lawyer who speculated in land. The proportions, scale, and rich detail make this house a sophisticated example of Italianate. The three-story, brick house has been restored as a museum and is the property of the city of Janesville. The museum complex is operated for the city by the Rock County Historical Society.

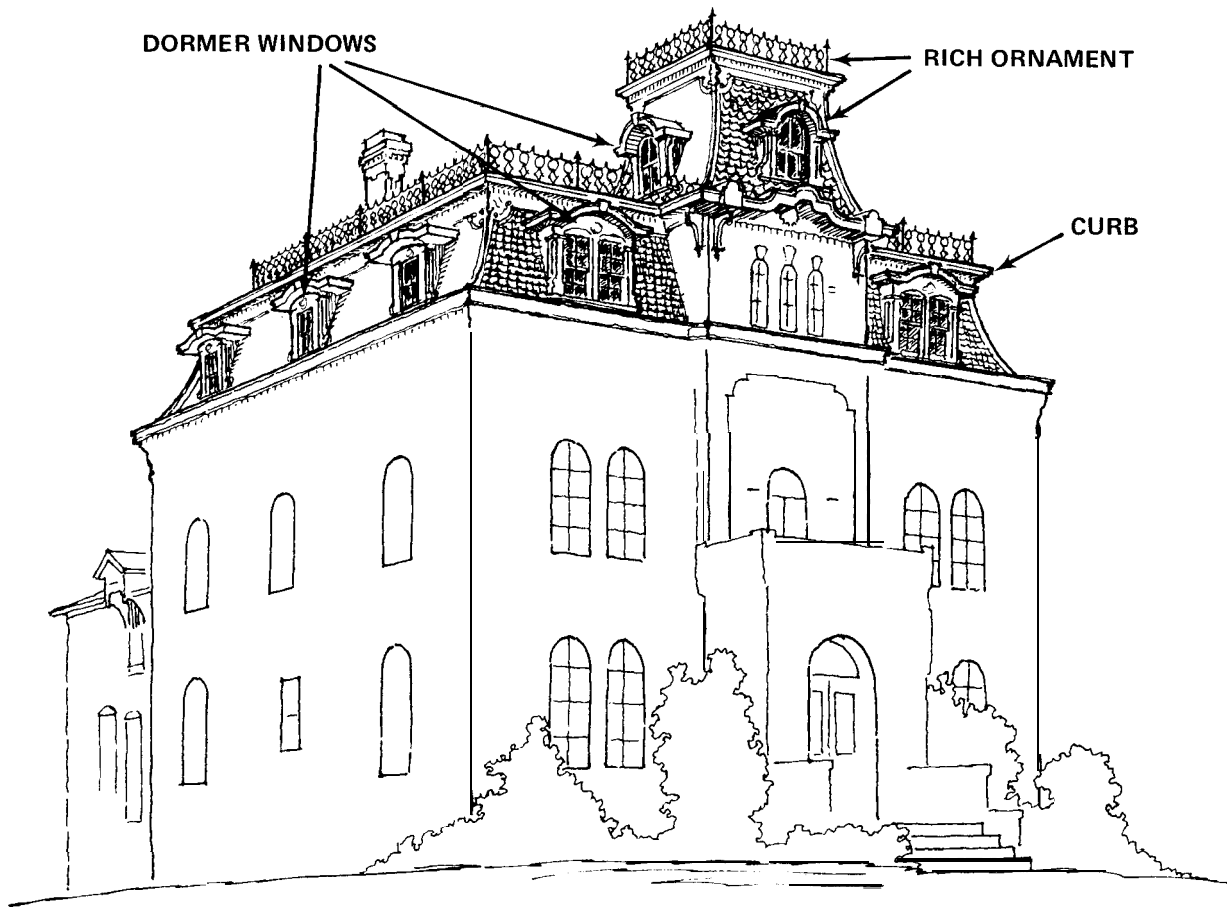
ITALIANATE OR BRACKETED (1856-1880)

Also known as the Italian Villa style, this represents another return to the Picturesque after the relatively simple classical lines of Greek Revival. The style is based on provincial Italian farmhouse designs, sometimes with more than a hint of Gothic "busyness" thrown in.

Characteristics and Details

- Distinctive wide eaves with brackets – sometimes grouped in pairs around the roof overhang.
- Gently-sloping hipped or gabled roofs.
- Frequent use of polygonal or square belvederes, cupolas, or observatories atop roof. *
- Sometimes houses are "L"-shaped in plan and wrapped around a square three-story tower.
- Generally asymmetrical and have clapboard, brick or ashlar walls.
- Frequently windows have hoodmolds or pediments, and sometimes they are rounded at the top.
- Bay windows and balustrade balconies are common.
- Nearly always have a veranda or loggia (an open gallery within the side of the home), though frequently these have been removed or altered over the past century.

*See *The Model Architect of 1852* by Samuel Sloan for Tallman House "observatory" design.



SECOND EMPIRE: 1858, 1870, Keenan house, 28 E. Gilman W., Madison, Wis. The walls of this house are Milwaukee pressed brick, three feet thick. The original building was Romanesque Revival Style, a description used in the City of Madison Landmarks Commission brochure titled "Sandstone and Buffalo Robes." It is not given full status as a style in this publication because examples are not found in most areas of the state. The French mansard roof was added in 1870 and is a richly ornamented example—perhaps the best in Madison. The lower two floors have not been illustrated in detail because of the Romanesque Revival classification. (Designated a Madison Landmark, June 15, 1971.)

MANSARD OR FRENCH SECOND EMPIRE (1860-1880)

A short-lived fashion with a different origin than the Picturesque styles. For a time enormous prestige was attached to the physical environment created by architects and city planners for Napoleon III. This style swept briefly through the world. Its main feature, the mansard roof, was developed by an earlier French architect, Francois Mansart (1598-1666). Though examples in Wisconsin have not been researched systematically, some can be found.

Many people mistakenly refer to mansard roofs (either the Second Empire or modern day version) as being French Provincial. This is inaccurate because French Provincial is a sub-style more closely equated to the English Tudor style (see page 17).

Characteristics and Details

- Mansard roof (has two slopes on all four sides, with curbs around the tops of visible slopes).
- Dormer windows (protruding from the roof) are common.
- Usually tall and boldly modeled.
- More elaborate versions very richly ornamented, emphatically three-dimensional in effect.
- Some Second Empire houses may have a visual similarity to early Picturesque houses.
- Sometimes superimposed "orders" occur.

LATE PICTURESQUE STYLES

After the Civil War the development of Picturesque residential architecture continued with the Stick Style, the Queen Anne Style, the High Victorian Italianate Style, and the Shingle Style. Very little work has been done with identification of these styles in Wisconsin. Probably anything approaching a true Shingle Style house is rare. This style is mentioned only because of its prominence in the Eastern U. S. and its strong influence on later styles in Wisconsin.

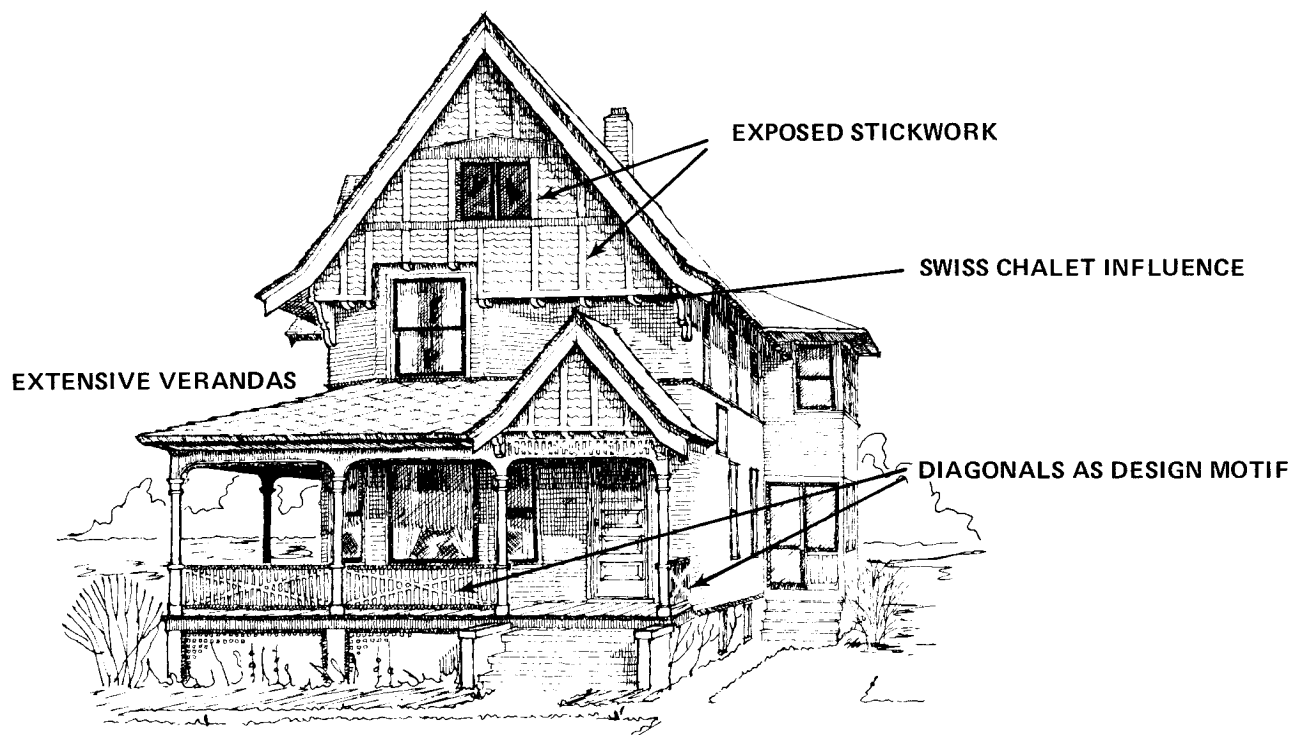
High Victorian Italianate is a style that is hard to separate from several other Picturesque styles. Historians say that many residential examples exist in Wisconsin but the style's characteristics and details can be more easily viewed on post-Civil War brick store fronts.

STICK STYLE (1870-1890)

Hints of the Stick Style, one of the most purely American nineteenth century styles, were found in designs published in Downing's pattern book of 1850, and so it is not surprising that it resembles wooden Gothic cottages of the 1850's.

Characteristics and Details

- Not as "Gothic" in details as Gothic cottages. Less eclectic, stressing "truthfulness" in materials through the use of exposed stick work, whether structural or applied.
- Tall proportions with high and steep roofs.
- Complex and irregular in massing and silhouette.
- Normally built with clapboards having an overlay of other horizontal and vertical boards and sometimes diagonals.
- Eaves project considerably and are supported by large brackets.
- Verandas are extensive, their roofs supported by posts with diagonal braces.
- Some examples have Swiss Chalet forms.



STICK STYLE: 1895-1902, O'Connell house, 1022 Mound St., Madison, Wis. *This house was constructed between 1895 and 1902. Although somewhat later than the period of 1870 to 1890 designated as Stick Style in Wisconsin, it is felt that this is one of the best examples present in Madison. Further investigation may yield many more older examples in other locations around the state.*

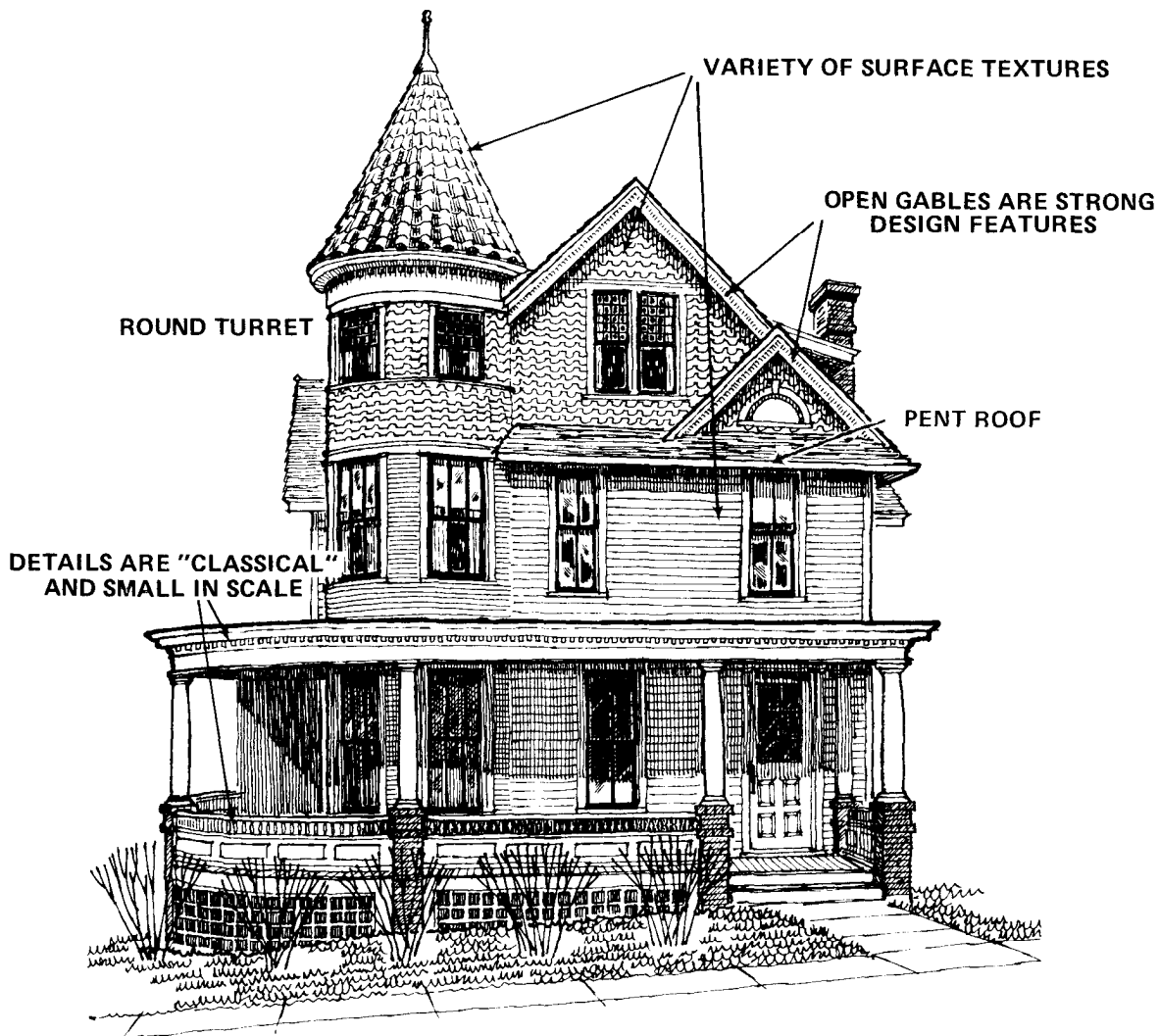
THE QUEEN ANNE REVIVAL (1880-1900)

The Queen Anne Revival, also called Neo-Jacobean, Free Classic, was initiated by the English architect Norman Shaw in the 1870's and reached Wisconsin around 1880. The name Queen Anne is thoroughly misleading, the style being an American version of a popular contemporary English style that actually owed almost nothing to the earlier architecture associated with the reign of Queen Anne.

Characteristics and Details

- Irregularity of plan and massing.
- Variety of surface texture, roofs and wall projections.
- Roofs are steep and multiple, frequently intersecting.

- Hipped roofs are uncommon, making the open gable end the main contribution to the overall effect.
- The gables often form right-angled triangles with the aid of a cornice or pent roof.
- In complexity and irregularity, its appearance is heightened over anything preceding it.
- Bay windows are frequently employed, as are rounded or polygonal turrets (small towers).
- Occasional use of "six-over-one" window subdivisions.
- Details are frequently classical and tend to be small in scale, overwhelmed by the building itself.
- Shingles and clapboards above a brick first story are frequent exterior wall materials.
- Tall, thin chimneys with brick and occasionally tile are used in unusual and intricate design patterns, making them an outstanding design feature.



QUEEN ANNE: 1884, D. Campbell house, 125 E. Gilman St., Madison, Wis. *The Campbell house has a clapboard lower portion with shingled gables above. A round turret is the dominant element.*

THE SHINGLE STYLE (1885-1902)

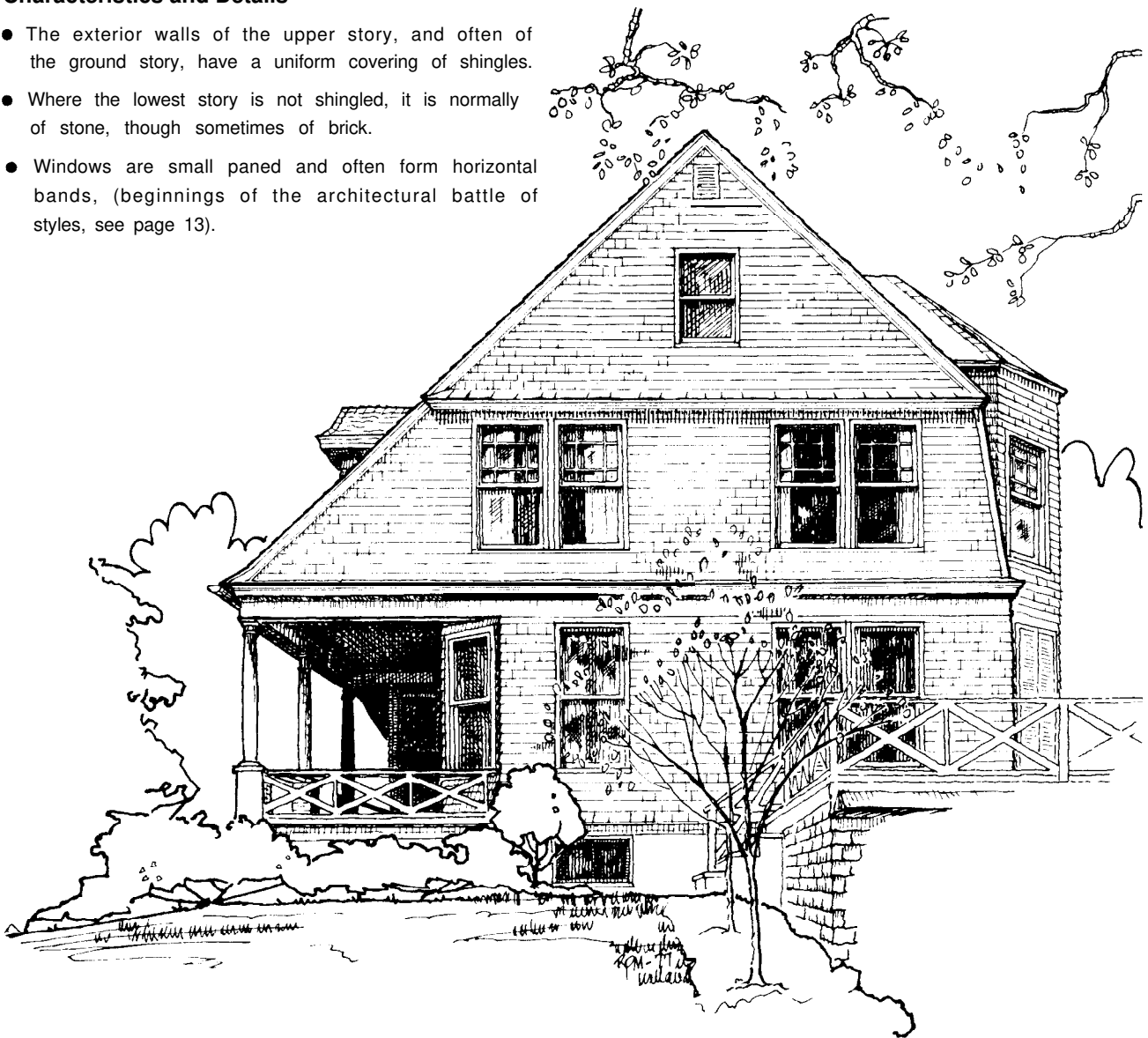
The Shingle Style evolved out of the Queen Anne Revival. Here the overall effect is simpler and quieter, with more horizontal emphasis and less variety in color and materials.

Perhaps the foremost practitioner in this style in the Midwest was Joseph Lyman Silsbee, the first Chicago architect employing Frank Lloyd Wright in 1887. As mentioned earlier this style is rare in Wisconsin, but is important because it influenced architects like Wright.

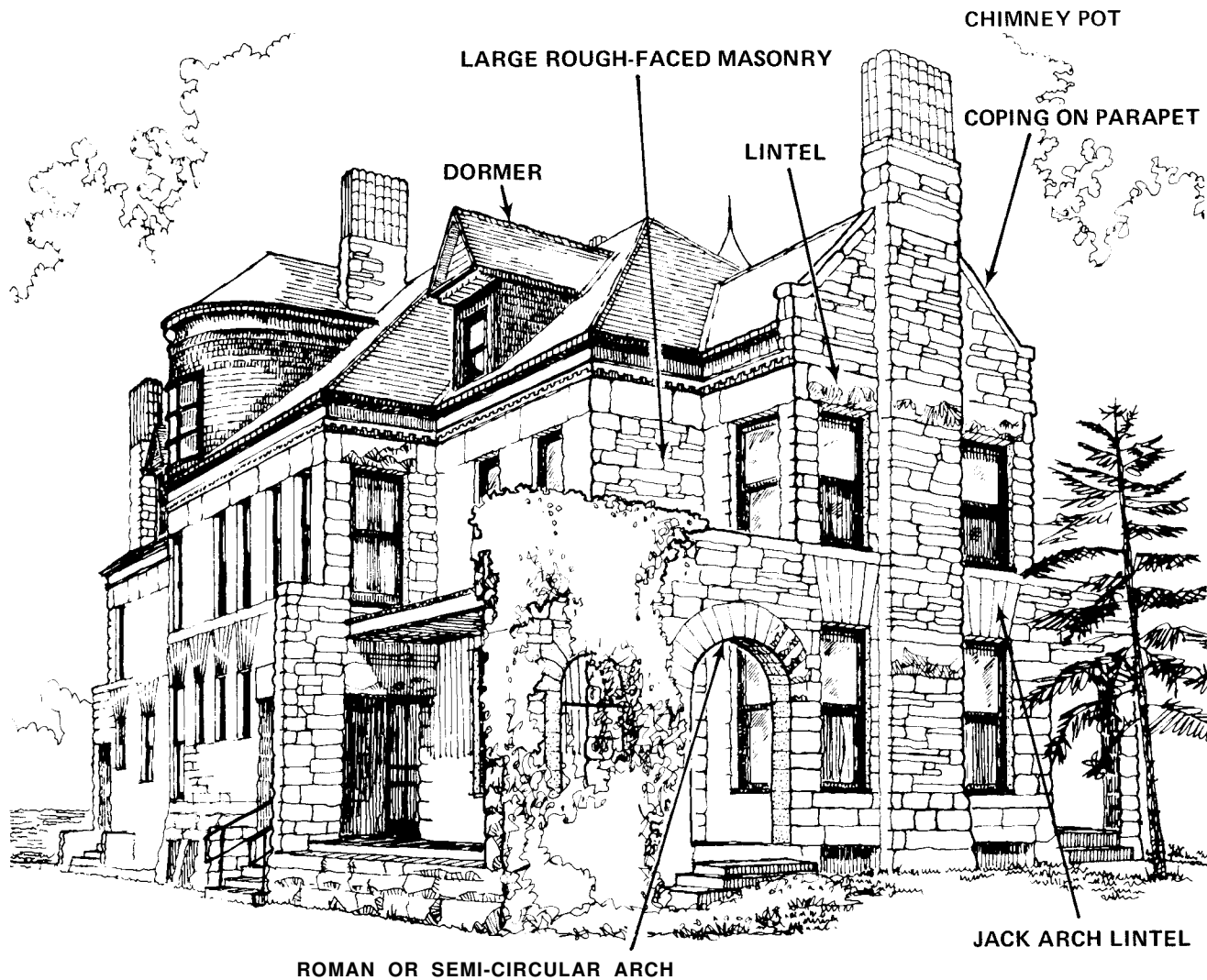
Characteristics and Details

- The exterior walls of the upper story, and often of the ground story, have a uniform covering of shingles.
- Where the lowest story is not shingled, it is normally of stone, though sometimes of brick.
- Windows are small paned and often form horizontal bands, (beginnings of the architectural battle of styles, see page 13).

- Roof may be hipped, unlike the Queen Anne, gabled or both, and can be gambrel. They often are described as “rambling” in appearance.
- The pitch of the roofs is more moderate than that of Queen Anne style, with broad gable ends.
- Broad roof lines extend over verandas, pulling them into the volume of the house, and causing exterior space to visually penetrate the interior space.



SHINGLE STYLE: 1885, H. W. Hillyer house, 1811 Kendall Ave., Madison, Wis. Several of the early houses in University Heights were sheathed in shingles. The attempt to design this house in the Shingle Style points to the architectural revaluation brewing in the area. Soon architects would pick up design concepts of the Shingle Style and employ them in totally new ways in the Prairie School style.



RICHARDSONIAN ROMANESQUE: 1889-90, L. S. Tainter house, Crescent at Broadway, east corner, Menomonie, Wis. This historic house was built for L. S. Tainter, a prominent Menomonie resident. The architect, Harvey Ellis, is known for his work in the Richardsonian Romanesque style. He designed this house while working for the Minneapolis architectural firm of LeRoy Buffington. The house is an ornamented version of the style.

RICHARDSONIAN ROMANESQUE (1880-1900)

Henry Hobson Richardson (1838-1886) is considered one of the greatest native American architects, along with Thomas Jefferson, Louis Sullivan and Frank Lloyd Wright. Richardson developed a style of robust architecture based on Romanesque forms, but freely transformed, and also practiced in the Shingle Style. Romanesque was a transitional style of architecture prevalent in Europe from the 9th to the 12th centuries. Wisconsin has no buildings designed by Richardson, but his influence was widely felt in the state in the 1880's and 1890's.

Characteristics and Details

- General massiveness and heavy in appearance.
- Simplicity of form.
- Impressive strength and durability in use of large rough-faced masonry. (Random Ashlar pattern.)
- Like its Romanesque prototype, it incorporates massive Roman-type arches.
- Arches, lintels and other structural features are often emphasized by being of a different stone than the walls.
- Sense of weight and massiveness is reinforced by the depth of the window recess.

A BATTLE OF STYLES AT THE TURN OF THE CENTURY

As Wisconsin entered the twentieth century, it was caught in a national conflict between two great stylistic forces. One has been labeled “eclectic” or “academic”. It copied certain elements of past styles, especially European, to produce new buildings. The force received tremendous impetus from Chicago’s 1893 World’s Columbian Exposition, which was dominated by architects of this persuasion.

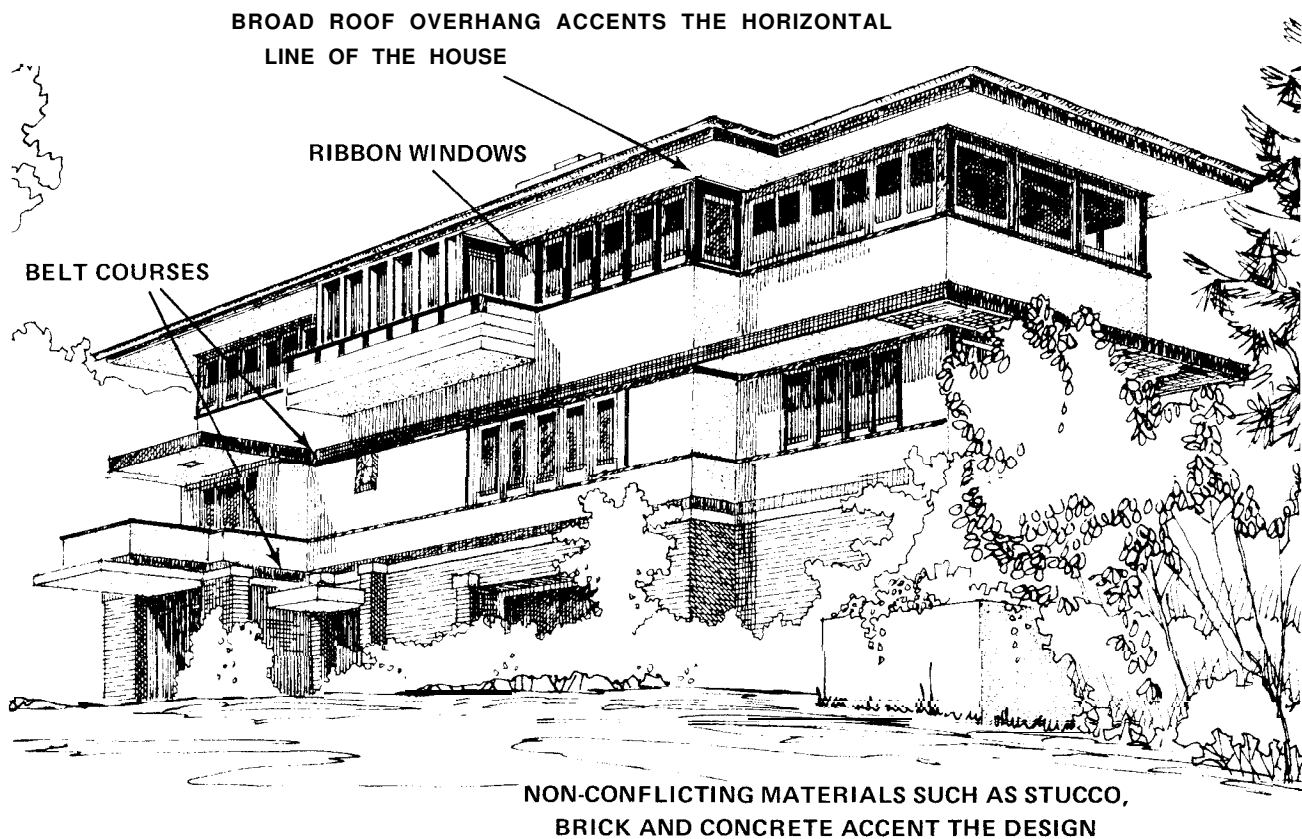
The other major force has been labeled “progressive” or “modern” and consciously refused to imitate past styles, seeking new techniques, materials and esthetics for a new age. The first manifestations of this force in Wisconsin were the Prairie School and the Bungalow Style.

THE PRAIRIE SCHOOL (1900-1920)

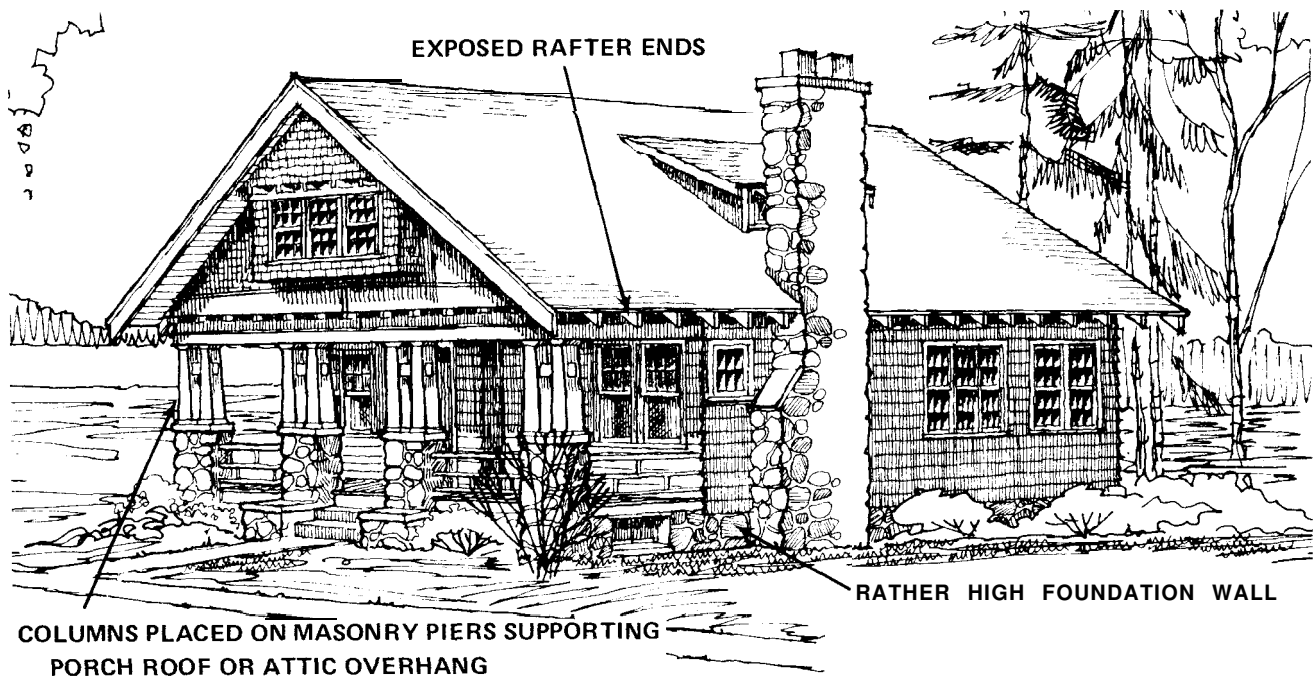
The Prairie School of architecture was born and nurtured in the Chicago area and its influence spilled over into Wisconsin. Examples of it are limited to the upper Midwest, though isolated buildings are found elsewhere. Frank Lloyd Wright, and some contemporary colleagues, started the style known as Prairie Architecture, named because it was designed to fit the broad expanses of Midwestern terrain. This architecture was predominantly horizontal under heavy sheltering roofs. The planning was compact and practical for small, often servantless families. The details were suited to the skills, equipment and materials available. In Wright’s own works open plans evolved that led to an expression of outside walls as sheltering screens. Outside and inside began to merge.

Characteristics and Details

- Two stories, maybe three, with single story wings in more than one direction.
- Cruciform (cross-shaped) floor plans often used to spread the house out in four directions.
- Porches or carports at ends of wings, sometimes having roofs that are an extension of the main house roof.
- A wing generally contains only one room.
- No basement. First floor built at grade level to avoid unsightly show of foundation wall.
- Overall horizontal emphasis.
- Low roofs, often hipped, with large cave projections.
- Chimneys are low, massive features.
- Piers, railings on porches, steps, and planter walls are integrated by using projecting caps that add to the overall horizontality.
- Applied ornament, as seen in earlier styles such as Gothic Revival and Queen Anne is minimal. Ornament when used, is more integrated into the design. For example, stylized, geometric patterns are used in the design of leaded-glass windows, interiors and furnishings.
- Use of an emphatic belt course or shelf roof between stories.
- Often built as a wood frame house, commonly with plaster (stucco) and heavy bands of horizontal wood trim on the exterior. Sometimes brick exteriors or horizontal board and batten (wood strips) were used. The rule was to eliminate combinations of different materials in favor of non-conflicting materials as much as possible.
- Interior spatial qualities: separate rooms are reduced to a minimum. Rooms are divided so light, air and vista permeate the whole with a sense of unity. The room is no longer a box.



PRAIRIE SCHOOL: 1914-15, H. C. Bradley house, 2914 Oxford Rd., Shorewood Hills, Madison, Wis. Purcell and Elmslie designed this three-story house for Harold C. Bradley. Previously, Bradley had built the Sullivan-designed house on Prospect Avenue. This was the last large residential design of the firm to be built, and was built on a sloping site overlooking Lake Mendota. The dominant material is stucco, with obvious Prairie School horizontal emphasis and detailing. This differs from most of Wright's work done in this style, in that it is long and narrow. Most of Wright's houses had wings extending in four directions.



BUNGALOW: 1910-1913, Tuttle house, 1202 Grant St., Madison, Wis. *This house is one of a cluster of five in this area of Madison. The house was occupied by Eugene Smith, a man who listed himself as a "Bungalow Designer" in the 1914 City directory, and built all of the houses. This one-and-one-half story house has exposed rafter ends that are the most noticeable detail. It also has rustic characteristics such as shingle siding, a field-stone porch, piers, and foundation wall.*

BUNGALOW STYLE (1900-1940)

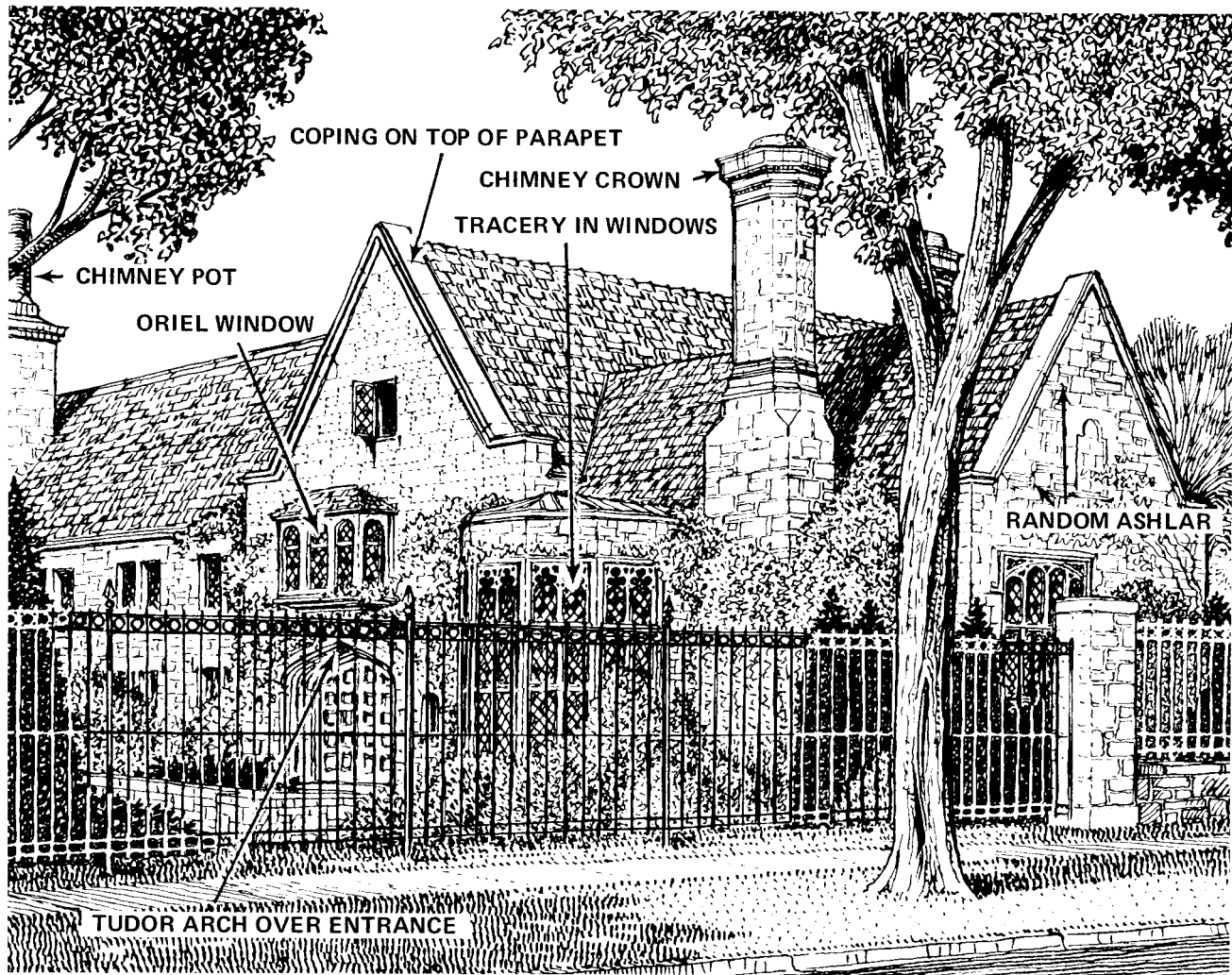
Less important esthetically than the Prairie School, but far more pervasive nationally, was the Bungalow Style which swept America on the pages of California bungalow magazines in the teens and twenties. The bungalow vogue and its variations peaked after the Prairie School and had a much greater life-span nationally beginning in the late nineteenth century and lasting until around 1940.

The term "bungalow" is thought to be derived from the East Asian word "bangla" which, in Bengal, refers to a low house with porches surrounding it. In the mid-nineteenth century the British were building temporary rest houses called "dakbungalows" along main roads in India, and the first American bungalows had a vague Hindu look to them.

Thousands upon thousands of bungalows were built across the country. A flood of literature on the style emanated from California after the turn of the century in the form of magazines and catalogues of plans from which to order sets of working drawings. To date, no systematic study of the influence of the Bungalow Style on Wisconsin has been undertaken, but a drive around nearly any residential area built in the period would reveal many influences and a few fairly complete California-style examples.

Characteristics and Details

- Small, modest dwelling.
- Simple horizontal lines.
- Wide projecting roofs, usually showing exposed rafter ends (parallel beams supporting the roof).
- One or two large porches.
- Plain woodwork.
- Usually built with ordinary wood siding, either horizontal or vertical, with logs, stones, brick or stucco veneer (very rustic).
- Massive chimney.
- Living room frequently extends across the front of the house.
- If a second story is provided, it was usually a half-story to give the house a one-story look.
- Protruding brackets frequently are utilized as decorative features.
- The interiors are reminiscent of earlier Prairie School interiors, with space tied together with horizontal elements, and brick fireplaces dominating the living rooms.



ENGLISH TUDOR (ECLECTIC RESURGENCE): 1929, Paine house (Paine Memorial Art Center and Arboretum, open to the public Tues., Thurs., and Sat., 2 to 5 p.m.), Algoma Blvd., Oshkosh, Wis. This building was designed by Bryant Fleming of Ithaca, New York, and the best in Old English country home architecture was attempted. A progressive scheme for the exterior was planned, starting with the farm house origin at service rear and carrying through three centuries of English architecture in the best traditions. The results reflect the elimination of the original farm house through rebuilding, plus additional wings from period to period until the final addition of a rather modern art gallery wing. The results demonstrate the progress of English home architecture through three centuries. (From "Oshkosh — One Hundred Years a City 1853-1953")

ECLECTIC RESURGENCE

Eclecticism means copying elements from various styles of the past. A sharp distinction can be made between the eclectic efforts of the nineteenth and those of the early twentieth centuries, according to Thomas Tallmadge writing in 1927. He observed that "taste, the sense of absolute pitch, the flower on the topmost bough, is the goal in our domestic architecture. Twenty years before it was correctness in style; ten years before fashion. The desire on the part of the architect and his client for discrimination in the selection of the beautiful and fit is one of the choice products of Eclecticism."

A number of Eclectic styles were employed in early twentieth-century Wisconsin. English Tudor, Georgian, Mediterranean, and French Provincial were the most preferred, in the order mentioned. No longer were there evident regional characteristics as there had been in Wisconsin's Greek and Gothic Revival, and Picturesque styles. The Eclectic Revival modes were quite uniform in appearance over the entire nation.

ENGLISH TUDOR (1920's)

The name "Tudor" is derived from the surname of the English royal family of Henry VII through Elizabeth I. The style was prominent in England from 1485 to 1603. The stylistic details were revived and became quite popular in Wisconsin in the 1920's. Even as late as the 1940's tudor details were used on several large homes in Wisconsin.

Characteristics and Details

- Plans are irregular with wings sometimes going off at oblique angles. Structures usually have two stories.
- Roofs are generally very steep, sometimes with more than a 12-12 slope.
- Half-timber (exposed framing) is the prominent feature on exterior walls. Sometimes in revival houses this was applied only as design, with no structural value.
- Chimneys are frequently decorated with patterned brickwork. Decorative flues (chimney pots) extend above the chimney tops.
- Four-centered Tudor arches are common over entries and sometimes over first floor windows.



ENGLISH TUDOR (ECLECTIC RESURGENCE): 1929, Sensenbrenner house, Appleton, Wis. *This house was built for F. J. Sensenbrenner, a prominent industrialist. The principal material is Wisconsin Lannon stone, laid randomly. The roof is handmade Normandy tile. Interesting leaded glass was lavishly used. The architect was Richard Philipp.*



GEORGIAN REVIVAL (ECLECTIC RESURGENCE): 1896, Ely house, 205 N. Prospect Ave., Madison, Wis. This house was built by a nationally-known economist, Richard Ely, who became well known for his controversial ideas on academic freedom. It is a two-story frame structure with narrow clapboard siding, designed by Chicago architect, Charles S. Frost. The symmetrical front is detailed with classical cornice. The central pediment projects slightly and is supported by pilasters. The high-pitched dormered hip roof makes the attic space usable living space. (Designated a Madison Landmark, January 7, 1974.)

GEORGIAN (1900-1930)

The architects of this design worked in two distinct directions. One of them found inspiration in the earlier Adamesque Federal Style (1820-1850). Its products tend to be more elaborate and larger than the Adamesque.

The other source of inspiration came from the colonial style commonly known as Georgian Colonial (1800) and from English architecture of the same period.

Characteristics and Details (Primarily Georgian Colonial)

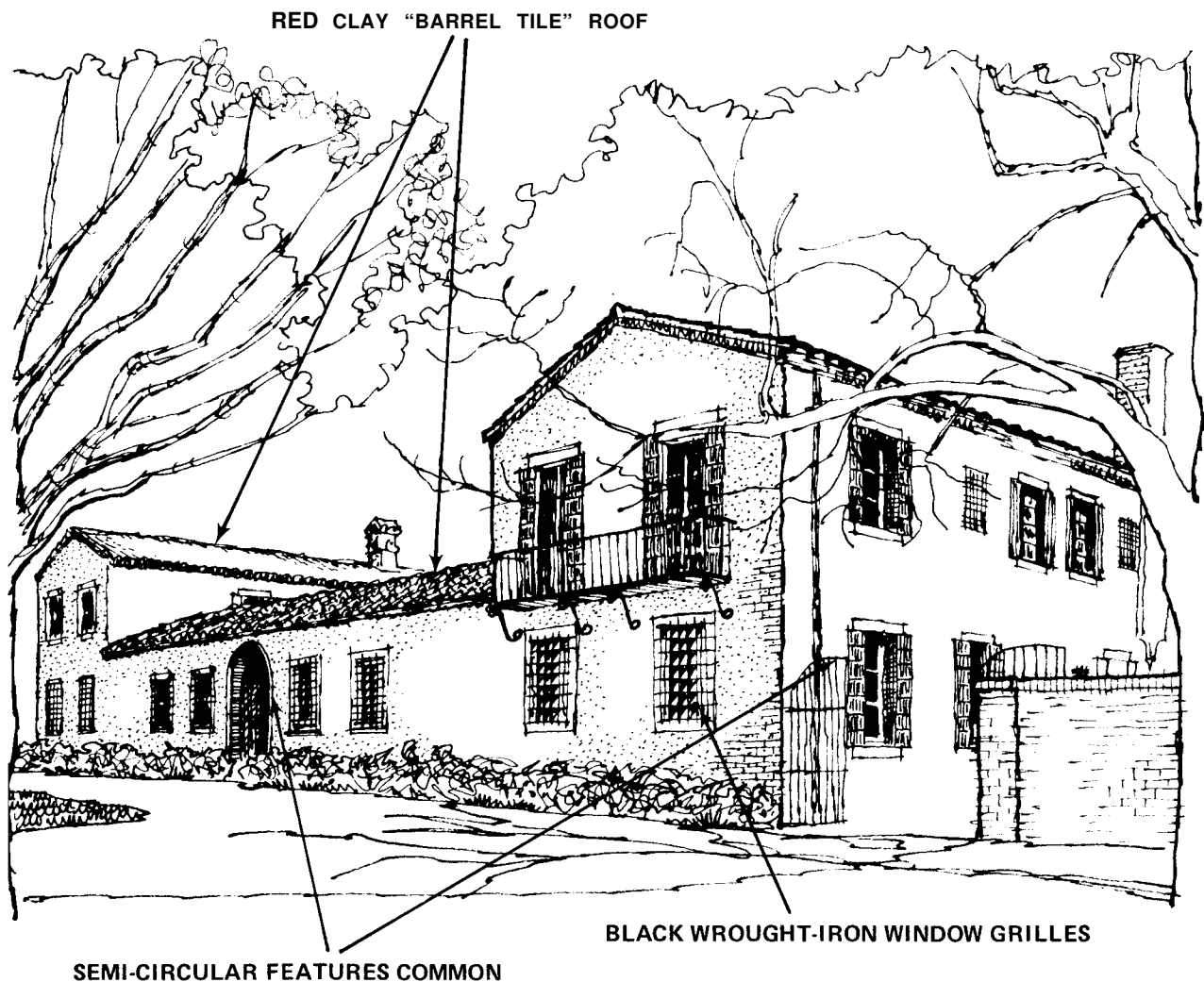
- Strictly symmetrical facades.
- Roofs are hipped, double-pitched or gambrel. Hipped roofs are often topped with a flat deck and railing.
- Eaves are detailed as classical cornices with all of the small parts, such as dentils (protruding rectangular blocks), associated with classical forms.
- Chimneys are placed to contribute to overall symmetry.
- The central part of the facade usually projects slightly and is crowned with a pediment with or without supporting pilasters.
- Occasionally a portico with free-standing columns may form the central feature.
- The standard window is the rectangular double-hung. Palladian windows are sometimes used as focal points.
- Doorways have fan lights and are often set in elaborate church-like frames.

MEDITERRANEAN (1920's)

Housing in Spain and Italy during the Middle Ages took on a much different form than that of countries in the northern climates. Less severe winters and varying building materials available, had a strong influence on this development. Perhaps even stronger was the rich cultural heritage in the fine arts that developed separately in Spain and Italy. An increase in Americans traveling in Europe around 1900 brought many people into contact with these old Mediterranean building styles. This started Mediterranean Eclectic Revival in motion in this country.

Characteristics and Details

- A mixture of Spanish and Italian motifs.
- Patios, courts, open galleries, and outdoor living areas are the most distinguishing characteristics but are limited in use in Wisconsin because of the severe climate.
- Heavy wooden shutters and black wrought-iron window grilles are commonly used and accent the plain brick walls that are commonly painted white.
- Low pitch roofs with red "barrel tile" is one of the strongest distinguishing characteristics.
- Semi-circular window arches are common.
- Exteriors are often stucco.



MEDITERRANEAN (ECLECTIC RESURGENCE): 1922, L. R. Smith house, Terrace Ave., Milwaukee, Wis. This house (now Villa Terrace Museum) was erected by an executive of the A. O. Smith Corporation and was donated to the Milwaukee Art Museum in 1963-66. It is now recorded in Historic American Buildings Survey.

U.S. INFLUENCE ON WORLD ARCHITECTURE

Between the late 1870's and the First World War one of the most significant architectural movements since the Renaissance flourished in Chicago. The "Chicago School," as it came to be called, produced an original architectural expression based on the application of industrial technology responsive to new economic demands and social concerns. Mirroring and shaping life styles, this architecture anticipated and influenced today's patterns of urban and suburban life in the United States and Europe.

Designers of this period rejected historic styles in architecture and sought to apply newly formulated architectural theories to all types of buildings. These theories were particularly manifest in the continuity of exterior form and fluid interior spaces of a new kind of private residence – the Prairie house. This search for a design universality to reflect man's physical needs and social well being touched all aspects of architecture, the applied arts, landscape design, and town planning. The nature of building materials, the function of form and the relationship of man's structures to nature became articulated in a philosophy that is still fresh and relevant.

The Chicago School movement and its residential counterpart, the Prairie School, prompted an architectural revolution, wholly American in origin, that anticipated by several decades a similar development in Europe. The refinement of building techniques and the expression of the function of the buildings in fully integrated architectural style provided inspiration for the designers of Europe's new architectural movement (the International Style) that followed World War I. For the first time an artistic development in America influenced architectural designers in Europe. The cycle was completed when the developed style of the modern European movement was later reintroduced to the United States with the emigration from Europe of the leading members of its architectural community during World War II. The work of the Chicago School was international in its consequences and prefigured the form of commercial and residential buildings now universally adapted as twentieth century architecture.

Excerpted from the Introduction of THE CHICAGO SCHOOL OF ARCHITECTURE by Hugh C. Miller.

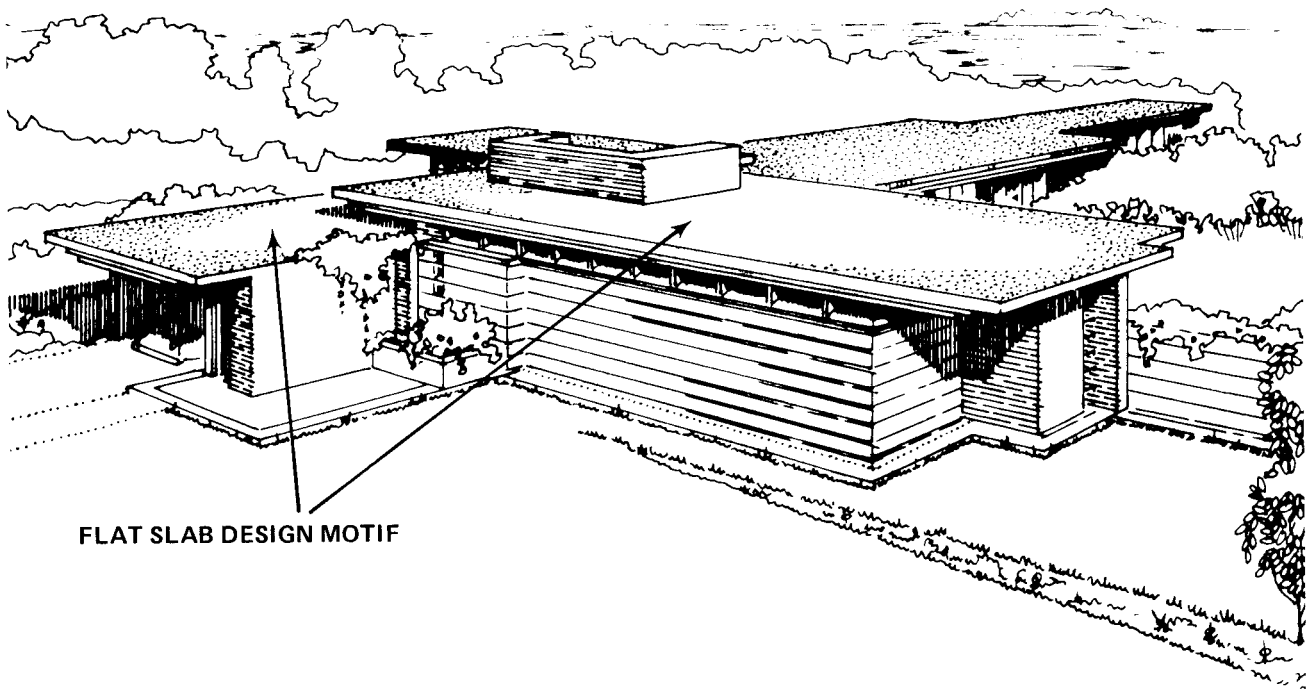
WRIGHTIAN STYLE (1930-1959)

Frank Lloyd Wright moved to a new home and office south of Spring Green, Wisconsin, in 1911, where he built Taliesin I. Twice destroyed by fire, in 1914 and 1925, Wright both times rebuilt so that on the original site today stands Taliesin III.

After he moved to Spring Green, Wright's architecture changed. He entered into what was virtually a second career. This was a stronger personal style than was his Prairie School work. He concerned himself with expression in pure geometric forms, departing somewhat from his earlier convictions about a building being integrated into the site.

Characteristics and Details

- Nearly all houses have a "prevailing" horizontality.
- Importance given to the roof as a character-giving feature (flat slabs at varied heights or "folded forms").
- Elevation echoes design elements of the plan. For example, a plan based on the "hexagon" will have diagonal glazing bars, and a sloping roof edge.
- Battered walls (tapering inward from their base) are much employed.
- Balcony railings are often inclined outward.
- Piers frequently taper downward.
- Wood siding is generally wide horizontal boards and left to weather naturally.
- Native Wisconsin limestone, when used, recalled the manner in which it was found layered naturally in the quarry.
- Concrete, when used, was finished smooth or plastered and painted (when two structural materials were used together, their textures were often contrasted).



FLAT SLAB DESIGN MOTIF

WRIGHTIAN: 1937, H. Jacobs house, 441 Toepfer St., Madison, Wis. *This small inexpensive house was designed in 1937 for Herb Jacobs, a young journalist. Its design stresses the horizontal line in siding, brick work, and flat roof. The flat roof was used primarily as a money saving feature, although the way it was handled shows much architectural character. This is the first "Usonian" house. The word Usonian, coined by Samuel Butler, was used often by Wright to describe a totally new national style. In a philosophical sense it meant unity of our national life.*

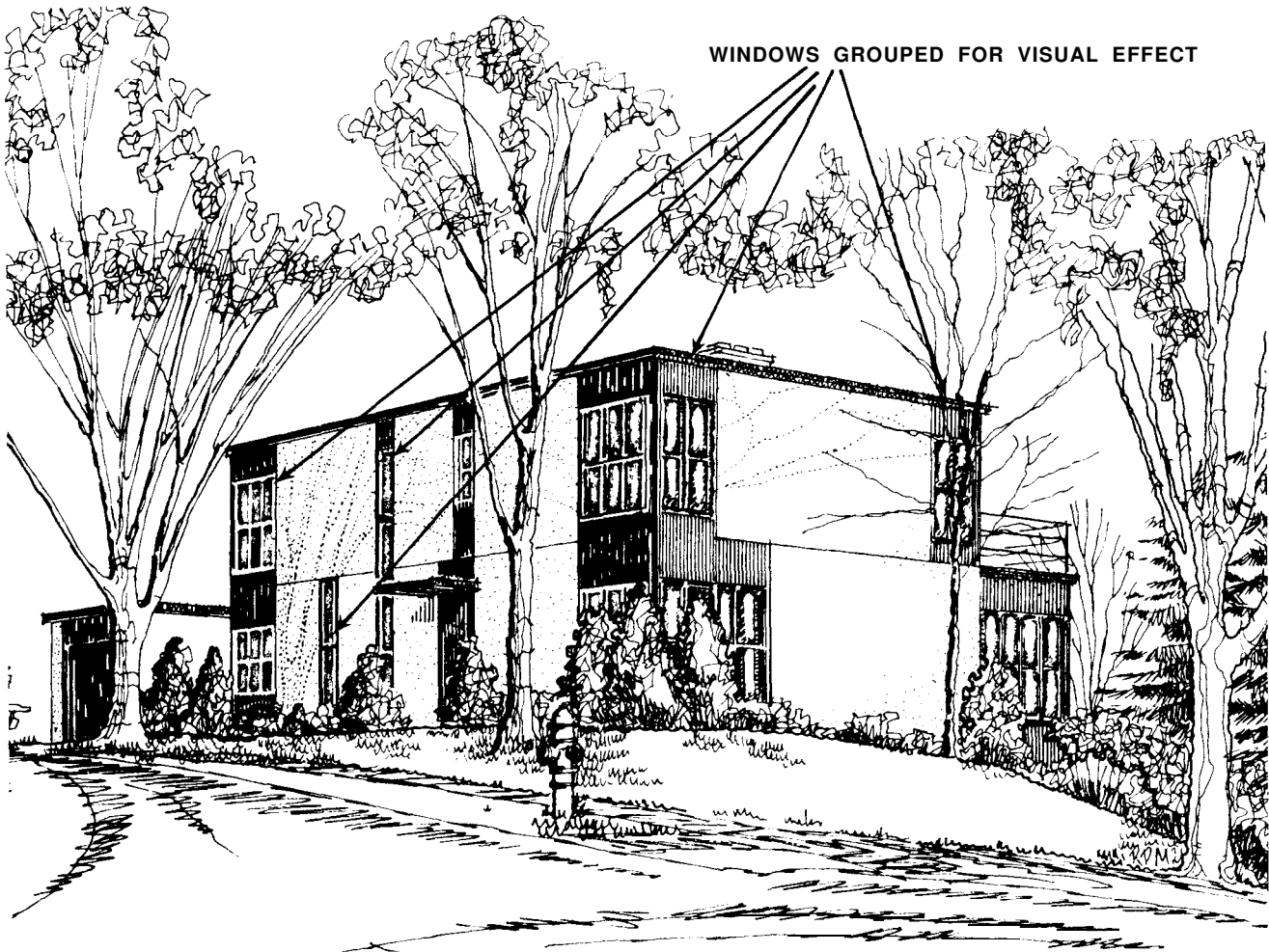
INTERNATIONAL STYLE (1925-1945)

Before and after the first World War, Wright stood very much at the head of American architects in his experiments with new architectural forms. In Europe, where Wright's work was more influential and better-known than in the U. S., a number of major architects worked independently. When their work was synthesized in Germany, France and Holland, it led to the development of a new architecture, the International Style. To the casual observer, this style may appear boxy, simplistic and completely abstract, but its popularity as art is extensive.

No systematic study of International Style buildings in Wisconsin has been undertaken, and a great deal of information on the regional manifestations of this style has yet to be gathered.

Characteristics and Details

- An emphasis on volume, or space enclosed by thin planes and surfaces.
- Regularity and an underlying orderliness.
- Avoidance of applied surface decoration.
- Technical perfection, and excellent proportions.
- Flat roofs.
- Small wall surfaces, windows with minimal reveals (setbacks) appear as a continuation of the surface.
- Windows tend to be used in groups for the purpose of expressing certain visual effects. For example, corner windows appear to "turn the corner." Groupings are in vertical or horizontal ribbons.



INTERNATIONAL STYLE: 1937, E. Morehouse house, 101 Ely Place, Madison, Wis. This house, designed by Chicago architect, George F. Keck, is a basic, white, cube-like form which is broken toward the rear by a one-story wing—a concession to the steep site. The flat roof, the sense of voluminous space enclosed by thin planes, and a complete absence of surface decoration place this fine house squarely within the style. The main elevation of the house is designed with abstract patterns formed by pure white rectangles separated by vertical ribbons and groups of windows. (Designated a Madison Landmark, January 7, 1974.)

CONCLUSION

We have covered housing styles up to the beginning of World War II. During the War there was a lull in building activity after which certain major postwar trends can be identified. A reasonable statement about postwar architecture will not be possible for a number of years, until a suitable perspective has been gained.

Looking back over Wisconsin's architectural history, its breadth and vitality stand out. The strength and richness of the state's ethnic tradition is a major ingredient in its architecture: the Cornish at Mineral Point, Swiss at New Glarus, the Finnish in Northern Wisconsin and numerous other ethnic settlements. Local adaptations of various national styles were developed and form the major portion of the state's architecture. The innovative and

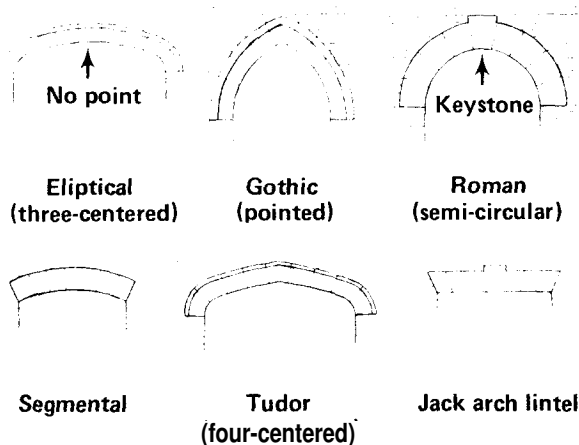
regional Prairie School strongly influenced Wisconsin, making its buildings in this style among the best in the nation. Frank Lloyd Wright was born, raised and spent most of his adult life practicing in Wisconsin, and many of his buildings are found in the state, including Taliesin, his home and Hillside, his office and school at Spring Green.

The architecture of Wisconsin spans nearly 200 years. It is of value because of its adaptation of ethnic and stylistic influences, and its landmarks in the development of original architecture. Though diminished in number almost weekly, the representatives of this architectural heritage still are plentiful and diverse enough to be seen and studied at first hand.

GLOSSARY OF BUILDING TERMS

Arch. A mechanical arrangement of building materials placed in a wall to create a door or window opening.

ARCH TYPES

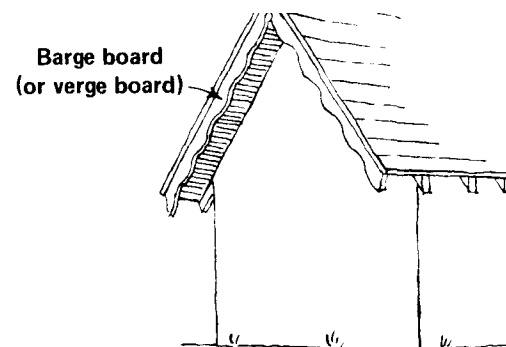


Ashlar. Stone that has been shaped into facing blocks for building into a wall.

Coursed Ashlar refers to rows or courses of stone laid in a uniform pattern.

Random Ashlar refers to stones of various sizes laid in a wall creating a random pattern, see page 12.

BARGE BOARD



Barge Board. A board, often decorative, covering the projecting rafter of the gable end of a roof.

Batten. Narrow strips of wood or metal used to cover joints on vertical board and batten siding.

Belvedere. (Italian: beautiful to see.) A roofed structure rising from the uppermost part of the main roof enabling the home owner to view the area surrounding his residence. Some sources use observatory and cupola to describe this feature.

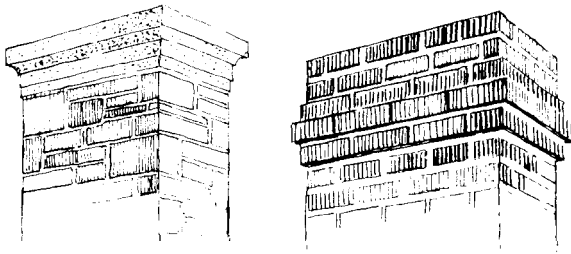
Bracket. A projection, sometimes decorative, which supports or appears to support a projecting cornice, lintel or sill.

Cap. The upper member of a column, pilaster, cornice, molding, and the like.

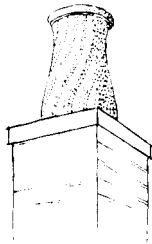
Casing. Wide molding of various widths and thicknesses used to trim door and window openings.

Chimney Crown. Ornamental treatment made of brick, stone or cast concrete built into the upper part of the chimney to form a "crown."

CHIMNEY CROWN



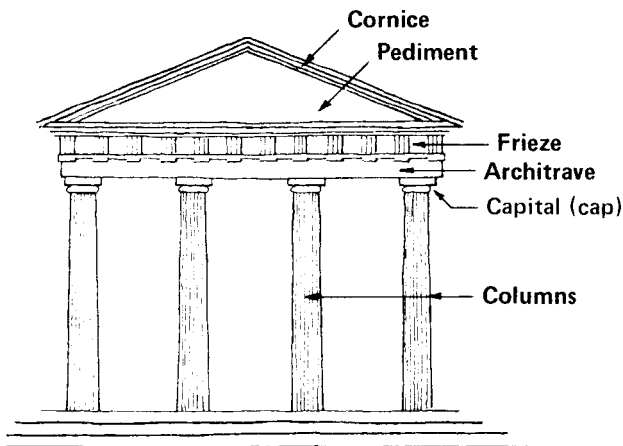
CHIMNEY POT



Chimney Pot. A decorative flue extension placed on top of the chimney.

Clapboard. Narrow, horizontal, overlapping wooden boards, usually 4 to 6 inches wide, used as siding.

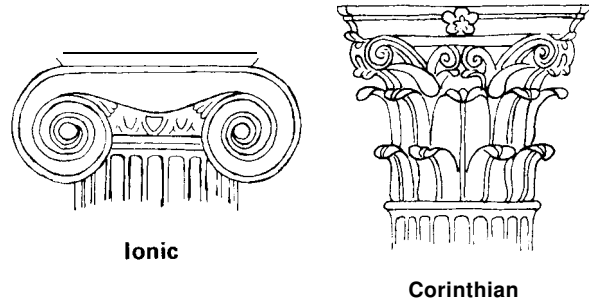
CLASSICAL ORDERS



Classical temple front (Doric order)

Classical Orders. Refers to the architectural styles of ancient Greece and Rome. The ancient Greeks developed three basic designs – the Doric, the Ionic, and the Corinthian; the Romans adopted these forms and added some of their own. The easiest way to identify the classic order of a building is by their distinctive capitols.

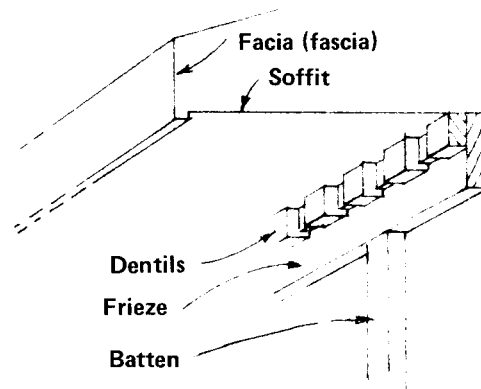
CAPITALS



Column. A perpendicular supporting member, circular or rectangular in section.

Coping. The cap for covering the top of a wall. (See parapet.)

Cornice. A classical decorative element made up of molded members usually placed at or near the top of an exterior or interior wall. (See classical orders.)



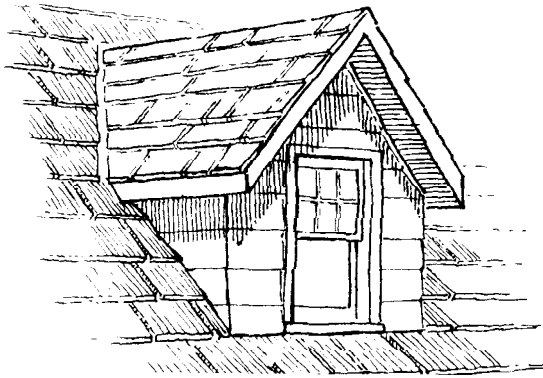
Cornice Return. That portion of the cornice that returns on the gable end of a house.

Cupola. A roof or ceiling having a rounded form. A small structure built on top of a roof to complete a design.

Dentil. The clogged or toothed member used in the frieze and each cog or tooth is called a dentil. (See Cornice.)

Dormer. A structure built into and projecting from a pitched roof. The term is also used to describe a window such as "dormer window."

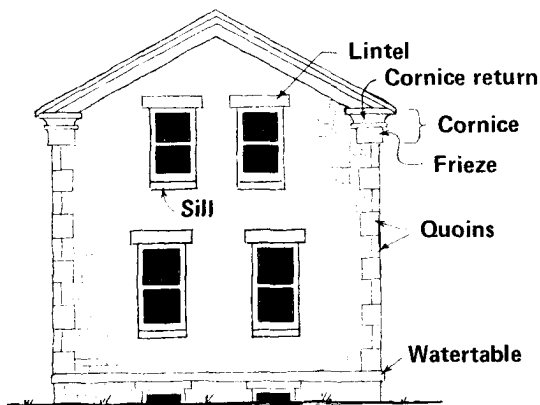
DORMER



Eaves. The margin or lowest part of a roof projecting over the wall usually includes fascia, soffit and other trim.

Facade. The face or elevation of a building.

FACADE



Facia or Fascia. A flat board, band, or face, used sometimes by itself but usually in combination with moldings, often located at the outer face of the cornice. (See cornice detail.)

Fenestration. The arrangement, proportions and pattern of window and door openings.

Flue. The space or passage in a chimney through which smoke, gas, or fumes ascend. Each passage is called a flue, which, together with any others and the surrounding masonry, make up the chimney.

Frieze. Any sculptured or ornamental band in a building. Also the horizontal member of a cornice set vertically against the wall. (See classical orders and cornice detail.)

Georgian Colonial. The architecture of the British Colonies in America between 1714 and 1776.

Hip Roof. A roof that rises by inclined planes from all four sides of a building. (See roof types.)

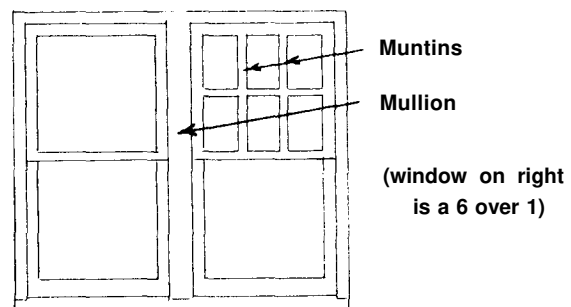
Lintel. A horizontal structural member that supports the load over an opening such as a door or window. (See facade.)

Mansard Roof. A roof with two sloping surfaces on all sides. (See roof types.)

Mullion. A slender bar or pier forming a division between panels or units of windows, screens, or similar frames.

Muntin, The members dividing the glass or openings of sash, doors, and the like.

MULLIONS AND MUNTINS



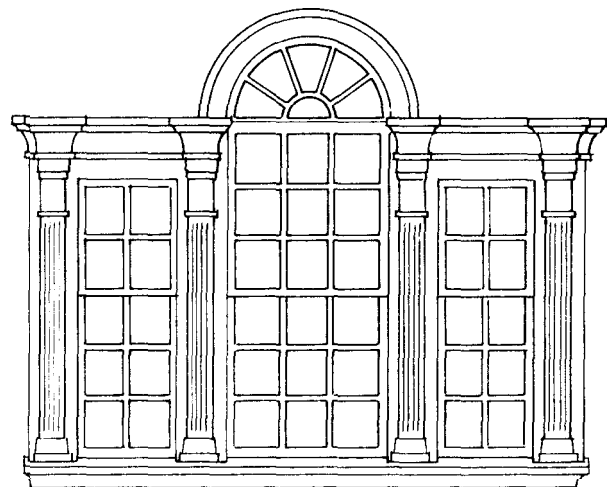
Order. A condition of logical or comprehensible arrangement of separate elements into the design of a building.

Orders. See Classical Orders.

Oriel Window. (Gothic) A projecting angular window divided by mullions and transoms and supported by a corbel or bracket.

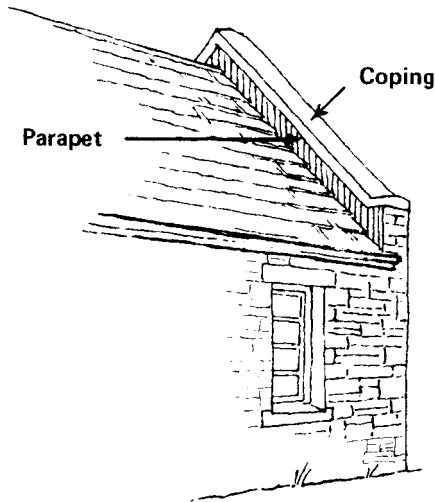
Palladian Window. A Renaissance style consisting of treating three openings as one, the center one arched and wider used as windows or at building entrances.

PALLADIAN WINDOW



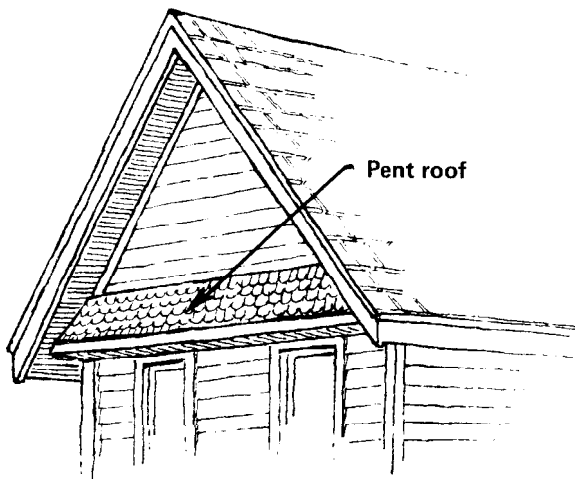
Parapet. An extension of the wall above the roof line.

PARAPET



Pent Roof. A short, hood-like roof section between the first and second floor or between the second floor and attic at the gable end of a building.

PENT ROOF



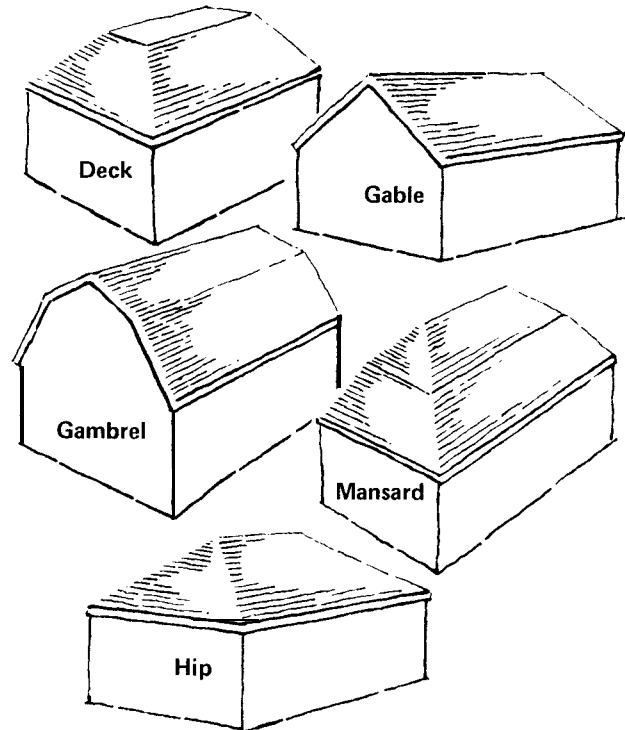
Picturesque. Quaintly attractive — interesting in an unusual way.

Pitch. The incline or rise of a roof. Pitch is expressed by the ratio of the rise divided by two times the run.

Quoin. A stone serving to form the corner of a building wall. (See facade.)

Roof Types. See illustrations.

ROOF TYPES



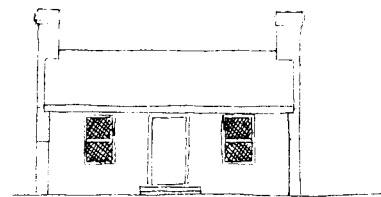
Slope. Incline of roof expressed in inches of vertical rise per foot of horizontal run.

Soffit. The underside of the members of a building, such as cornices, beams, and arches. (See cornice.)

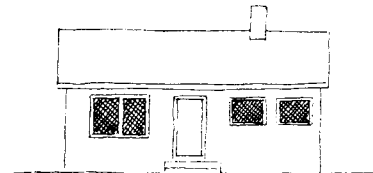
Superimposed Orders. The practice of placing one order on top of another order on the exterior of a building. (See eclectism.)

SYMMETRICAL

Symmetrical



Asymmetrical



Symmetrical. A design system where elements are exactly the same on each side of the center of a facade (or face of a building). Asymmetry is the lack of symmetry.

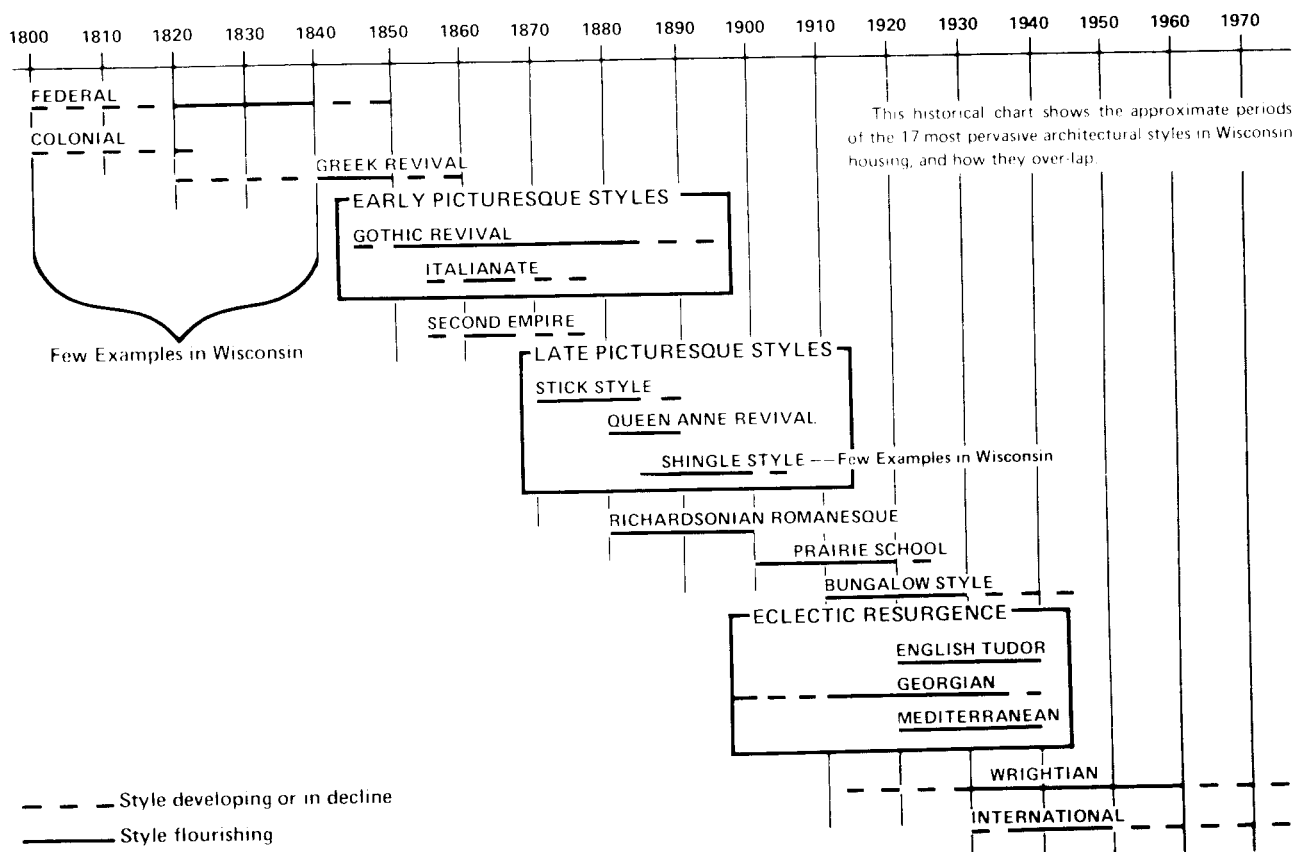
Water Table. A ledge or offset on or above a foundation wall, for the purpose of shedding water. (See Facade.)

SUGGESTED READING LIST

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STYLES OF DOMESTIC ARCHITECTURE IN WISCONSIN



Text illustrations: R. P. Meyer
Glossary illustrations: D. J. Stith

The drawings of the Kuehneman house, and the Paine house were graciously loaned by Frank S. Moulton, Architect Delineator and Engineer, formerly a professor at U. W. Madison.

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This publication is slightly revised. Earlier edition may be used.



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DESIGN IN WISCONSIN HOUSING: A GUIDE TO STYLES

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