

United States Department of the Interior  
National Park Service

1188

# 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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.



### 1. Name of Property

Historic name: Ole Quamman House

Other names/site number: \_\_\_\_\_

Name of related multiple property listing: \_\_\_\_\_

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

### 2. Location

Street & number: 400 2<sup>nd</sup> Ave

City or town: Lemmon State: SD County: Perkins

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this x 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 x meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

    national     statewide    x local

Applicable National Register Criteria:

    A     B    x C     D

<u>Jay D. Vogt</u>	<u>11-17-2014</u>
Signature of certifying official/Title:	Date
<u>SD SHPO</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

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**4. National Park Service Certification**

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

*Law Edson H. Beall*      *1.21.15*  
Signature of the Keeper      Date of Action

**5. 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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>          </u>	buildings
<u>          </u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>1</u>	<u>          </u>	objects
<u>3</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Domestic: Single Dwelling

**Current Functions**

(Enter categories from instructions.)

Domestic: Single Dwelling

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Late 19<sup>th</sup> and Early 20<sup>th</sup> Century American Movements: Prairie Style Foursquare

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Wood - Weatherboard; Asphalt; Concrete

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

#### General Setting

The Ole Quamman House (1910) is a Prairie Style foursquare in Lemmon, SD.<sup>1</sup> It is located on the southwest corner of a large corner lot. It is located in an area where residential, historic commercial, contemporary public, and ecclesiastical architecture blend together two blocks west of Main Street. The boulevards with mature trees lend the area a residential feel.

The corner lot is large with a mixture of old and new trees. Behind the house to the east is a two-story, gambrel roof carriage house that has been converted to a garage. To the north of the carriage house is a garden constructed of petrified wood. To the south of the carriage house is a white-picket wood fence that runs west to the front of the house, screening a portion of the lot. In front of the house are paired, petrified wood flowerpots.

Minimal material and design changes have been made to the house. The front porch has been enclosed. No date for this enclosure is known (house is one block to far west to be included in Sanborn-Ferris maps). The original wood clapboard and windows

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<sup>1</sup> Perkins County South Dakota, Director of Equalizations Records for property at 400 Second Avenue, Lemmon, South Dakota.

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remain. Very little has changed on the interior. Original woodwork and layout remains unchanged, with the exception of updates made to the kitchen and bathrooms.

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## Narrative Description

### General Characteristics

The two-story house is a large, rectilinear foursquare with an enclosed porch. It has a hipped roof with wide eaves and asphalt shingles. The siding is wood clapboard. Four bands of horizontal, wide wood trim run in courses around the house and in between bands of clapboard. The windows are wood; most are six-over-one double hung windows with aluminum storm windows. The foundation is poured concrete that imitates stone.

### Exterior

#### West Elevation (Front)

An enclosed porch with half-hipped roof and wide eaves runs the length of the façade. The roof of the porch wraps around slightly onto the sides of the house. The original square columns and clapboard kneewall remain. The south half is enclosed with glass blocks (c.1950) on both the west and south sides. The north half has an entrance at the corner with a wood stoop landing and wood posts with turned-wood balusters. Wood lattice surrounds the stoop. The door is wood with a single pane of glass. Flanking the door are large, four-pane fixed windows. Centered between the glass block and entrance window configuration, in between two columns, is a fixed pane window. On the north side of the porch are two four-pane, fixed windows. The porch has a concrete block foundation. Inside the porch is the original entrance to the house. The door is walnut with six square panes of glass. Flanking the door are sidelights. The sidelights have three panes.

The second floor has two paired, six-over-one double hung windows. A hipped dormer is centered on the roof. There are four, four-pane windows in the dormer.

#### North Elevation

At the basement level, there are two three-pane hopper windows – one below the bay and one to the west of the entrance door to the basement. The basement door is wood with a fixed pane window. There is a metal storm door and a lantern-style light fixture next to the entrance.

On the first level, there is a three-sided bay to the east of the entrance door. It has two narrow fixed-pane windows on the side and a larger fixed pane window on the front. A half-hipped roof with asphalt shingles covers the bay; the roof continues to extend east to the corner of the house. To the west of the basement entrance is a paired six-over-one double hung window. These windows are smaller than most of the double hung windows on the house. The windows are shorter so as to not interfere with the wainscoting on the interior of the entry parlor.

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Above the basement entry door, in between the first and second floors, is a six-over-one double hung window. This window is placed at the stairwell landing to give light to the interior stairwell.

The second floor has four windows, three of which are six-over-one double hung windows. There is a nine-pane awning window located above the stairwell window. This window is different from the other windows as to not interfere with interior woodwork.

### **East Elevation**

The east elevation has a new rear porch with hipped roof that blends in with the design of the house. An entrance is centered on the first floor and flanked by six-pane casement windows. On the second floor are four six-over-one double hung windows.

### **South Elevation**

The south elevation has two three-pane awning windows at the basement level.

The first floor has paired six-over-one windows. These windows are shorter as to not interfere with the interior wainscoting in the living room. There is also a three-sided bay with hipped roof. The side windows of the bay are four-over-one double hung windows. The front bay window is a six-over-one double hung window. To the east of the bay is a half-hipped roof that extends to the corner and matches a similar feature on the north elevation.

The second floor has four, six-over-one double hung wood windows.

### **Interior General**

The interior of the home is an elegant Arts and Crafts design. The first floor has light-colored walls contrasting with dark wood. Wood casings, floors (quarter-sawn), beams, and built-in features are used extensively throughout the house. Paint on the main level is earth tones. The characteristics of the wood, such as grain, are utilized in the design. The wood has never been painted and the only major modifications to the interior occur in bathrooms and the kitchen.

### **First Floor**

The entry hall, parlor and living room retain almost all of their historic characteristics. The parlor room now extends to the west due to the porch enclosure. All three rooms (as well as the hallway between the entry hall and kitchen) have wood floors. Floors in the parlor and dining room have been carpeted. The walls have a mix of panel-stripped, skeleton wainscot and batten wainscot that extends nearly two-thirds up the wall. Skeleton wainscot was typically assembled by laying 2-inch-wide strips of wood, 18 inches on center, with the panels between the strips covered with burlap or plaster

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work.<sup>2</sup> Batten wainscot is made similar to skeleton. Traditionally, most wainscot ranged between 30 and 40 inches, but Arts and Crafts designs raised wainscot to heights up to five feet.<sup>3</sup> Wainscot placement was advised to be "high enough to break the wall space into wall and frieze, or...low enough to divide the wall into wall and wainscoting. The best proportions are not more than one third from the top and are one-third from the floor."<sup>4</sup> The rooms also have beamed ceilings. The beams are arranged in a grid pattern. The drop of the cross beams is less than the main beams. A four-inch wood picture rail also rims these rooms. The doorway and windows have flat casings with a cap mold. Trim work is square-edge, which was common on Mission, Craftsman and other Arts and Crafts styles.<sup>5</sup> Plain base blocks are also used. The doors between rooms are single-action.

### **Main floor (keyed to map)**

1F - The entry vestibule is a space created with the enclosure of the front porch. The four-pane fixed windows suggest that this may be an early enclosure. (the other side of the porch is enclosed with glass blocks, suggesting that enclosure was later than the entry vestibule's)

2F - The entry hall and stair landing share space. A wood bench is built into the side of the stairway facing the door. A radiator is located next to the entry. A cased opening leads south to the parlor and a cased doorway leads east into the hallway.

The stairs rise to the north where they meet a window and landing before dog-legging back 180 degrees to rise to the south. The entire stairwell is wood. The balustrade is simple. Newel posts have simple lines and a plain shaft. Balusters are square and simple and attach to the handrail.

3F The parlor was extended to the west with the enclosure of the front porch. Colonnades divide the parlor from the adjoining dining room to the east and the entry hall to the north. Colonnades are doorless portals of substantial width that give the impression of one room's space borrowing from the other.<sup>6</sup> The columns on the colonnade are similar to the newel posts on the stairway. Built-in bookcases are located below the pedestals on the colonnades. The paired doors on the bookcases have 16 square lights over six rectangular lights. Pedestal sections were often used to house desks, drawers, bench seats and other types of storage cases.<sup>7</sup> As their design

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<sup>2</sup> Jan Jennings and Hebert Gottfried. *American Vernacular Buildings and Interiors: 1870-1960*. (Ames: IA, Iowa State University Press, 1993) 84.

<sup>3</sup> Ibid, 84.

<sup>4</sup> Ibid, 256.

<sup>5</sup> Ibid, 52.

<sup>6</sup> Ibid, 122.

<sup>7</sup> Ibid, 122.

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for storage increased, the height of the columns was reduced, which is typical for Arts and Crafts designs.<sup>8</sup>

4F The dining room is accessed through the colonnade. There is also a door that enters the kitchen at the northeast corner of the room. There are no cabinets on the backside of the colonnade. On the wall opposite the colonnade is a large sideboard.

The sideboard contains two cabinets with divided lights. The cabinet doors have 16 square panes over six rectangular panes. The sideboard also has 11 drawers of varying sizes. Above the drawers is a mirror. Cabinets flank the mirror. Above the sideboard is another mirror enclosed by wood trim.

The south side of the dining room has a three-sided cant bay. The bay is encased by wood trim.

5F The kitchen has been modernized.

6F The bathroom has been modernized. It is unknown if this was originally a bathroom or a later repurposing of a butler's pantry.

### **Second floor (keyed to map)**

7F-10F The bedrooms on the second floor are very similar. They have wood mopboards, trim around the windows, wood floors and paneled doors.

11F The bathroom is located in between the bedrooms on the south side of the house. It is a modern bathroom.

12F The hallway contains two built in wardrobes centered between the bedroom doors on the east and west hallway. The wood wardrobes have three-panel doors on top and four drawers on the bottom. There is also a closet directly west of the stairway.

### **Third Floor**

The third floor is a partially finished attic.

### **Carriage House**

The two-story carriage house has a rectangular plan and gambrel roof with asphalt shingles. It is clad in clapboard identical to that of the house. Centered on the roof's ridgeline is a wooden cupola. The cupola has a pyramidal roof with asphalt shingles. The cupola is square and there are paired arched, louvered wooden ventilators on each side and a finial on top. A metal stovepipe extends from the south side of the roof. The window openings on the carriage house have been covered with wood panels painted to look like four-pane windows.

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<sup>8</sup> Ibid, 122.

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The front of the garage (west elevation) has two modern fiberglass doors. The metal entrance door with a single pane of glass is located near the south corner. A modern fiberglass garage door is on the other corner. The garage door is hinged and opens to the sides – it does not roll up. Above the garage door are two fixed eight-pane windows. On the second floor are two window openings covered with wood and painted to look like a four-pane window. Placed between the two windows is a basketball hoop and backboard. An 8" x 1" horizontal piece of trim delineates the floors.

The north and south elevations each have two window openings. Those openings are covered with wood and painted to look like four-pane windows. The east elevation has no openings.

The interior is open on the main floor to house cars. The second floor is used for storage.

### **Garden**

Toward the northwest corner of the lot is a flower garden. The garden includes an arrangement of petrified wood. The petrified wood is remnants from the Petrified Wood Park located on Main Street in Lemmon.

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### 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.)

- 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 old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

Architecture

**Period of Significance**

1910

**Significant Dates**

1910

**Significant Person**

(Complete only if Criterion B is marked above.)

Ole Quamman

**Cultural Affiliation**

N/A

**Architect/Builder**

Unknown

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

**Significance**

The Ole Quamman House is locally significant under National Register of Historic Places **Criterion C**. The period of significance is 1910, the date of construction.

It is also locally significant under **Criterion C** as the best example of the Prairie Style in Lemmon. The Prairie Style cube is also one of the most prominent houses in Lemmon of any style. The house retains excellent integrity and conveys the significance of the Prairie Style and foursquare form. Both the interior and exterior exhibit characteristics of the Arts and Crafts period. The Quamman also retains an intact carriage house which contributes to its integrity.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

### **Prairie Style**

Prairie Style was popular in the United States from 1900 to 1920. It developed at a time when a rapidly expanding industrial economy was elevating American families' incomes and improving their standards of living while at the same time causing social upheaval.<sup>9</sup> New concepts of consumerism, labor, communication, and transportation were placing strains on the traditional family unit.<sup>10</sup> Homes represented the status of the owners in business, professional jobs, and the trades, while in a social sense the home as an institution was crumbling.<sup>11</sup> This social chasm spilled over into architecture as the truly American Prairie style developed.

Frank Lloyd Wright is acknowledged as the founder of the Prairie Style. Wright came to Chicago and worked under architect Louis Sullivan from 1887-1893.<sup>12</sup> A disagreement ended their relationship and Wright began what became a legendary career. However, Sullivan's influence on Wright and what became the Prairie School movement is significant.

Sullivan's adopted "anti-establishment" position garnered him a following of young architects.<sup>13</sup> This anti-establishment sentiment hurt Sullivan, though, who was a superior designer and "brooding philosopher on the relation of architecture to civilization in a democratic society."<sup>14</sup> His arrogance, inability to compromise, and alcoholism alienated him from Chicago's financiers and developers – the men who paid commissions.<sup>15</sup> Because of this, one of the most influential men at the genesis of the Prairie Movement was reduced to minor commissions in small towns across the Midwest.<sup>16</sup>

The Prairie style was, on an esthetic level, an answer to a long quest for an identifiable American style.<sup>17</sup> It was tied to the emergence of the Midwest as a social and economic player on the national scene. Chicago, the cultural and economic center of the

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<sup>9</sup> Carole, Rifkind. *A Field Guide to American Architecture*. (New York: NY, Penguin Group, 1980), 98.

<sup>10</sup> Richard Guy Wilson and Sydney K. Robinson. *The Prairie School in Iowa*. (Ames: IA, Iowa State University Press, 1977), 8.

<sup>11</sup> Jennings 133; Wilson and Robinson, 8.

<sup>12</sup> Wilson and Robinson, 9.

<sup>13</sup> Ibid, 2-3.

<sup>14</sup> Ibid, 2-3.

<sup>15</sup> Ibid, 2-3.

<sup>16</sup> Ibid, 2-3.

<sup>17</sup> Ibid, 6.

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Midwest, grew in both population and economic output in the last half of the 1800s.<sup>18</sup>  
The impact of this expansion was seen everywhere, including architecture.<sup>19</sup>

Under the veil of this development, Wright and others broke away from the established tenets of architecture and created a different expression of architectural form and space.<sup>20</sup> After transitional experiments, Wright's vision was synthesized by 1900.<sup>21</sup> His ideas first appeared in two unbuilt designs commissioned by *Ladies' Home Journal* as part of a section on improving residential designs in the Midwest.<sup>22</sup>

Even competitors acknowledged Wright as the greatest architect of the 20<sup>th</sup> century.<sup>23</sup> His influence was substantial and soon the Prairie School was popular across the Midwest. It remained primarily a Midwestern movement, though examples can be found nationally and internationally. Prairie school architects built native examples of architecture that, as Wright put it, are "integral to site, integral to environment, integral to the life of the inhabitants."<sup>24</sup>

Prairie Style was used on a variety of buildings – schools, businesses, public institutions, residences – but was never as popular throughout its short life as competing styles like Craftsman and other Eclectic styles. Although many of its early houses were rather substantial suburban homes, elements of the style eventually filtered down into vernacular interpretations on working-class houses whose designs disseminated through pattern books, builder journals, and popular magazines. This broadcasting of ideas is how elements of the Prairie style eventually coalesced with the popular foursquare form around the turn of the century.

### **Foursquare Houses and the Rectilinear Movement**

The Ole Quamman House is a rectilinear form that mimics the foursquare form popular during its era of construction. Though not square, the house incorporates many features commonly found on true foursquares such as: roughly similar sized rooms, roughly four-over-four room arrangement by level, near cube massing, central dormer, hipped roof, offset entry to accommodate side stairways, and open first floor plan (reception hall, parlor, dining room adjoined with colonnades) with a closed kitchen. The addition of Prairie ornamentation was also common. Though not a "true" foursquare, the Ole Quamman House most closely fits the diagnostic classifications and historical

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<sup>18</sup> Ibid, 2.

<sup>19</sup> Ibid, 2.

<sup>20</sup> Ibid, xii.

<sup>21</sup> Mark Gerlenter. *A History of American Architecture: 1847-1940*. (Salt Lake City: UT, Universtiy of Utah Press, 1988), 216.

<sup>22</sup> Ibid, 216.

<sup>23</sup> Wayne Andrews. *A Social History of American Architecture: Architecture, Ambition and Americans*. (New York: NY, Free Press, 1964), 229.

<sup>24</sup> John F. Roche. "The Culture of Pre-modernism: Whitney, Morris, and the American Arts and Crafts Movement." *ATQ* (v9, 1995), 34.

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precedence related to foursquares. Given this, its historical development is best described in terms of the history of the foursquare form.

Architectural historians often divide classifications into styles and forms. One of the most popular and identifiable forms is the foursquare. Its massing is a simple, two-story cubed-shaped block with a hipped roof. It almost always features a one-story front porch and centered front dormer. The interior is usually four roughly equal-sized rooms on each floor with a stairway on one side.<sup>25</sup> The corner reception hall, dining room, and parlor are interconnected by open archways or large sliding doors.<sup>26</sup> Only the kitchen is fully partitioned off.<sup>27</sup>

The foursquare was created around the turn of the 20<sup>th</sup> Century. It probably owes much of its shape to the rectilinear designs that one occasionally finds in the 1880s in architect-designed dwellings.<sup>28</sup> Because the basic square form was economical to build, cubed-shaped houses have been around since the early 1800s.<sup>29</sup> Turn-of-the-century architects in search of alternatives to the complex massing of the popular Queen Anne style created and promoted the foursquare.<sup>30</sup> This general movement was part of a widespread rebellion that rejected the ornate eclecticism of the late 1880s.

The foursquare became one of the most popular forms in rural and suburban areas of America from the late 1890s into the 1920s.<sup>31</sup> It was part of a movement dubbed "Rectilinear" by architectural historians Wilbert Hasbrouck and Paul Sprague.<sup>32</sup> It is also sometimes referred to as the Prairie Cube when executed in the Prairie Style.<sup>33</sup>

The foursquare's popularity was due in part to its affordability and ease of construction. It was sold as a practical house in which "square lines permit full utilization of every inch of floor space."<sup>34</sup> The perfection of balloon framing allowed the foursquare design to flourish across the country. The rapid and relatively inexpensive balloon frame method

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<sup>25</sup> Thomas W. Hanchett. "The Foursquare House Type in the United States." *Perpectives in Vernacular Architecture*, (v1, 1982), 51.

<sup>26</sup> Ibid, 51.

<sup>27</sup> Ibid 51.

<sup>28</sup> Daniel D Reiff. *From Books: Treatises, Pattern Books and Catalogues in American Architecture, 1738-1959: A History and Guide*. (University Park: PA, Pennsylvania State Universtity Press, 2000), 169.

<sup>29</sup> Hanchett, 51.

<sup>30</sup> Ibid, 51.

<sup>31</sup> Ibid,, 51.

<sup>32</sup> Ibid, 51.

<sup>33</sup> Eileen F. Starr. *Architecture of the Cowboy State*. (Glendo: WY, High Plains Press, 1992), 164.

<sup>34</sup> Jennings and Gottfried, 303.

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was developed in Chicago in the 1830s.<sup>35</sup> Balloon framing at the time had a skeleton of thin cut studs that was covered with clapboards, which some suggest reference early colonial farmhouses.<sup>36</sup> The principle of the balloon frame involves the substitution of thin plates and studs – which run the entire height of the building and are connected only with nails – for the traditional and expensive method of construction with mortised and tenoned joints.<sup>37</sup> The balloon frame is closely connected with the level of industrialization that was occurring in America. Its invention essentially took building in wood from a complicated craft, practiced by skilled laborers, into an industry.<sup>38</sup>

Information about balloon framing and the foursquare design was disseminated across the country in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries through trade catalogs, plan books, and architectural periodicals.<sup>39</sup> The timing and exact route foursquare dissemination took isn't clear, but Denver architect Frank E. Kidder likely played a significant role.<sup>40</sup> Kidder published a foursquare design for his own house in *Architecture and Building* in 1891. Kidder was an MIT graduate with a national consulting practice, which may explain why the type was picked up almost simultaneously with publication firms in Philadelphia, Grand Rapids, and Washington D.C.<sup>41</sup> The foursquare continued to gain favor and was featured in the popular *Carpentry and Building* in 1895, which had one of the largest readerships of the period.<sup>42</sup>

Foursquare designs continued to spread across the country at the beginning of the 20<sup>th</sup> century. The United States' population increased by 50 percent between 1890 and 1910, which contributed to a significant housing shortage.<sup>43</sup> There was a need for well-constructed housing that could be built quickly and inexpensively.<sup>44</sup> American architects who published plans in pattern books aimed to help families find a comfortable home at a moderate cost.<sup>45</sup>

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<sup>35</sup> Virginia and Lee McAlester. *A Field Guide to American Houses*. (New York: NY, Alfred A. Knopf, 2002), 30.

<sup>36</sup> Sigfried Giedion. "The Balloon Frame and Industrialization." *Roots of Contemporary American Architecture: 37 Essays from the Mid-Nineteenth Century to the Present*. (New York: NY, Dover Publications Inc, 2000), 205.

<sup>37</sup> Ibid, 201.

<sup>38</sup> Ibid, 201.

<sup>39</sup> Jan Jennings. "Cheap and Popular Dwellings in Popular Architecture." *Perspectives in Vernacular Architecture*, (volume 5, 1995), 133.

<sup>40</sup> Blanchett, 53.

<sup>41</sup> Ibid, 53.

<sup>42</sup> Ibid, 53.

<sup>43</sup> Amanda Cooke and Avi Friedman. "Ahead of Their Time: The Sears Catalogue Prefabricated Houses." *Journal of Design History*, (volume 14, 2001), 54.

<sup>44</sup> Ibid, 54.

<sup>45</sup> Jennings, 133.

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Between 1900-1920, several companies produced attractive, fully illustrated catalogs.<sup>46</sup> Foursquare designs were prominent in most of these and were promoted as solid, middle class residences. Companies such as Montgomery Ward, Aladin, Lewis Homes, Sears and Roebuck, and Gordon Van Tine included many foursquare designs in their catalogs in which they offered complete designs and materials ready to ship.<sup>47</sup> The development of mail-order houses that provided almost everything a builder needed to construct a house helped to promote the foursquare.<sup>48</sup> It must be noted that many house plans advertised as foursquares were not true foursquares. Like the Ole Quamman House, many were rectilinear forms.

Due to advances in machinery and prefabrication, the labor required to build a house decreased.<sup>49</sup> Railroads linked almost all parts of the country and soon the western prairies were dotted with houses shipped in from mail-order companies.<sup>50</sup> Foursquare popularity waned in the 1920s and the last published examples appeared in magazines in the 1930s.<sup>51</sup> Observers attribute its decline partly to World War I. Soldiers who returned from Europe brought back visions of French and English cottages with their picturesque and complex forms and details.<sup>52</sup> These and other factors contributed to the foursquare's fall from popularity.

### **Prairie Style Foursquares/Rectilinears**

Prairie Style foursquares/rectilinears are those that incorporate design elements or ornamentation representative of the Prairie Style. Most can best be described as vernacular interpretations of the style applied to the common foursquare/rectilinear form. Common characteristics include the square-box (or near box) shape, interior volumes expressed by a balloon frame clad with clapboard siding, a porch across the front, and minimal ornamentation.<sup>53</sup>

Prairie foursquares/rectilinears typically exhibit these elements: low-pitched roofs (usually hipped), widely overhanging eaves, two-stories, and facade detailing that emphasize horizontal lines.

Many true Prairie style homes were architect-designed for the affluent middle class. Very few pure examples of the style can be found in mail-order catalogues from 1900-

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<sup>46</sup> Rieff, 149.

<sup>47</sup> Blanchett, 53.

<sup>48</sup> Blanchett, 53; Rieff, 150.

<sup>49</sup> Giedion, 203.

<sup>50</sup> Cooke, 54; Giedion, 203.

<sup>51</sup> Blanchett, 53.

<sup>52</sup> Blanchett, 53.

<sup>53</sup> Wilson, 6.

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1940.<sup>54</sup> Those that did appear did not stay in production long.<sup>55</sup> However, several foursquare designs adapted a floor plan here or some other Prairie detail there.<sup>56</sup>

The Ole Quamman House displays many common characteristics of Prairie foursquares/rectilinears and foursquares in general including a low pitched hipped roof, centered hipped dormer, wide eave overhangs, bands of horizontal trim, full-width porch, side bay window as part of the dining room, interior reception room plan with a small central hall on the upper level, and the absence of unnecessary ornamentation on the exterior.<sup>57</sup>

There are 119 records for Prairie Style foursquares (some of these are not true foursquares but rectilinear) in the State Historic Preservation Office's historic sites database (as of 2013). Of those, 88 have been determined eligible and 57 of them are listed. The majority of listed houses are in historic districts with the McKennan Park, Hayes, and Sherman Historic Districts in Sioux Falls containing the majority. There are a couple individually listed houses, including the Yusten House north of Vermillion in Clay County.

Foursquares/rectilinears in general are a popular form in many South Dakota towns. Their national popularity coincided with the development of much of the state. Many historic neighborhoods contain a variety of foursquare/rectilinears, some of which are styled. Colonial styled foursquare/rectilinears and foursquare/rectilinears not designed or ornamented in any particular style are more numerous than Prairie-styled.

Foursquare was just one housing type popular 1900-1930. The bungalow form, often executed in the Craftsman style, was the most popular during the period and outnumbered foursquare/rectilinears in popularity. Other eclectic styles such as Tudor Revival and Mission Revival were popular during the period in smaller numbers and were generally not adapted to a foursquare form.

### History of the Ole Quamman House

The Ole Quamman House was built in 1910. Lemmon was founded in late 1907 and Ole Quamman was one of the first businessmen in town. Quamman was in the lumber business and became successful as soon as town lots went up for sale in October of 1907.

Being in the lumber business, Quamman would have had access to multiple house plans and architectural trends popular at the time. Pattern-book catalogues, builders'

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<sup>54</sup> Robert Schweitzer and Michael R. Davis. *America's Favorite Homes: Mail Order Catalogues as a Guide to Popular Early 20th Century Houses*. (Detroit: MI, Wayne State University Press, 1990) , 139.

<sup>55</sup> Ibid, 139.

<sup>56</sup> Ibid, 139.

<sup>57</sup> Jennings and Gottfried, 303.

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journals, and trade publications were all sources of house designs of the era. Since Quamman was in the lumber business, it's unlikely he would have purchased a mail-order house. It is more likely he purchased architectural plans and then supplied all the lumber and furnishings through his business. Another possibility is that Quamman picked a general design that he liked and had an architect draft plans based on that concept.

Architect-designed houses were available to those who desired them. Huron, South Dakota, architect Frank Charles William Kuehn advertised his services in 1910 detailing that he could produce architectural drawings based on plans and sketches. Kuehn designed Prairie Style foursquares in the Huron area during this period. Kuehn didn't design the Ole Quamman House, but his architectural business typifies what was taking place in South Dakota at the time. Quamman's business associations would have put him in contact with architects in some of the larger towns in the region like Rapid City and Aberdeen, South Dakota, and Bismarck, North Dakota. It is a possible that a regional architect designed the Ole Quamman House.

The interior of the Ole Quamman House could also be built to a specification plan or designed by the builder. The interior is lavishly styled (based on local standards) and represents the latest design ideology of the time. It also demonstrates the influences of the Arts and Crafts movement gaining popularity in America at this time.

William Morris and John Ruskin helped initiate the Arts and Crafts movement with a rejection of industrial produced goods and the promotion of craft material centered on simplicity. Morris and his followers believed that industrialization of the "once-handmade crafts" cheapened them to the point of rejection. The movement believed that household items like wallpaper, furniture, and stylings should return to simpler times of pre-industrialization, thereby preserving the dignity of the workers who made them.<sup>58</sup> The movement was started in England but soon found a foothold in America to become a new arbiter of taste and the basis for a new design approach.<sup>59</sup> Boston was the first U.S. city to feature a Society of Arts and Crafts.<sup>60</sup>

Extension Service writers and home economists at land-grant universities were also influential during this period on interior design. The authors were progressive and they believed in the effect of the environment on life. Through thoughtful design, they saw relief from the drudgery of housework.<sup>61</sup> Extension Service writers were pulling people away from Victorian design values and towards modern values.<sup>62</sup> They taught respect for materials and the power of line and plane in composition.<sup>63</sup> They also advocated

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<sup>58</sup> Ibid, 125.

<sup>59</sup> Jennings and Gottfried, 254.

<sup>60</sup> [www.metmuseum.org/taah/hd/acam1hd-acam.htm](http://www.metmuseum.org/taah/hd/acam1hd-acam.htm). Accessed 10 October 2013.

<sup>61</sup> Jennings and Gottfried, 254.

<sup>62</sup> Ibid, 254.

<sup>63</sup> Ibid, 254.

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relating design principles to taste, right living, hygiene, sanitation, and a sense of beauty.<sup>64</sup>

Interior design during the Arts and Crafts period (roughly 1900-1920) intended to create rooms and furnishings that functioned like a picture, often creating a harmonious flow between rooms.<sup>65</sup> Color and nature were linked in the design in which natural materials, such as wood, were to *look* natural.<sup>66</sup> Dark, grain-obscuring finishes were to be avoided and absolutely no artificial graining of wood was to be used.<sup>67</sup> Remaining truthful to original surfaces and the nature of the materials was recommended.<sup>68</sup>

The Arts and Crafts movement waned by World War I. The continuing increases in production brought on by the machine age and technology, the continued rise in population of urban centers, and the pursuit of a new postwar national identity which had captured the attention of architects and designers brought an end to the Arts and Crafts movement in America.<sup>69</sup> This, coupled with some designers perfecting “hand craftsmanship” through the use of machines, completely deviated from the non-industrial tenets of the movement.<sup>70</sup>

The interior of the Ole Quamman House embraces many of the modern treatments of the time. The woodwork throughout is unpainted and stained to compliment the natural grain of the wood. Large, wood-cased colonnades connect some of the first level rooms giving them the appearance of being larger and more airy. The use of beamed ceilings, wainscot, and built-in furniture accentuates composition of the rooms creating a unified effect. The second floor retains continuity as well with built-in wood furniture, wood floors, and trim. The natural finishes throughout the home make it a spectacular period example of interior design.

The Ole Quamman House is one of the most impressive houses in Lemmon – both from the interior and exterior. He deeded the house to his son in 1914, though the transfer may have been a business move (no other residence historically associated with Ole was identified in Lemmon). David transferred ownership to Alice Olson in 1934. In 1952, Alice’s ownership was contested, but held up in court. However, Alice transferred ownership later that year to Saint Mary’s Catholic Church.<sup>71</sup>

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<sup>64</sup> Ibid, 254.

<sup>65</sup> Ibid, 254.

<sup>66</sup> Ibid, 254.

<sup>67</sup> Ibid, 254.

<sup>68</sup> Ibid, 254.

<sup>69</sup> [www.metmuseum.org/taah/hd/acam1hd-acam.htm](http://www.metmuseum.org/taah/hd/acam1hd-acam.htm). Accessed 10 October 2013.

<sup>70</sup> Elizabeth Cummings. “The Arts and Crafts Movement.” *British Heritage*. (v22.4 2001), 34.

<sup>71</sup> Perkins County, South Dakota, Register of Deeds records for 400 Second Avenue, Lemmon, South Dakota.

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Many people in Lemmon remember the church's association with the house and recall sisters living there. Saint Mary's Church sold the property in 1973 to George and Karen Astaphan. Astaphans sold it to Dale and Diane Aspergen in 1974. Aspergens sold to Kenneth and Katherine Schopp in 1988; it was transferred in 1993 to Kenneth only. Stacy Lloyd is the current (2013) owner of the house.<sup>72</sup>

### **Ole Quamman House Integrity**

The Ole Quamman House overall has excellent integrity. The only major change to the house is the enclosure of the front porch. Front porch enclosures are, however, common for this climate. Another minor change to the house is a small porch on the rear elevation.

It retains several character-defining exterior features such as wood clapboard, double-hung wood windows, massing, and overall feeling and association. The setting also retains excellent integrity with original petrified wood garden and flowerpots, carriage house, and vegetation patterns preserved.

The interior has superior integrity as well. The house contains a significant amount of original woodwork and floors. Numerous built-in wood cabinets, shelves, and closets are found throughout the house. Beam ceilings and wood floors, mopboards, chair rails and wainscoting can be found throughout. The retention of these features conveys a high degree of integrity in materials, design, and workmanship. The only major changes to the interior are typical updates to the kitchen and bathrooms.

### **Quamman Carriage House**

The horse and buggy were the main sources of personal transportation in the nineteenth and early twentieth centuries. Railroads conveyed people and materials long distances, but animal-driven transportation predominated. All classes of society employed horse-drawn carriages and wagons in everyday life.

Consequently, most homes needed a building to house carriages. Many times a homesteader's first barn became the carriage house as their wealth improved.<sup>73</sup> In urban areas, carriage houses were built specifically to house carriages and tack when not in use. Carriage houses ranged from small, utilitarian structures capable of sheltering one carriage to large, multi-carriage buildings complete with living quarters.

Most carriage houses were rectilinear or square with one or more bays. They could be one, one-and-a-half, or two stories in height. Roofs that mimicked residential

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<sup>72</sup> Ibid.

<sup>73</sup> Donald J. Berg. *American Country Building Design: Rediscovered Plans for 19th Century Farmhouses, Cottages, Landscapes, Barns, Carriage-Houses and Outbuildings*. (New York: NY, Sterling Publishing Co., 1997), 108.

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architecture, gable and hipped, were common.<sup>74</sup> If horses were kept in the carriage house, dormers or ventilators were featured for ventilation and light.<sup>75</sup> Because carriage house often housed animals, they were built at the back of the lot for sanitation with access to an alleyway.<sup>76</sup>

A review of records in the South Dakota State Historic Preservation Office's survey records reveals that most extant examples of carriage houses are one-story, wood-frame structures.<sup>77</sup> Most also have a concrete foundation, gable or hipped roof, and wood or asphalt shingles.<sup>78</sup> More elaborate brick and multi-story carriage houses are found in smaller numbers.<sup>79</sup>

When the automobile began replacing the carriage, these structures were converted. Barn doors were replaced with garage doors and interior stables and tack rooms were opened up or converted to tool rooms. Around 1910, automobile popularity began to increase and carriage houses, livery stables, and blacksmith shops were being converted to suit new uses.<sup>80</sup> The individual car garage did not become a commonly constructed structure until the 1920s.<sup>81</sup>

Carriage houses are rare. Many were torn down over the years and replaced with garages. The Quamman carriage house was converted into a garage and retains good integrity. The gable roof, wood construction, one-and-a-half stories, and cupola make it an excellent extant example of this property type.

### **Why Ole Quamman is important**

Ole Quamman was born at Holl, Hallingdahl, in the mountain district of central Norway, March 25, 1871, the eldest son of Ole O. and Kristi Quamman. The family immigrated to the United States in 1872. After arriving at Quebec, Canada, the Quamman family went to St. Peter, Minnesota., locating near Norseland. They decided to move to Grand Forks, North Dakota, but after reaching Montevideo, Minnesota. were forced to stop on

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<sup>74</sup> Roger Reed and Greer Hardwicke. *Carriage House to AutoHouse: a Guide to Brookline's Transportation Buildings to 1940*. (Brookline: MA, Brookline Preservation Commission, 2002), 29.

<sup>75</sup> Reed, 3, 5.

<sup>76</sup> Foke T. Kihlstedt. "The Automobile and the Transformation of the American House." *Michigan Quarterly Review*, (v19, 1980), 559.

<sup>77</sup> South Dakota State Historic Preservation Office. Historical Sites database. Accessed 14 February 2014.

<sup>78</sup> Ibid.

<sup>79</sup> Ibid.

<sup>80</sup> Robert F. Karolevitz. "Horseless and Remorseless." *Old-Time Auto Ads* (Yankton: SD, The Homestead Publishers, 1973), 10.

<sup>81</sup> Leslie Goat. "Housing the Horseless Carriage: America's Early Private Garages." *Perspectives in Vernacular Architecture*, (v3, 1989), 62.

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account of heavy rains. They settled on a piece of land near Montevideo, and Ole's father filed on the land on which they were living.<sup>82</sup>

Ole came to Lemmon in 1907. With rare foresight, sixty days in advance of the railroad, he freighted lumber for eighty miles over the prairie from Hebron, ND, selling his lumber to land settlers.<sup>83</sup> Here he formed a partnership with Carl Austad and built a string of lumberyards located at Hettinger, ND; and Lemmon, Meadow and Morristown, SD.<sup>84</sup>

In 1919, the firm of Quamman and Austad turned their attention to the oil business in Lemmon and neighboring towns.<sup>85</sup> The pair formed a corporation known as the Independent Oil Company. Stations were built at Lemmon and Hettinger. This partnership developed into one of the largest in that part of the state, having a greater volume of sales than any oil company in South Dakota, with the exception of Sioux Falls.<sup>86</sup> After a few years, they dissolved the partnership. Austad bought the Hettinger station and Quamman the one in Lemmon.<sup>87</sup>

Quamman took a great interest in public affairs serving as Mayor of Lemmon in 1920.<sup>88</sup> In 1932, he was elected to the state legislature.<sup>89</sup>

Quamman had great faith in the future of the West River country and built one of the finest homes in Lemmon.<sup>90</sup> Over the years he acquired many business properties and lots in the city. On one of them, he built his Petrified Wood Park.

### **Petrified Wood Park Beginnings - Ole Quamman's Dream**

South Dakota's agricultural economy crashed in the 1920s. It was almost impossible for farmers and ranchers to not want to expand during the productive war years from 1914-1920. With Europe at war and not producing enough crops to feed itself, prices for commodities increased with the vast demand and farmers and ranchers made record profits. They used those profits and the credit they generated to buy more machinery and more land, often at inflated prices. Improvements in farm technology and cooperative weather allowed South Dakota farmers to produce higher yields than ever before. These high yields also fetched record prices because demand was so high.

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<sup>82</sup> *Lemmon the First Hundred Years*. (Lemmon: SD, The Print Shop, 2007), 397.

<sup>83</sup> *Ibid*, 397.

<sup>84</sup> *Ibid*, 397.

<sup>85</sup> *Ibid*, 397.

<sup>86</sup> *Ibid*, 397.

<sup>87</sup> *Ibid*, 397.

<sup>88</sup> *Ibid*, 397.

<sup>89</sup> *Ibid*, 397.

<sup>90</sup> *Ibid*, 397.

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When the war ended and European farmers began producing food again, the bubble burst. For example, in 1920 a bushel of wheat sold for \$2.96; by 1922 that number dropped to \$.92 because of a severe drop in demand. High prices and the government's encouragement during the war years to grow on the one-crop system further weakened farmers' as the market continued to collapse. Adequate moisture allowed many farmers to hold on, but failures were eminent.

South Dakota's agriculture-driven economy was already in a tailspin by the time the stock market crashed in 1929. The crash of the national economy only exacerbated problems. Grain and livestock prices continued their decline in the early 1930s losing as much as one-half to two-thirds of their values.<sup>91</sup>

Under the veil of this agricultural and financial disaster, Quamman came up with an idea in 1926 to put men to work locally. In 1926-27, he hired many local citizens with horses and hauling equipment to gather petrified wood found scattered throughout the area. Local farmers and ranchers were more than happy to let these crews clear their fields of debris and welcomed the men who hauled it away and deposited it on vacant lots on Main Street.<sup>92</sup>

### **The Petrified Wood that made Ole Quamman famous**

Fifty million years ago northwestern South Dakota was a dense, freshwater swamp, where a jungle of trees and ferns flourished. However, the climate slowly changed, driving both plants and animals of the Mesozoic Era into extinction. Both were covered in place by layers of dirt and sand where they sat for centuries.<sup>93</sup>

Mineral-laden waters later percolated down through the buried trees, allowing minerals to replace the organic material cell by cell. The transformation required millions of years and today's petrified wood depicts every knothole and growth ring of the original trees.<sup>94</sup>

Geologists assured Quamman that fossils occurred in great quantities around Lemmon, so he set out to select the finest specimens. Collecting specimens allowed him to broaden his own knowledge of geology, display the fossils in Lemmon, and also employ jobless victims of the drought and depression in the West.<sup>95</sup>

Collecting peculiar specimens of petrified wood and rock were Quamman's hobby. In company with a geologist he made a thorough survey of the area from Bison north to the Cedar River and from Hettinger east to Thunder Hawk.<sup>96</sup> He learned that in the

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<sup>91</sup> Chucker, 5.

<sup>92</sup> Uncited newspaper clipping. SHPO Lemmon Petrified Park research file.

<sup>93</sup> 1989 Lemmon Centennial article. SHPO Lemmon Petrified Wood Park research file.

<sup>94</sup> Ibid.

<sup>95</sup> Ibid.

<sup>96</sup> Ibid.

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vicinity of Lemmon, in what is known to geologists as the Lower Fort Union formation and the Lance formations lying below Fort Union, are located thousands of tons of fossilized animal and plant life. Southeast of Lemmon in the Foxhill and Pierre Shale formations, large numbers of fossilized fish, snails, oysters and clams are also found.<sup>97</sup>

While petrified wood and other fossils are found in Arizona, Montana, Wyoming, California and a few other localities, nowhere in the country are they so abundant as along the fresh water sea which at one time covered the western Dakotas. Lemmon is located at the center of this sea according to N.H. Barton, government geologist. This area is also often referred to as the Lemmon Basin.<sup>98</sup>

With this geological knowledge, Quamman put his plan into action. Engaging a crew of workmen he began the development of the park. The construction site covered 16 city lots located on Main Street near the junction of U.S. Highways 12 and 73. Trucks were kept busy until about 1,100 tons of petrified wood and material were deposited on site. Once materials arrived, crews began arranging the petrified wood, rock, and grass in an aesthetic manner. A miniature castle, unique in architecture, 24 feet square by 24 feet high composed of petrified wood and grass and weighing about 300 tons, was erected. A number of pyramids ranging in size up to 11 feet square at the base and 21 feet in height were constructed of the same materials.<sup>99</sup> A total of 6,400,000 pounds of material was collected.<sup>100</sup>

### **The Petrified Park Becomes A Reality**

The park was completed in June of 1932. People from many parts of North and South Dakota gathered to celebrate the dedication. Over 10,000 people attended, which was the largest crowd ever gathered in Lemmon and one of the largest in that part of West River.<sup>101</sup>

A special "all-steel" train of the Milwaukee line was chartered from Aberdeen and carried businessmen from all along the line to the dedication. The Mobridge Chamber of Commerce brought the highly trained Mobridge Band who took part in the parade along with the Bismarck Juvenile Band and the Fort Yates and Cannon Ball River Country Indian Drum and Bugle Corps. Many dignitaries along with ranch and farm families attended the events, eating over 7000 sandwiches and drinking 500 gallons of coffee.<sup>102</sup>

Both Mr. Quamman and his only son died in 1934, two years after the park was completed. The daughter, Alice Quamman Olson inherited the park and in 1954 she

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<sup>97</sup> Ibid.

<sup>98</sup> Ibid.

<sup>99</sup> Ibid.

<sup>100</sup> Uncited newspaper clipping. SHPO Lemmon Petrified Park research file.

<sup>101</sup> "Epoch Making Ceremony Was Very Impressive." *The Lemmon Tribune* 9 Jan 1932.

<sup>102</sup> Ibid.

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deeded it to the city of Lemmon (some sources say in 1956). New work was started in 1959 with the development of the museum building into an antiques and historical museum.

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**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 # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**9. Geographical Data**

**Acreeage of Property** 1 acre

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

- |              |            |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

1. Zone: 13 Easting: 719984 Northing: 5091377

**Verbal Boundary Description** (Describe the boundaries of the property.)

The boundary includes the city lot on which the house and carriage house are located.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary only includes the house, carriage house and lot associated with Ole Quamman.

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**10. Form Prepared By**

name/title: C.B. Nelson

organization: SD State Historic Preservation Office

street & number: 900 Governors Drive

city or town: Pierre state: SD zip code: 57501

e-mail: chrisb.nelson@state.sd.us

telephone: 605-773-3103

date: 3 October 2013

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### Additional Documentation

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Ole Quamman House

City or Vicinity: Lemmon

County: Perkins

State: SD

Photographer: C.B. Nelson

Date Photographed: 29 June 2013

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 14.

SD\_PerkinsCounty\_OleQuammanHouse\_0001 N  
SD\_PerkinsCounty\_OleQuammanHouse\_0002 NE  
SD\_PerkinsCounty\_OleQuammanHouse\_0003 S  
SD\_PerkinsCounty\_OleQuammanHouse\_0004 SE  
SD\_PerkinsCounty\_OleQuammanHouse\_0005 NW  
SD\_PerkinsCounty\_OleQuammanHouse\_0006 N

Ole Quamman House

Name of Property

Perkins County SD

County and State

SD\_PerkinsCounty\_OleQuammanHouse\_0007 E  
SD\_PerkinsCounty\_OleQuammanHouse\_0008 SE  
SD\_PerkinsCounty\_OleQuammanHouse\_0009 E  
SD\_PerkinsCounty\_OleQuammanHouse\_0010 E  
SD\_PerkinsCounty\_OleQuammanHouse\_0011 N  
SD\_PerkinsCounty\_OleQuammanHouse\_0012 N  
SD\_PerkinsCounty\_OleQuammanHouse\_0013 W  
SD\_PerkinsCounty\_OleQuammanHouse\_0014 NE

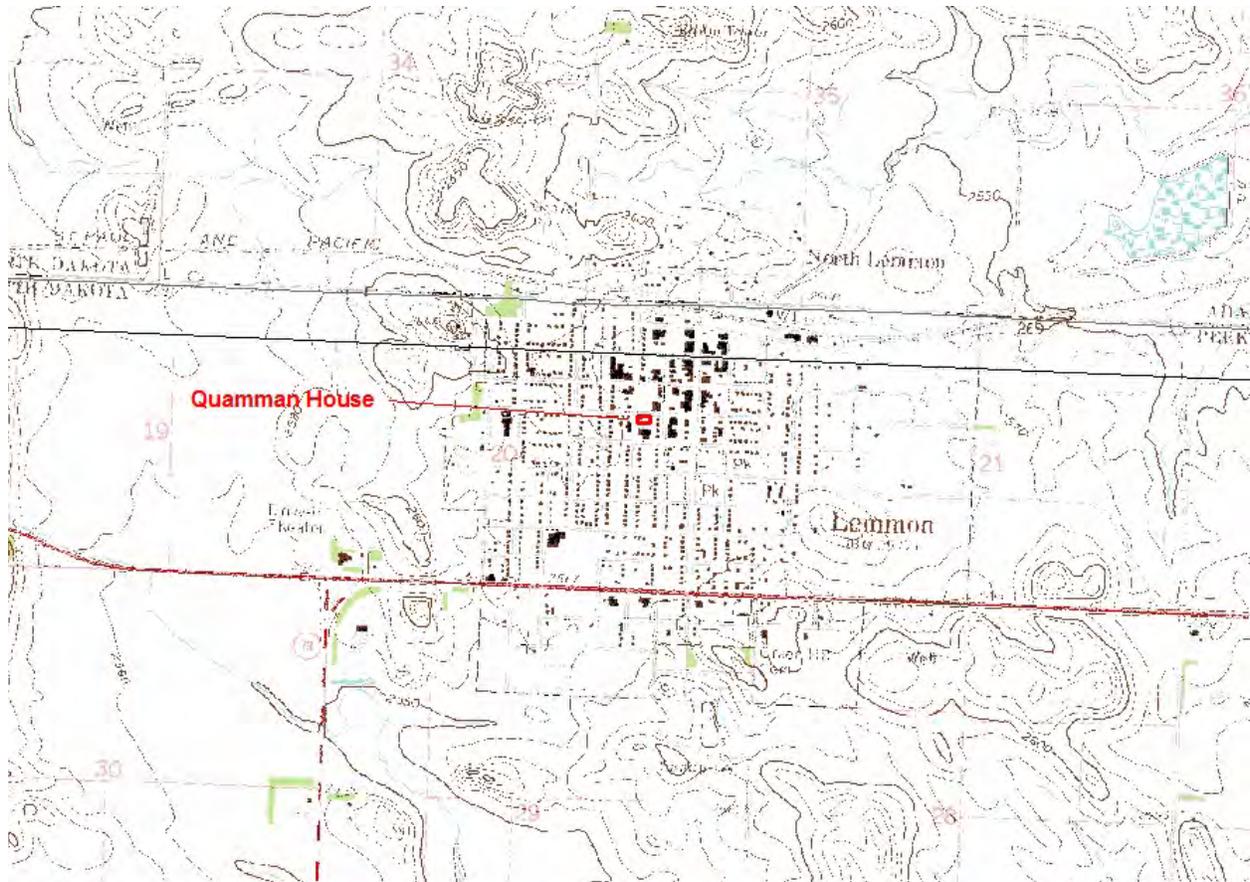
**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

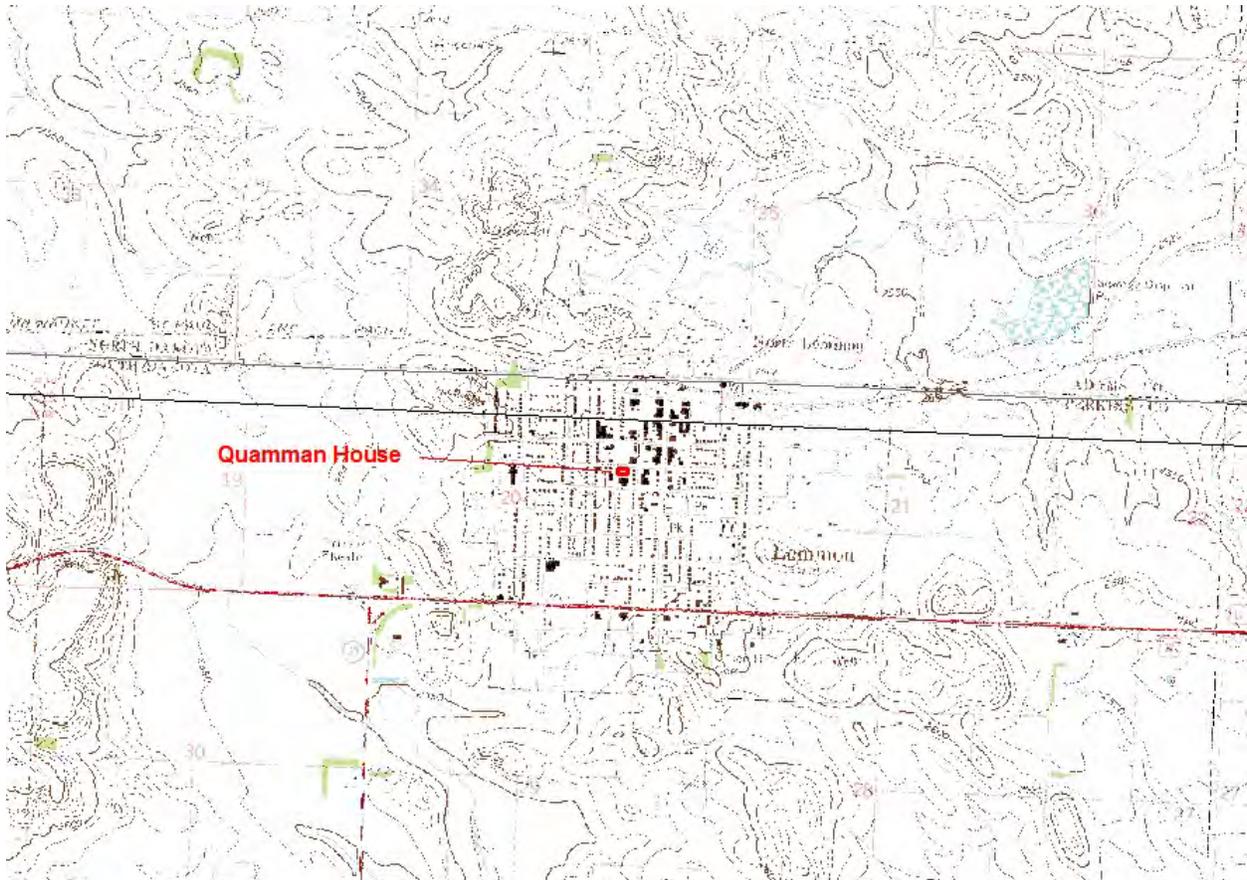
Section number 10 Page 1



SD\_PerkinsCounty\_OleQuammanHouse: SW¼, NE¼, S20, T23N, R16E ; UTM Z=13 E=719984  
N=5091377. 7.5 Minute Quadrangle Map, 1:24,000. Produced in ArcMap 16 June 2014.

**National Register of Historic Places**  
**Continuation Sheet**

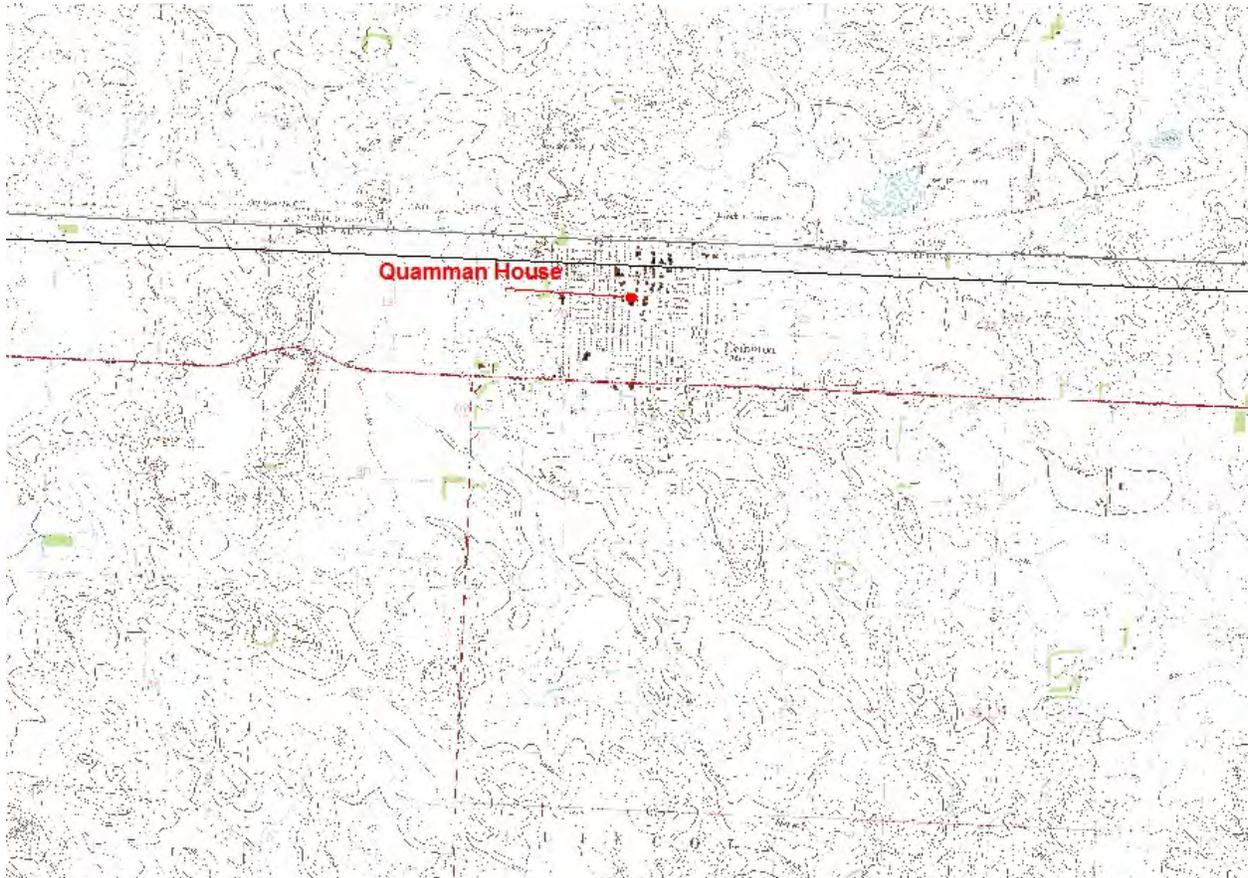
Section number 10 Page 2



SD\_PerkinsCounty\_OleQuammanHouse: SW¼, NE¼, S20, T23N, R16E ; UTM Z=13 E=719984  
N=5091377. 7.5 Minute Quadrangle Map, 1:24,000. Produced in ArcMap 16 June 2014.

**National Register of Historic Places**  
**Continuation Sheet**

Section number 10 Page 3



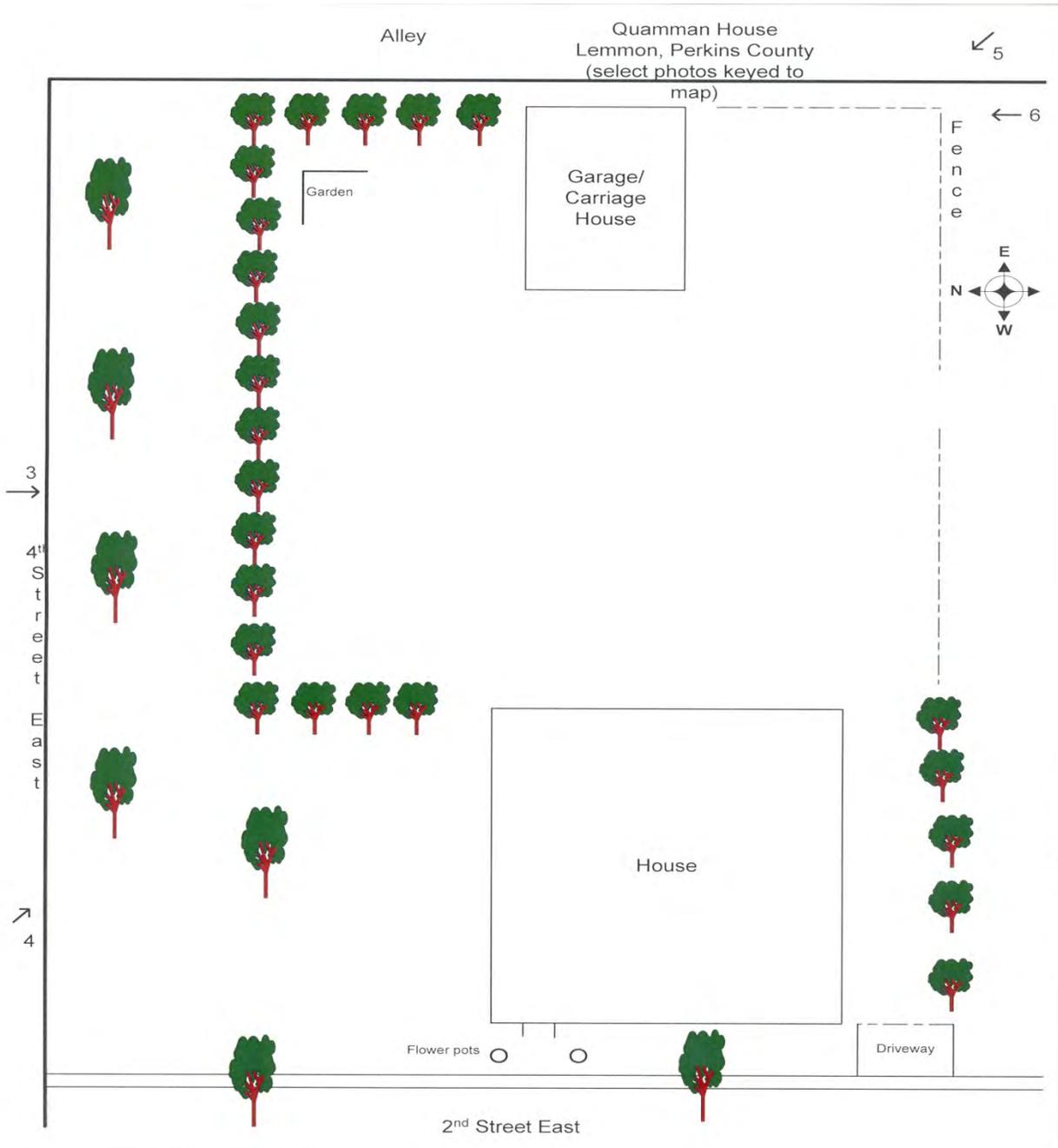
SD\_PerkinsCounty\_OleQuammanHouse: SW¼, NE¼, S20, T23N, R16E ; UTM Z=13 E=719984  
N=5091377. 7.5 Minute Quadrangle Map, 1:24,000. Produced in ArcMap 16 June 2014.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 10

Page 4

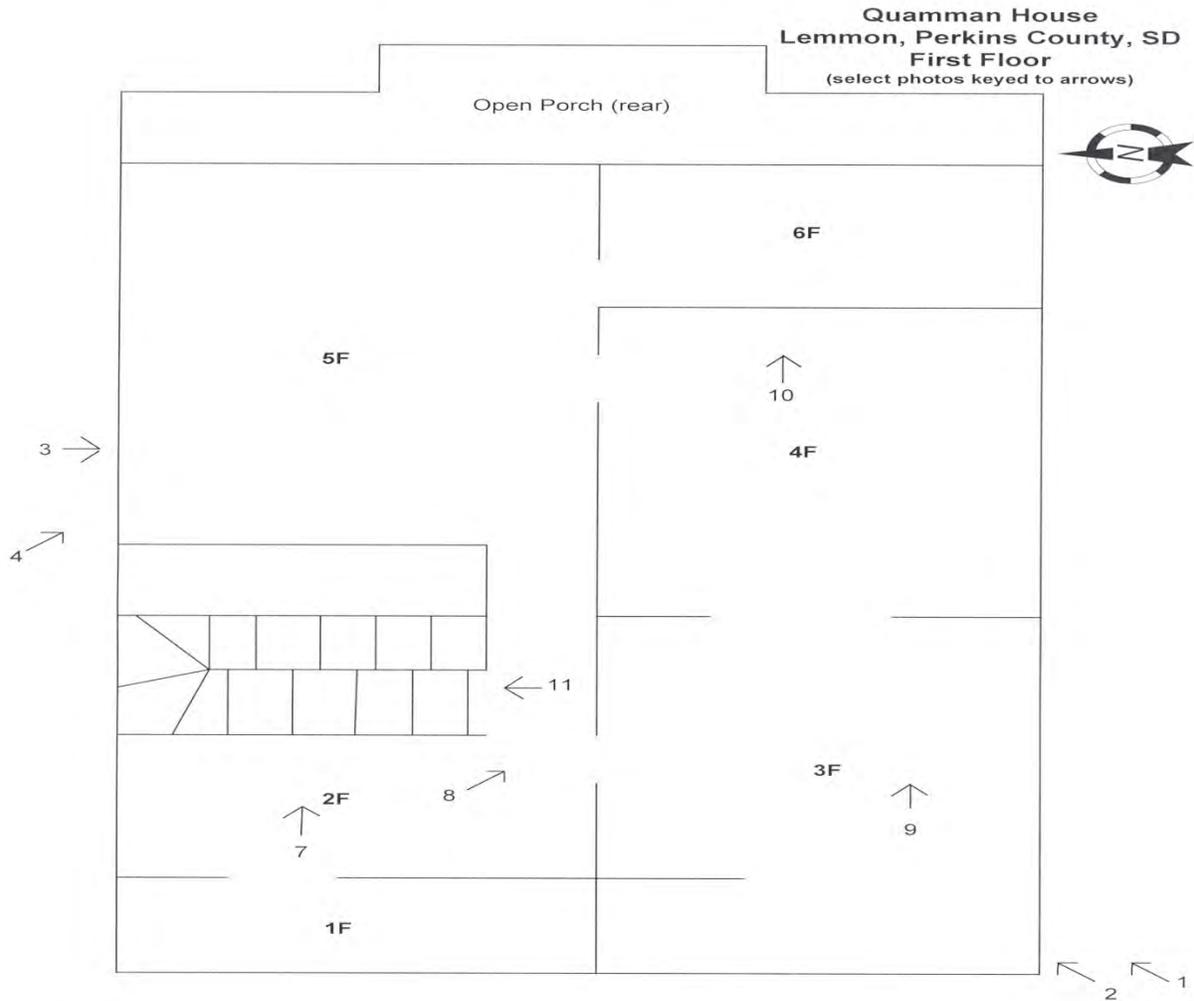


**Sketch Map Ole Quamman House**

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 10 Page 5



**Sketch Map Ole Quamman House**

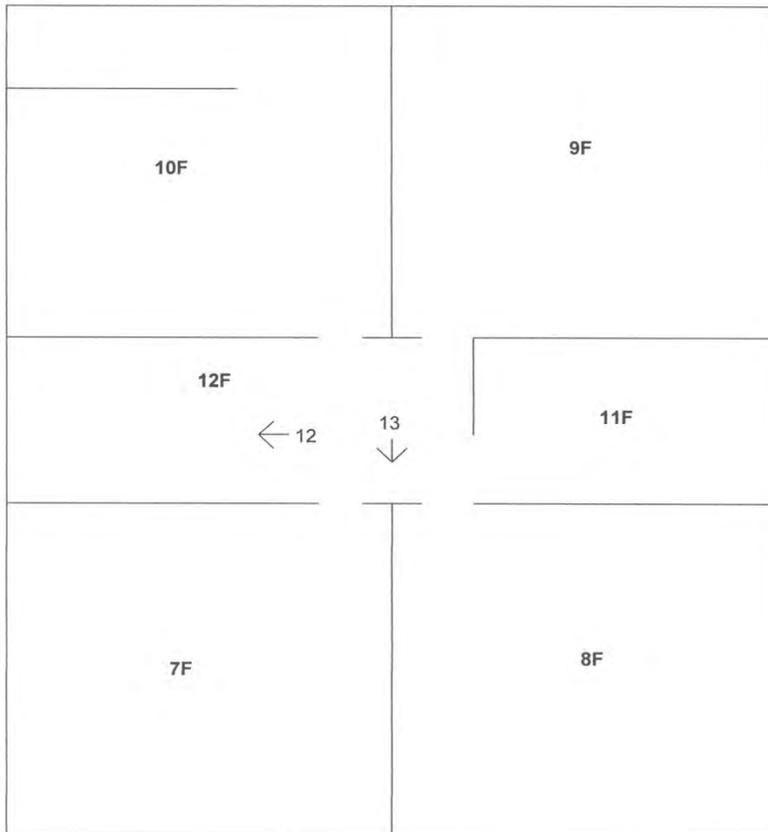
**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 10

Page 6

Quamman House  
Lemmon, Perkins  
County, SD  
Second Floor  
(select photos keyed to  
arrows)



**Sketch Map Ole Quamman House**





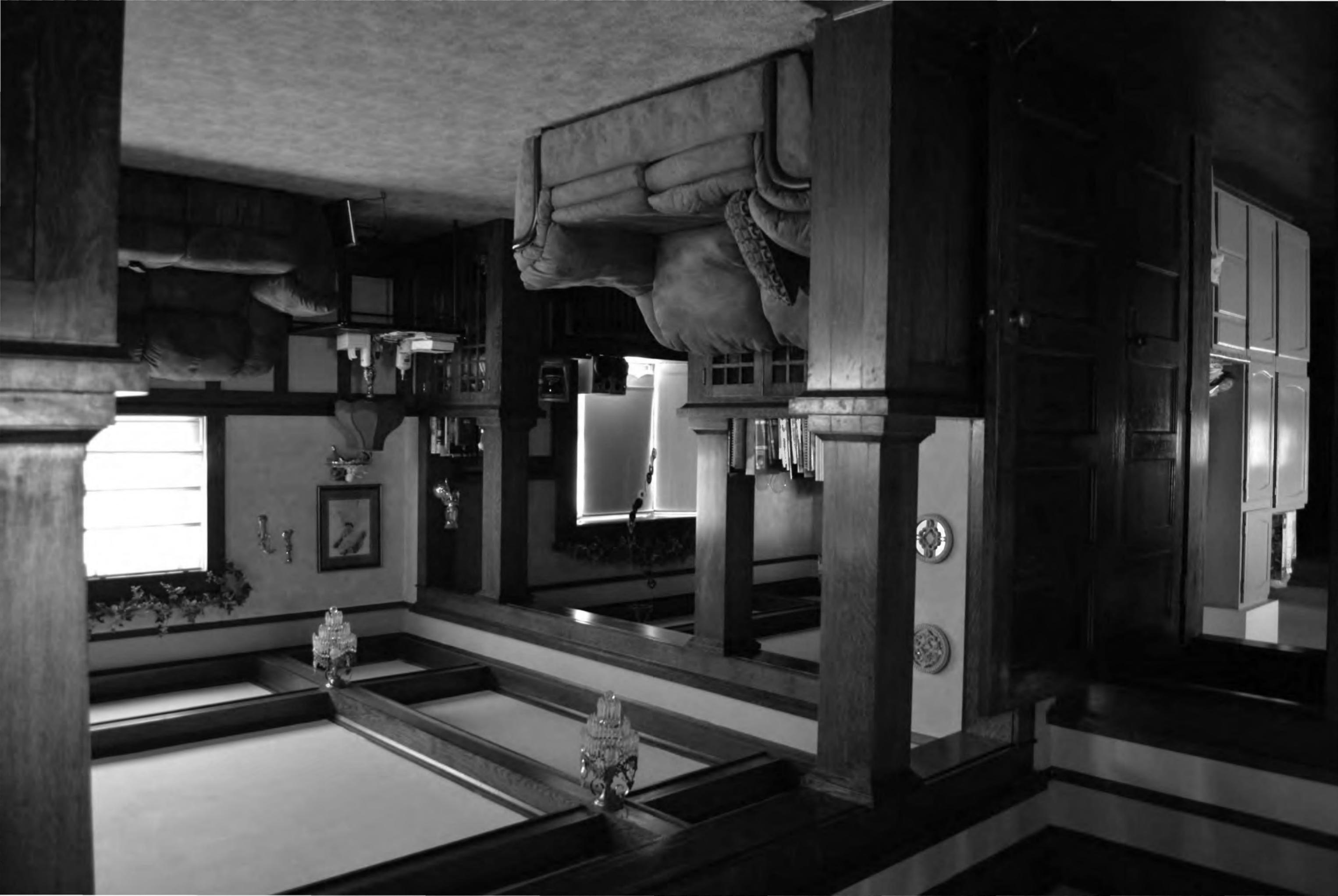


















THIS HOME FORTUNATELY  
CONSTRUCTION - KIDS  
JUST LIVE HERE







UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Quamman, Ole, House  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: SOUTH DAKOTA, Perkins

DATE RECEIVED: 12/05/14      DATE OF PENDING LIST: 1/05/15  
DATE OF 16TH DAY: 1/20/15      DATE OF 45TH DAY: 1/21/15  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14001188

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT       RETURN       REJECT      1.21.15 DATE

ABSTRACT/SUMMARY COMMENTS:

Approved  
by National Register  
of  
Historic Places

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

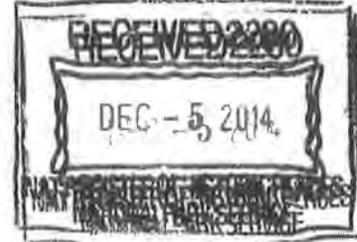
DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



28 December 2013

Keeper of the National Register  
National Register of Historic Places  
National Parks Service  
1201 Eye St NW  
8<sup>th</sup> Floor (MS 2280)  
Washington DC 20005



Dear Keeper of the National Register:

Enclosed are six new National Register nominations and one multiple property submission with nine submissions. The nominations are *Josef and Marie Kudrna Homestead and Ranch*, *Ole Quamman House*, *Murdo State Bank*, *Frank and Sarah Drake Claim House*, and *Norbeck-Nicholson Carriage House* and *Rasmus and Elemine Anderson Homestead Ranch*. The multiple property submission is Concrete Interstate Tipis of South Dakota. The submission under the mpl are *Chamberlain Rest Stop Tipi*, *Spearfish Rest Stop Tipi*, *Salem Rest Stop Tipi – Westbound*, *Salem Rest Stop Tipi – Eastbound*, *Wasta Rest Stop Tipi – Eastbound*, *Wasta Rest Stop Tipi – Westbound*, *Valley Springs Rest Stop Tipi*, *New Effington Rest Stop Tipi*, and *Junction City Rest Stop Tipi*.

If you have any questions regarding any of these submittals, please feel free to contact me at 605-773-3103 or at [chrisb.nelson@state.sd.us](mailto:chrisb.nelson@state.sd.us).

Sincerely,

Chris B. Nelson  
Historic Preservation Specialist