

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in 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: Conde Municipal Building

Other names/site number: _____

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 160 2nd Street NE

City or town: Conde State: South Dakota County: Spink

Not For Publication: ☐ Vicinity: ☐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 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:

X A B X C D

Signature of certifying official/Title:

Date

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

Conde Municipal Building
Name of Property

Spink County, SD
County and State

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:) _____

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 ☐

(Do not include previously listed resources in the count)

Contributing

Noncontributing

buildings

sites

structures

objects

Total

Number of contributing resources previously listed in the National Register 0

Historic Functions

GOVERNMENT/government office

GOVERNMENT/correctional facility

GOVERNEMNT/fire station

RECREATION AND CULTURE/theatre

RECREATION AND CULTURE/auditorium

(Enter categories from instructions.)

GOVERNMENT/government office



7. Description

Architectural Classification

(Enter categories from instructions.)

Prairie Style _____

Materials: (enter categories from instructions.)

Foundation : Concrete

Walls: Brick/Concrete

Roof : Asphalt shingles

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.)

Summary Paragraph

The Conde Municipal Building is located at 106 2nd Street in Conde, Spink County, South Dakota. The municipal building was built c.1918 on the south sixty feet (S 60') of Lots One (1) and Two (2) on Block 3 of the original town plat. Historically, this street was part of the town's commercial district but now is primarily residential with the remaining commercial district located to the southeast. The building is located between two residential properties to the north, west, and south, and the City Garage is located to the east. The parking area along the east elevation is paved with concrete.

The building is a two-story prairie style building built for a public function. The prairie architectural style is characterized by the emphasis of horizontal lines throughout the design including the detailing on the façade and the roof's low slope and wide eaves. George Fossum, prominent South Dakota architect, designed the building and S.W. Jonassen & Co. completed the construction. The city of Conde decided to construct a municipal building as the city needed a community center for its growing population.

To serve multiple purposes, the building design included the city government offices along with multiple event spaces. The first floor houses the city offices, dance hall, and garage. The auditorium/theatre occupies the upper level. The basement houses storage and the furnace room.

The changes to the building over time have been minimal. The building was originally accompanied by an outhouse situated to the rear of the building, though this structure was removed when the restrooms were added. Other alterations to the building include the addition of a stage in 1918 and the purchase of two movie projectors on April 17, 1919, for the auditorium which led to electricity being installed in the building the following month. In May 1930, the auditorium was remodeled for talking movies at a cost of one thousand dollars making it “one of the best talking picture theatres in the state.”¹ In 1939, the original roof was replaced with asphalt shingles along with repair/replacement of woodwork, interior decorating, repairs to auditorium seats and sceneries, main entrance replaced, garage door replaced, and a few windows replaced.² In the 1940s, the theatre seats were replaced with those which remain today. The main entrance door and the garage door have both been replaced. Several of the windows on multiple elevations have been boarded with plywood.

The building retains integrity of location, design, setting, materials, workmanship, feeling, and association. The structure stands in good repair and retains a majority of its original features. Notably, many of the windows and light fixtures remain original to the building along with the flooring, interior doors, and hardware. Additional elements that contribute to the integrity of the building and its history include the stage in the dance hall and the original projectors in the theatre, which remain unaltered and in their original locations.

Narrative Description

The exterior of the building is brick comprised of varying shades of orange, red, and brown laid in a Flemish bond pattern. The majority of the brick is comprised of lighter shades of orange tones, though ornamental features that outline the windows and doors are a darker red brick. The color and vertical alignment of these bricks creates contrast and adds interest to the façade. There are also some stone features within the detailing of the elevations. The building has a hipped roof clad in asphalt shingles with a low slope and wide, overhanging boxed eaves, features which align with the Prairie architectural style. There are vents present on the roof on multiple elevations. Along the south elevation of the roof, there is an original brick chimney with concrete repairs to the top with another smaller chimney on the north elevation. The building’s foundation is concrete and forms a water table at the base of the structure.

East Façade

¹ The Daily Plainsman. Huron, South Dakota. May 5, 1930.; The Conde Centennial Committee. 1986. *Conde Centennial, 1986, Conde, South Dakota : June 27, 28, 29, 1986 : 1886-1986*. Conde, SD: The Conde Centennial Committee.

² The Conde Centennial Committee.

The east elevation is split into three bays. On the first floor, the bay to the south originally had three windows. Two have since been replaced with plywood infill with the furthest south the only remaining window. The windows were altered in order to install plumbing in the building in the c.1980s.³ All the historic windows on the east elevation are all six-over-one with wood framing. The panes on the upper sash are divided unevenly with the upper and outer divisions being narrower leaving the bottom central pane the largest.

The first floor of the central bay serves as the entrance to the building. The door and surrounding framing have been replaced with a simple door with a single pane of glass in the top half of the door and two wooden panels in the bottom half. The surrounding archway is infilled with plywood painted white. The entry is framed by a carved round arch with “*Municipal Building*” embossed and framed along the top and bottom by soldier-bonded bricks. The bay to the north has a garage door that has been replaced with an overhead wooden garage door (possible early alteration). The garage door is divided into a four-by-four grid; the top row and two bottom rows are wood, and the second row is four glass panes. The north and south openings on the first floor are framed by symmetrical inlaid brick segmental arches overtop, which are connected to a band of soldier bond red brick that runs around the whole building about a third of the height of the elevation.

The second level is divided by three evenly spaced window bays. The north and south windows are symmetrical with triple-windows each while the central bay is double-windows wide. The windows are all six over one with wood framing, the same as the first level, with wood screens on seven of the eight windows. The central bay includes a small iron balcony in front of the windows. The balcony is braced to the building with two diamond shaped brackets ending at diamond-shaped tiles; the railing and metal-slat floor features a decorative geometric design. Aligned with the central point of the windows, a concrete band runs along the length of the façade and each section is adorned with two navy blue diamond shaped tiles. The original design included eight total, but one has since been lost directly to the north side of the central bay. There are also rowlock bond bricks present along the cornice, around the concrete bands, along the windows’ castings, and across the façade aligning with the windows’ sills.

North Elevation

The north elevation is composed of the main portion of the building with a smaller extension to the west that housed the jail. The main portion has nine windows of three sizes and one door on this elevation. Six of the windows are on the first floor with three windows to the east infilled with plywood painted white while the three windows to the west have been covered with black plastic. All the windows on the first level are the same size; the original glass and framing has been removed from the three eastern windows while the three western windows remain behind the plastic and are six-over-one with wood framing. The three windows to the east are evenly spaced, the fourth and fifth window from the east are paired, and the sixth window is spaced proportionately to the others.

On the second level there is a white-painted metal door located about three quarters of the way back from the east façade which serves as a fire exit for the auditorium. Above the door there is a three-pane transom window with wood framing. The door leads out of the building to a metal

³ Exact date of the renovation is unknown, 1980s is an estimate based on materials used.

fire escape which runs parallel to the building. At the base of the fire escape there is now a low metal gate. There are three windows on the second level; two are six-over-one windows with wood framing with wood screens on the outside while the third is a three-over-one window with wood framing. The six-over-one windows on this elevation are larger than those on the east elevation and the upper sash is divided into six equal panes. The two six-over-one windows on the upper level are in line with the second and third window on the first level. The door is aligned with the western border of the fifth window of the first level. The three-over-one window is smaller than the rest of the windows on this elevation. It is aligned with the western most window on the first level, and the upper sash is divided into three equal panes. The ornamental details seen on the east façade are carried through to the north elevation. There is a band of soldier bond laid bricks that occurs about a third of the way up the building. The band runs continuously along the length of the building, going up and over when it encounters a window. Along the upper level, the same concrete band from the east façade runs along the windows. There were originally five blue diamond tiles decorating the portion between the northeastern corner and the first window, though only the two eastern tiles remain now. The band runs just above the halfway point of the six-over-one windows; it is spaced one row of brick above the door and the three-over-one window. There are also rowlock bond bricks present along the cornice, around the concrete bands, along the windows' castings, and across the façade slightly higher than the windows' sills.

At the west end of the elevation there is a smaller extension to the back of the building that houses the city jail and backstage of the theatre. This portion of the structure is made of concrete on the first level and the same brick as the remainder of the building on the second level. There is one window on this portion of the building; located at the center of the first level. The window is a one-over-one wood window covered with a metal grate. The grate is composed of ten evenly spaced vertical bars reinforced with three evenly spaced horizontal bars.

West Elevation

The west elevation is composed mainly of the jail/backstage extension. The extension is about three quarters as wide as the main structure and centered on the west elevation. This elevation has three windows, a door, and a fire escape. The first level is concrete, and the second level is brick. The three windows are all located on the first level and are all one-over-one wood windows. The two windows to the north are barred over with the same metal grate as the northern elevation, and they are covered with plywood on the inside. The southern window is boarded up on the top half and it does not have a grate over it. The door is located at the center of the second level, and it is a wooden, center-hinged, folding double-door painted white with a single panel in the top third of the door and two vertical panels in the remaining two-thirds of each door. The door leads from backstage to a fire escape that runs parallel to the building towards the south. The fire escape is a metal staircase with nineteen steps and a wooden gate at the base of the steps, which was added later. There are also rowlock bond bricks present along the cornice and second-floor area.

South Elevation

On the south elevation of the jail/backstage extension of the building there is a door that serves as the only entrance to the jail. The door is located on the east portion of the extension where it joins with the main structure. The door is wooden with a square glass window located in the

upper third of the door; the window is divided into four equal panes with wooden framing. There are no other features on this portion of the elevation.

The south elevation of the main body of the building has twelve windows, a door, and a fire escape. On the first level there are nine windows of two sizes, but all are six-over-one. The five windows at the east end of the elevation are the same dimensions and style as the windows on the east elevation with the unequal panes of glass in the upper sash. The five windows are split into a group of three at the eastern end of the structure with the remaining two to the west. These windows are original to the building with wood framing and storm windows. The remaining four windows on the first level are the same larger six-over-one windows with equal panes seen on the north elevation of the building. There is a single window located at the base of the fire escape followed by a pairing of windows located beneath the door, and one more single window at the west end of the elevation. The trim around these windows is the original wood and has been painted black around the screens. The same ornamental brick detailing from the east and north elevations is found on this elevation as well.

The ornamentation is also carried through on the second level. The same concrete band with blue diamond tiles runs the length of the elevation. There were originally five tiles spaced evenly between the southeast corner and the first window; four remain with the missing tile being the fourth from the east. There are three windows and a door on the second level. Two of the windows are the larger six-over-one windows, the third is a three-over-one (the same as that on the north elevation). The six-over-one windows are located to the east of the fire escape and are aligned respectively with the second grouping of windows on the first floor and the first larger six-over-one window. The fire exit door is located about three quarters of the way down the elevation from the east and is made of metal painted white and has a three-pane transom window. The three-over-one window is aligned with the western window on the first level. The fire escape is also the same as that on the north elevation. At the base of this stair there is a wooden temporary gate painted white, which was installed later. There are also rowlock bond bricks present along the cornice, around the concrete bands, along the windows' castings, and across the façade aligning with the windows' sills.

Interior Description

The interior of the building has two floors and a basement. The first level includes the garage, restrooms, offices, dance hall, and jail. The upper level has the theatre, stage, dressing rooms, and projector room. The basement is mainly storage, as well as the furnace room with the original coal furnace.

First Floor

Entry

The main entrance leads into a split-entry vestibule where the original ticket booth was located within the south wall. The ticket booth was converted into restrooms around the 1980s⁴. The walls of the vestibule are brick painted white and the floor is concrete. Beyond the vestibule, separated by framing, there is the “L” shaped main hallway that leads to several areas, including the garage, theatre, city offices, basement, and dancehall (refer to plan sketch). The doors each have three panels; the panel at the top is about one third of the length of the door, the bottom two thirds are split vertically into two side-by-side panels. These doors are original to the building, and this door pattern is found throughout the interior of the building. The doors leading off this hallway are currently painted two shades of blue with the panels being light blue and the trim a darker blue. The doors to the garage and city office are labeled with “City Garage” and “Conde City” painted on the respective door and both have transom windows above them. The transom window above the garage door is operable while the transom above the city office door is currently not operable. Off the longer leg of the “L,” there is a restroom located on the eastern wall. The restroom door is a single panel wood door with wood framing around it. At the west end of the hall there are six steps down that lead to the double door entrance of the dance hall. Adjacent to the double doors, on the south wall, there is a single door which leads to the basement. Everywhere, the picture rail, baseboards, and chair rail molding are painted dark blue with the wall between them painted light blue and the plaster wall above the molding is white. Throughout this area, the ceiling is comprised of plaster. The floors are comprised of narrow-width hardwood flooring with a patch of carpet located in front of restroom and city office area.

Garage

The garage occupies the north side of the building and is accessed from the exterior by the garage door on the east façade, and from the interior by the door on the north wall of the entryway. The interior walls of the garage are unpainted brick, the ceiling is plaster, and the floor is concrete. There is a stone water table along the bottom of the wall while a row of rowlock bond bricks run along the top of the wall. There are two window openings on the north wall which have been infilled with plywood. The garage door is not original; it is a wood and glass overhead door (possible replacement in 1939). The garage is currently used for storage but originally housed the City of Conde’s first fire truck.

City Office

The city office is one of two areas of the building currently in use. Through the door labeled “Conde City” is a small vestibule. On the east wall, there is a door to the second restroom. To the south is another door which leads to the office. Both doors are non-historic single panel, unpainted wood doors which were installed when the bathrooms were added. The addition of the bathrooms required alterations to the office space including the addition of the small vestibule and boarding of two windows on the east elevation. The bathroom also takes up some space that

was originally part of the office. When the bathrooms were added (c.1980s), the walls were clad in vertical, veneer wood paneling, non-historic ceiling tile and narrow single bulb modern fluorescent lighting were installed, and the floors were carpeted. Inside the office there is one window on the east wall and five windows on the south wall, all narrow six-over-one windows

⁴ Estimate based on materials used.

with unequal panes. In the southwest corner of the office, there is a large, built-in historic safe produced by the Diebold Safe & Lock Co. of Canton, Ohio, that houses old city records.

Dance Hall

The dance hall is a single open room with a small stage in the southwest corner. The stage is raised three steps above the floor level. The base made of beadboard and painted the same dark blue found throughout the first level. The steps up to the stage are located on the south wall. The stage occupies the corner of the room with a concave curved form. There are four six-over-one windows on the north side of the room, and four on the south side. The outer windows stand alone while the middle two windows are paired; this is the same on both the north and south walls. The window in the northeast corner is covered with a sheet of plywood; the other three windows on the north wall are covered on the outside with black plastic. The windows on the south wall are unaltered. The walls are plaster with a picture rail running along the walls just below the top of the windows, and a chair rail situated at the bottom of the windows. The walls are painted white on the upper half, and the lower half are light blue while the chair rail is painted dark blue and separates the two halves of the wall. The trim on the windows is painted dark blue. The floors are the same hardwood as in the hall. To the north of the entrance there is a door that leads to the basement. There is also a door to the basement in the hallway on the south wall. Both of these doors are three panel two tone blue doors. In the southeast corner of the dance hall there is a coal chute located in the wall at the floor level. There are six original hanging glass bulb fixtures spaced evenly throughout the room hanging from the ceiling. The fixtures are frosted glass bowls with radial ribs and a scalloped edge suspended from chain links over a single bulb. The ceiling has two beams running east to west with pilasters extending down the on the east and west walls. The north and south walls also have two pilasters each minus the ceiling beams.

Jail

Located in the extension off the west end of the structure is the jail. The jail is not accessible from the interior of the building and has to be accessed by a door on the south elevation. The space is split into two areas: the entrance and jail cell. The jail cell occupies about two thirds of the space and is separated by a concrete wall and an iron barred door. There is one window on the west wall of the entrance area, two windows on the west wall of the jail cell and one window on the north wall of the jail cell. Currently, the jail cell is used for storage. There are pencil graffiti on the south wall next to the jail area entrance that are dated 1938.

Second Floor

Auditorium/Theatre

The double doors across from the main entry lead to a set of stairs that lead up to the theatre. The staircase is a single run with no landings, a carved wooden handrail with geometric detailing on

the balusters along the south wall, and a single wooden handrail along the north wall. The stairs enter into the middle of the auditorium with rails along the walls and lights at the base of the newel posts. The floors are wood with cloth runners in the aisles. The walls are clad in what appears to wall board with chair rails present on the north and south walls. The ceiling is clad in ceiling tiles. The auditorium slopes downwards towards the stage from east to west with smooth aisles and slight step down into the row of seats. It has three sections of seating with aisles between them; the front middle section of seats has been removed but the seats remain in the building and intact. The seats are red upholstered folding theatre seats with Art Deco detailing on the sides of the outer rows of chairs. The auditorium was damaged by a fire in the late 1940s which resulted in a remodel of the space (which remains in 2023). At the west end of the theatre is the stage, and at the east end is the projector room. There are six windows on the east wall of the theatre in two groups of three on either side of the projector room, which is centered on the east wall. The north and south walls are symmetrical, each having two six-over-one windows, and a fire exit door. The fire exits are located in the northwest, and southwest corners of the auditorium, in front of the stage.

Projector Room

In the auditorium along the east wall, the projector booth protrudes slightly into the center section of seats. The entrance into the projection booth is located on the south wall and has a metal fire door made by Stremel Bros of Minneapolis. Inside the projector room there are two windows with a small, metal balcony situated on the exterior of the building. The two original projectors remain in the room. The walls and ceiling are comprised of plaster while the floor is carpeted.

Stage

The main focal point of the room is the stage at the western end of the space, which is raised about three feet above the floor level. There are three components to the stage: the proscenium arch, the apron, and the stage. The proscenium arch is rectangular with rounded corners with smooth, multi-level surfaces. The flat, arched apron contains one row of in-floor lights. The remaining portion of the area is the stage, which occurs behind the proscenium arch while the apron is in front. The ceiling in the stage area contains a row of lights along with mechanisms that allow for the use of curtains and/or backdrops. The floor of the stage is wood while the walls present were plaster.

Backstage

At the northwest corner of the stage on the western wall there is a three-panel wooden door that leads to the backstage. There are two dressing rooms at the northwest and southwest corners of the stage. The northwest dressing room has a three-over-one window on the north wall and a shelf running the length of the south wall. There is also a piece of trim which runs around the

room just below the top of the window with hooks along it to hang costumes; the door to the room is located on its eastern wall. The southwest dressing room has a three-over-one window on the south wall with a shelf running the length of the same wall below the window; there is a closet at the east end of the room and the entrance is located on the north wall. The doors to both dressing rooms are three-panel original wood doors painted brown; the closet door has recently been painted over but was likely originally unpainted. At the back of the stage in the center of

the west wall there is a double door that leads to the fire exit stair along with old stage sets on the west elevation.

Basement

The basement can be accessed by two staircases: one from the eastern wall of the dance hall and the other from the south wall of the hallway, just before entering the dance hall. The stairs from the dance hall lead into an open space with three rooms off it. The walls of the main room are white plaster with unpainted wood trim including a chair rail and picture ledge. On the east and west walls there are small storage rooms/closets. To the south is the furnace room; this portion of the basement is unfinished with concrete walls and floor. Inside the furnace room are the stairs to the hallway as well as the coal chute, both on the west wall of the room.

Statement of Integrity

The Conde Municipal Building retains excellent integrity of location, design, setting, materials, workmanship, feeling, and association. Despite limited use over the past 70 years, the building remains in good condition. The brick material and design of the exterior is undamaged, and the majority of the windows remain intact. The interior retains integrity of workmanship, design, feeling, and association as most of the original features remain including original doors, light fixtures, moldings, and the original carved stair rail. There have been slight alterations to the floorplan on the first level with the addition of restrooms; however, these changes do not impact the function or integrity of the building. The building also retains significant characteristics pertaining to its history and role within the community. The dance hall and theatre remain in their original conditions, including stage sets from past plays, and the original film projectors from 1919.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- ☐ 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

Areas of Significance

(Enter categories from instructions.)

Architecture

Entertainment/Recreation

Politics/Government

Performing Arts

Social History

Period of Significance

1918-1973

Significant Dates

c.1930s

c.1940s

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Fossum, George (architect)

S.W. Jonassen & Co (builders)

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.)

The Conde Municipal Building is eligible for the National Register of Historic Places at a local level under Criterion A for significance in the context of Entertainment/Recreation and Politics/Government as well as Performing Arts and Social History. It is also eligible under Criterion C as an example of public architecture in rural South Dakota in the Prairie architecture style and being designed by South Dakota architect, George Fossum. When the building was completed in 1918, it contained city offices, a garage (which housed the city's fire truck), a dance hall, a theatre, and a jail. The city offices are still in use today, as well as the garage that is used for storage and city maintenance. Use of the theatre for showing films was discontinued in 1955, but the stage was used for theatrical productions until 2001. The jail is used for storage while the dance hall is no longer in use.

The Conde Municipal Building is an important part of the community and over the years hosted a variety of events for the town and surrounding communities. The purchase of projectors and subsequent installation of electricity in the building allowed the theatre to show films as well as plays, drawing in more activity to the town. The building also hosted school performances, dances, and other community events throughout the years. The building has served the community in more ways than just providing entertainment; it has also continuously housed city offices and, at one point, housed the city's first fire engine. The building is significant on a local level for its contribution to the social history of Conde. The many functions of this building also reflect larger patterns of the history of small-town life and community in the early twentieth century. The Conde Municipal Building represents a time of growth when Conde, and many other small towns like it, thrived in the wake of the railroad and rural development.

The building is also significant for its Architecture. The Prairie Style building displays an architectural style that was prominent for only a short period of time and is rarely seen in public buildings, having seen more favor in residential properties in South Dakota. The building remains in excellent condition and has many features associated with the Prairie Style. Furthermore, the building was designed by George Fossum, leading architect in the state at the time, and is one of the few examples of Prairie Style found within his body of work. The period of significance for the Conde Municipal Building extends from 1918 to 1973, the fifty-year cutoff per National Register guidelines.

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

Early History of Spink County and Conde

The area that is now the city of Conde, Spink County had been utilized and occupied by Native American tribes long before Euro-American settlers ever reached the area. At the time of Euro-American settlement around Spink County, Chief Drifting Goose, a lower Yanktonai of the

Hankpati band, and his followers occupied the land and attempted to dissuade settlers. However, opposition was ultimately unsuccessful leading to the establishment of Spink County in 1873.⁵ In 1879, the boundaries were enlarged to include portions of Brown County. The first Euro-American settlements established in Spink County were around the area of old Ashton.⁶

In 1882, William W. Rounds arrived in Spink County. After first claiming a piece of land two miles south of the existing town of Rose, he moved his claim to another homestead that would soon become the town of Conde.⁷ Rounds sold the land to the Western Townsite Company in 1886 when the Chicago and Northwestern Railroad arrived to the area, though he retained ownership of the buildings and was the first settler of the town.⁸ The town was first known as Coral (reference also as Corral) and was platted in fall 1886 with the post office opening on March 19, 1887. The village was official incorporated on July 8, 1890, (though Conde would later incorporate as a city after an election on June 16, 1909). The name later was changed to Conde on April 15, 1892, after the Conde family of France by a railroad official's wife who was of French descent and thought the name fitting due to the large population of French immigrants/settlers in the area. Over the early years of Conde, the elected officials worked hard to improve the conditions of the town which included the construction of an artesian well, sidewalks, school, and city sewers and equipment for the Fire Marshall and police department. Residents of the city worked in a variety of professions including agriculture (elevators, farmers/stock raiser), medicine (physician/surgeon, dentist), automotive (salesman), commerce (bank, grain/coal dealer/buyer, general merchandise/groceries, bakery), hospitality (hotels), newspaper, and entertainment (billiard/pool parlor).⁹

The population of Conde peaked at 592 during the 1910 United States census and gradually declined in the following census years (except for 1950) until reaching the population of 142 in 2020.¹⁰ While at the peak of its population, town officials of Conde agreed that the town needed a gathering place – which led to the construction of the Conde Municipal Building. During the July 17, 1917, council meeting, idea was presented that the city construction as building that could contain the fire station, jail, council chambers, and a room for municipal affairs. After that meeting, things moved quickly for the Conde Municipal Building. On August 30, 1917, the bid from S.W. Jonasen & Co accepted for the construction of the building. In January 1918, the city contracted with Steel Furniture Co. of Grand Rapids, Michigan to furnish the building and contracted with Twin City Service Co. of Minneapolis to furnish the stage. Electricity was later added to the building in 1919 after the purchase of a movie projector for moving picture shows.

⁵ Harlow, Dana D. 1961. *Prairie Echoes Spink County in the Making.* Aberdeen, South Dakota: Hayes Brothers Printing, 15.

⁶ Ibid.

⁷ Robinson, Doane. 1904. "History of South Dakota." Aberdeen, South Dakota: B.F. Bowen & CO Publishers. Volume 1, 755.

⁸ Robinson 1904; Harlow 1961, 71.

⁹ The Conde Centennial Committee.; Nolan, Leta Anne. 1989. *Spink County Area History.* Dallas, Texas: Curtis Media Corporation, 27.

¹⁰ Wikipedia. n.d. *Conde, South Dakota.* Accessed October 23, 2023. https://en.wikipedia.org/wiki/Conde,_South_Dakota.

Other changes occurred to the building over the years which included the installation of a cooling system, interior repairs and renovations, and reshingling.¹¹

Table 1. Population of Conde, SD Since 1900 ¹²			
Year	Population	Year	Population
1900	195	1970	279
1910	592	1980	259
1920	544	1990	203
1930	431	2000	187
1940	395	2010	140
1950	409	2020	142
1960	388		

City Halls and Municipal Buildings

Throughout the first half of the twentieth century South Dakota saw the growth of small towns across the state, and with that growth came the need for city halls and municipal buildings. Prior to this growth, towns would lease spaces in private buildings to conduct the town's business. The construction of these buildings came in waves. The first wave of the early 1900s produced small buildings constructed out of necessity by the townspeople. These buildings were typically simple in their construction. Later, the Public Works Administration and Works Progress Administration programs financed more than a dozen city halls across the state of South Dakota.¹³

The Conde Municipal Building falls within the earlier wave of construction, funded by the town out of need for a public building to fulfill several purposes. Towns' needs varied, and their municipal buildings' functions varied accordingly. The Conde Municipal Building met a wide variety of needs including necessary civic functions of city offices, a fire station, jail, and polling station for elections¹⁴ as well as community and entertainment needs providing space for dances and other community gatherings including theatre. Other towns also built multifunctional municipal buildings to meet their own needs which were often similar, but rarely did those

buildings meet the vast as the needs as the Municipal Building in Conde had. The Brookings City Hall (NRIS #82003914), built in 1912, served as not only the city offices but also housed

¹¹ The Conde Centennial Committee

¹² Wikipedia.

¹³ Erpestad, David and David Wood. 1997. *Building South Dakota A Historical Survey of the State's Architecture to 1945*. Pierre, South Dakota: South Dakota State Historical Society Press, 174-178.

¹⁴ The Daily Plainsman. April 14, 1932.

the city's police and fire stations, as well as a large assembly room for up to 250 people. The assembly room was used for various community functions, including band practices and commercial club meetings. The building itself is a brick building in a Classical Revival style with Beaux Arts detailing and Italianate details.¹⁵

Another early grand municipal building was constructed in Aberdeen in 1914. The Aberdeen Municipal Building¹⁶ similarly hosted the city offices, law enforcement, fire station, and a meeting hall, as well as a courtroom. The Aberdeen Municipal Building was designed by George Fossum, who also designed the Conde Municipal Building, and is an example of the Chicago style with Prairie style detailing. The Aberdeen Municipal Building has seen changing uses over time and thus has undergone alterations to fit changing needs. In the 1970's the building underwent a series of substantial renovations and alterations to the interior layout including the expansion and relocation of several departments within the building in order to fit the city's needs.¹⁷

While the Brookings and Aberdeen Municipal Buildings are rather grand buildings, not all city halls constructed in the early twentieth century were styled. The Utica City Hall (NRIS #80004591), built in 1915, is an example of a smaller city hall that served multiple purposes for a small town. The Utica City Hall is a small rectangular building of no particular style characterized by a hipped roof and stamped metal siding. The building also housed both the city hall and fire station.¹⁸

Within Spink County there is only one city hall listed on the National Register of Historic Places [as of 2023]. The Redfield City Hall (NRIS #97000146) was constructed in 1928 of brown and red brick in the Commercial style. The City Hall served as a space for public meetings and also had public restrooms in addition to city offices. There is a jail cell in the basement, but it is unclear whether this was original to the building or added later.¹⁹

Theatres and Opera Houses

History

¹⁵ French, Edie. *Brookings City Hall*. National Register of Historic Places. Nomination Form. Washington, D.C.: Department of the Interior, 1982. NRIS #82003914.

¹⁶ This building is relevant for comparison because of its shared architect with the Conde Municipal Building as well as comparable functions and design, it is not listed on the National Register and has not been surveyed by our office so no complete record is extant.

¹⁷ Aberdeen/Brown County Landmarks Commission. 1996. *Municipal Building: Aberdeen, SD Space Quest and Public Service, 1911-1996*.

¹⁸ Holzwarth, Marcia. *Utica Fire and City Hall*. National Register of Historic Places. Nomination Form. Washington, D.C.: Department of the Interior, 1980. NRIS #80004591.

¹⁹ Koertje, Michael A and Michelle C. Saxman-Rogers. *Old Redfield City Hall*. National Register of Historic Places. Nomination Form. Washington, D.C.: Department of the Interior, 1997. NRIS #97000146.

The advent of the movie theatre as an established business came around 1905 with the development of the nickelodeon theatre. However, moving picture shows were being presented to audiences across the United States as early as 1896. Moving pictures were first projected on screen in 1896 with the Edison Vitascope Projection System. From that point and through the early 1900s, moving picture shows were presented to audiences as travelling exhibitions. One such travelling moving picture presenter was Lyman H. Howe who would film locals throughout the day and present the film later on screen.²⁰

The travelling picture shows were popular through the 1920s. They found temporary homes at amusement parks and circuses as an additional form of entertainment. Moving picture shows also became a part of vaudeville theatre. At first, vaudeville shows would include short films as one act of the show. Over time they grew in popularity and moving pictures made up a large portion of vaudeville shows. Eventually, vaudeville theatres began showing moving pictures as stand alone shows. Between 1899 and 1900, films celebrating the victory of the Spanish American War were extremely popular, but demand for moving pictures died out over time.²¹

This changed in 1905 when moving pictures found a permanent home in the birth of the nickelodeon theatre. Nickelodeons were simple and plain movie houses, typically located in old stores that were converted to show films. The auditoriums were simple rooms with chairs, a screen at the front, and a projector room at the back. In these theatres, patrons could come and watch an hour-long film for five cents. Films were accompanied by a piano or in some theatres, a string ensemble. The nickelodeon flourished from 1905-1910 as an affordable form of entertainment for middle class Americans across the country. It is estimated that by 1910 there were anywhere from five thousand to ten thousand Nickelodeon theatres across the United States. The nickelodeon was instrumental in shaping the modern movie theatre as it introduced the box office as a staple of movie theatre architecture.²²

In 1911, theatres designed solely for showing films became popular. The moving picture show finally had a real permanent home. Some early movie theatres were opulent like the Princess Theatre opened in Milwaukee, Wisconsin, in 1911 which featured a large neon sign in the shape of a butterfly. This movie “palace” was one of the first of many of its kind, but not all movie theatres were as grand as the Princess Theatre.²³

Once the movie theatre was established as a building typology, construction spread across the United States. Small towns, like Conde which could not afford opulent movie palaces, would combine their theatre with other needs of the town and erect a multifunctional building. As

technology advanced and films changed from silent to talking films, theatres adapted in order to continue to provide entertainment.

²⁰ Gomery, Douglass. *Shared Pleasures: A History of Movie Presentation in the United States*. London, UK: British Film Institute, 1992.

²¹ Ibid.

²² Ibid.

²³ Ibid.

From the time of its construction in 1918 until 2001, the auditorium of the Conde Municipal Building was used for a wide variety of shows ranging from town pageants and school plays to professional vaudeville shows and films. One use of the auditorium in 1921 was to host the Annual District Convention of the Women's Foreign Missionary Society on May 20th through 22nd.²⁴ The theatre also often hosted school plays and concerts²⁵, including the Senior class play "June" on April 25, 1929,²⁶ the play "Skidding" and dance pageant called "America, the Melting Pot" in 1932,²⁷ and the Junior class play "Tiger House" on May 18, 1931, which received glowing reviews in local papers.²⁸

In 1930, the city gave permission to the Conde Amusement Co., who ran the movie theatre portion, to install "sound moving pictures," a decision that led the theatre to be praised as "one of the best talking picture theatres in the state."²⁹ The Conde Amusement Co. sold adult tickets for twenty-five cents and children tickets for ten cents – which the city would receive between 15-30% of all receipts.³⁰ The building continued to be the location of film showings for the next two decades showing films. In the summer of 1939, the theatre hosted free moving picture shows each Tuesday at 8:30p.m.³¹ Not only was the theatre significant to the town and neighboring communities for providing entertainment, it also hosted important civic functions such as hosting the 1964 Pasque District of the South Dakota High School Press Association meeting and school plays until 2001.³²

Comparable Buildings

From 1890 through the early 1900s, theatres and opera houses began to emerge as popular entertainment venues across the state of South Dakota. In the late nineteenth century, it was common for theatre buildings to serve dual purposes, typically with a store on the first floor and the theatre on the second level.³³ By 1910, the theatre as a standalone building began to emerge and theatres ranged in size and style depending on their location. By 1913, there were more than 120 standalone theatres in South Dakota with an average capacity of 400 people. As movies became more popular and widespread as a form of entertainment, movie theatres began to spread across the state. Early theatres built exclusively with the purpose of showing movies had an average capacity of about 250 seats.³⁴ The theatre in the Conde Municipal Building is designed

to host both films and live performances with a capacity of 300 seats. The dual functionality and size of the theatre makes it distinct when combined with the multifunctionality of the building.

When compared to other theatres of the time, the Conde Municipal Building would have been impressive as a standalone theatre but is all the more impressive as only a part of a larger

²⁴ The Herald Advance. Milbank, South Dakota. May 27, 1921.

²⁵ The Daily Plainsman. Huron, South Dakota. April 16, 1941.

²⁶ The Daily Plainsman. Huron, South Dakota. April 25, 1929.

²⁷ The Daily Plainsman. Huron, South Dakota. April 14, 1932.

²⁸ The Daily Plainsman. Huron, South Dakota. May 18, 1931.

²⁹ Conde Centennial; The Daily Plainsman. Huron, South Dakota. May 5, 1930.

³⁰ Conde Centennial

³¹ The Daily Plainsman. Huron, South Dakota. July 27, 1939.

³² The Daily Plainsman. Huron, South Dakota. April 14, 1964.

³³ Erpestad, David and David Wood. 1997. *Building South Dakota A Historical Survey of the State's Architecture to 1945*. Pierre, South Dakota: South Dakota State Historical Society Press, 181-183.

³⁴ Ibid.

building with several other purposes. Other theatres constructed around the same time as the Conde Municipal Building served a singular purpose as entertainment venues.

Due to the significance and scale of the theatre within the Conde Municipal Building, it can be compared to standalone theatres at the time of comparable occupancy. The Orpheum Theatre (NRIS #83003016) in Sioux Falls, constructed in 1905³⁵, was a far grander theatre than Conde with a capacity of 2,500, but draws parallels to the municipal building in its design and function. The Orpheum Theatre served as a vaudeville theatre in its early days and later served as a movie theatre before becoming a venue for community theatre and travelling shows. The design of the exterior includes Prairie style motifs.³⁶

Theatres of comparable size to Conde include the Scotland Royal Theatre (NRIS #96001224) built in 1921-1922 which seats 400,³⁷ the Crystal Theatre (NRIS #00001214) built in 1914 which seats 225,³⁸ and the Glud Theatre (NRIS# 07000530) built in 1916 and seats 200.³⁹ Each of these are small town theatres that served communities as both movie theatres as well as venues for local high school and community performances. The theatre in the Conde Municipal Building is unique among these buildings as this space is of comparable size and served the same purpose as standalone theatres despite other dedicated city uses.

Dance Halls

History

In the early 1900s across the Midwest, dancing was a popular pastime. Dances were held for a variety of occasions, including holidays, personal occasions (like weddings and anniversaries), fundraisers, or civic celebrations. Most dances were open to all, and often people would come from neighboring towns to attend dances. Dances presented opportunities for the whole family to go out together, teenagers could mingle and dance (with parental supervision), and young children could learn social skills. Not only did the dance itself present opportunities for socializing and community strengthening, the planning of these dances took time and required

community members to work together to bring these events to fruition. The popularity of dances ran from the late 1800s, when South Dakota was first settled by Euro-Americans, until about the 1950s when the popularity of television and movies led to shifting entertainment preferences.

During the height of popularity, dances were an essential part of rural life and community. During the Great Depression and World Wars, they offered an escape. During the war, dances were even used as fundraisers to support the war effort. In addition to the social significance of

³⁵ Putz, Paul. *Orpheum Theatre*. National Register of Historic Places. Nomination Form. Washington D.C.: Department of the Interior, 1983. NRIS #83003016.

³⁶ Ibid.

³⁷ Haynes, Linda. *Scotland Royal Theatre*. National Register of Historic Places. Nomination Form. Washington D.C.: Department of the Interior, 1996. NRIS #96001224.

³⁸ Schwan, Lynda B. *Crystal Theatre*. National Register of Historic Places. Nomination Form. Washington D.C.: Department of the Interior, 2000. NRIS #00001214.

³⁹ Vogel, Mike. *Glud Theatre*. National Register of Historic Places. Nomination Form. Washington D.C.: Department of the Interior, 2007. NRIS #07000530.

dances in the early 20th century, these events were also important in the development of music at the time. Local bands would often play, but occasionally for large events, more well-known bands would be hired, in order to draw larger crowds and charge a higher admission price.⁴⁰

Equally as important as the dances were the buildings in which they were held. Some towns had multi-function buildings that housed the dance halls, like the Conde Municipal Building, while others constructed buildings whose sole function was as a dance hall. Ownership of these dance halls could range from being own at the local government level, organizations such as the American Legion or the Modern Woodmen of America, or ethnic groups.

With dances holding such significance in the social history of South Dakota in the early 20th century, the buildings which housed these dances are important markers of the past. The Conde Municipal Building and its dance hall stand as an excellent example from this time. The space retains its integrity as it remains in excellent condition including the original stage for bands to play on with built-in benches.

The dance hall in the Conde Municipal Building was used not only for dances but also as a gathering space for community events. Events held in the space included high school graduations,⁴¹ the Conde Extension Club's banquet in October of 1932 (which also included a program in the auditorium upstairs),⁴² and on November 16, 1964, the town's annual Poultry Carnival (possibly also known as the Turkey Raffle) was held in the space.⁴³

Comparable Buildings

The first floor of the Conde Municipal Building includes a room whose primary function was to serve as a dance hall. Though other functions, such as the Turkey Raffle, were also held there. It was common in the late-nineteenth and early-twentieth century for social and government buildings, such as city halls, to include a large meeting room or hall space. Therefore, the dance hall in the Conde Municipal Building is significant to the social history of the town and the neighboring communities.

As of 2023, there are no dance halls currently listed in Spink County. The only other municipal building currently listed (Redfield City Hall, NRIS #97000146) does not include a space like this comparable to Conde. However, multipurpose buildings like the Conde Municipal Building including halls, can be found across the state. Woodmen Hall (NRIS #91001619) in Saint Onge, Lawrence County is an example of a multipurpose building containing a hall. Woodmen Hall was constructed in 1910 and is a two-story commercial style building. The first floor of the building served as the commercial center of the town, originally containing the bank, general store, butcher, and barber shop, as well as the post office temporarily. Upstairs the space served

⁴⁰ Dalstrom, Harl A. and Kay Cañame Dalstrom. 2002. "Back by Popular Demand!": Dancing in Small-Town South Dakota." *South Dakota History*, 32 (4).

⁴¹ The Daily Plainsman. Huron, South Dakota. May 4, 1938.

⁴² The Daily Plainsman. Huron, South Dakota. October 26, 1932.

⁴³ The Daily Plainsman. Huron, South Dakota. November 13, 1964.

as a dance hall as well as a meeting room for clubs, venue for school theatrical productions, and other purposes that may have been need.⁴⁴ It is notable that while the one room in the Woodmen Hall served as both a dance hall and a theatrical space, Conde had a designated spaces for the theatre and dance hall. Additionally, most buildings of the time that contained dance hall spaces were built for clubs, organizations, or ethnic groups. The Conde Municipal Building is a public space built for the town rather than one specific group. Examples of similar buildings include the Brown Hall (NRIS # 89002336)⁴⁵, Modern Woodmen of America Hall (NRIS #95000775),⁴⁶ the Faulkton American Legion Hall (NRIS #05000034),⁴⁷ and Savo Hall (NRIS #85003494).⁴⁸

George Fossum

George Fossum, architect of the Conde Municipal Building, was a well-known architect in the state. He designed many buildings throughout his career, mostly in the Aberdeen area. Fossum was born November 18, 1880, in Redwing, Minnesota, and moved to Aberdeen in 1883. Fossum's father was a building contractor, which influenced him to pursue a career in architecture. He studied at Dakota Wesleyan University in Mitchell from 1904 to 1906 and Amour Institute of Technology in Chicago from 1906 to 1908.⁴⁹ After completing his education at Amour Institute of Technology, Fossum returned to Aberdeen to begin his career. From 1908 to 1913, he mainly worked alone. By 1913, he had established a partnership with Charles L. Browne and worked together for roughly five years.⁵⁰ George Fossum's career continued until his death in 1932.

Fossum practiced from 1908 to 1932 and became known as one of the state's leading architects with his designs heavily influenced by the Chicago School of architecture, notably featuring large plate glass windows and grid-like façade organization.⁵¹ Among Fossum's extensive body of work, most of his designs are inspired by the Chicago-style or commercial style architecture with a minority having the characteristics of Prairie style, as seen in Conde.

Fossum boasts an extensive body of work having designed nearly one hundred buildings across the state ranging from schools, churches, and public buildings. In addition to the Conde

⁴⁴ Koop, Michael. *Woodmen Hall*. National Register of Historic Places. Nomination Form. Washington D.C.: Department of the Interior, 1991. NRIS #91001619.

⁴⁵ Sheldon, Carol. *Brown Hall*. National Register of Historic Places. Nomination Form. Washington D.C.: Department of the Interior, 1989. NRIS #89002336.

⁴⁶ Kooiman, Barbara M and Christina Slattery. *Modern Woodmen of America Hall*. National Register of Historic Places. Nomination Form. Washington D.C.: Department of the Interior, 1995. NRIS #95000775.

⁴⁷ Haug, Jason. *Faulkton American Legion Hall*. National Register of Historic Places. Nomination Form. Washington D.C.: Department of the Interior, 2004. NRIS #05000034.

⁴⁸ Geranen, John. *Savo Hall (Finnish National Society Hall)*. National Register of Historic Places. Nomination Form. Washington D.C.: Department of the Interior, 1995. NRIS #85003494.

⁴⁹ Aberdeen/Brown County Landmarks Commission. 1996. *Municipal Building: Aberdeen, SD Space Quest and Public Service, 1911-1996*.

⁵⁰ Littlefield, Jennifer L. and Stephen C Rogers. "Dakota Resources The Architect Biography Files at the South Dakota State Historic Preservation Office". South Dakota History, Vol 37. No. 4. Pierre, South Dakota. Dec. 18, 2007. South Dakota State Historical Society Press.

⁵¹ Littlefield, Jennifer L. and Stephen C Rogers. "Dakota Resources The Architect Biography Files at the South Dakota State Historic Preservation Office". South Dakota History, Vol 37. No. 4. Pierre, South Dakota. Dec. 18, 2007. South Dakota State Historical Society Press.

Municipal Building, Fossum also designed two other buildings in Conde - a bank in 1916 and a two-story garage in 1921. Neither of these buildings are extant today making the Municipal Building the final standing work by Fossum in Conde. Currently, sixteen buildings designed by George Fossum are listed in the National Register of Historic Places and four more have been determined eligible. About half of the buildings designed by Fossum that are listed in the National Register of Historic Places are located within the Aberdeen Commercial Historic District, including the Bethlehem Lutheran Church (NRIS #75001711), a one-story public garage (NRIS #88000586) and several other churches and commercial buildings. It is also notable that while a large body of Fossum's work is in Aberdeen with many buildings located in the Aberdeen Commercial Historic District, the Conde Municipal Building stands alone and stands out in the town as the lone remaining piece of architecture by a significant architect.

Prairie Style Architecture

The Prairie Style of architecture began to emerge in the Midwest at the start of the twentieth century. At the forefront of the movement was celebrated Chicago architect, Frank Lloyd Wright. The Prairie Style movement began in residential design. Homes took aesthetic cues from the landscape around them and were characterized by the emphasis of horizontal lines. Homes of the style typically had low roofs with wide eaves, banding and groups of windows, geometric details (like stained glass and railings), and use of materials like wood, stone, brick, and stucco.

The style arose around the same time as the popular Craftsman style, which emphasized the artistry of design and hand-crafted details. Craftsman homes typically feature wide eaves with decorative brackets along the roof and large front porches. The Craftsman movement was a response to an increase of machine production in the early twentieth century. The idea was to create homes that were designed and built by the hands of skilled craftsman, rather than machines, and to retain a tie to nature. These homes were popular through the early 1900s until around 1930, when the high costs of hand labor made the construction of such homes inaccessible to most people and machine production became increasingly widespread.

Architects of these homes often meticulously designed interior details, as well as the exterior, to curate an intentional feeling within the home. High style homes such as those designed by Frank

Lloyd Wright offer extreme examples of the style's connection to the earth and emphasis on horizontality. 'Fallingwater' (located in Pennsylvania), one of Wright's most famous works, is designed to look as though it is stacks of rocks and blends into the waterfall landscape, in which it is built. The average Prairie style home was not quite so dramatic as "Fallingwater," but was designed on the same principles of emphasis on horizontality and a connection to the earth. Often these designs included a central hearth and were made of brick or stucco with simple, restrained ornamentation, typically showing natural or plant motifs.

The style came about around 1900 and hit its peak of popularity between 1910 and 1916 as the style was applied to commercial and public buildings, such as the Conde Municipal Building, and churches.⁵² Shortly after hitting the peak of its popularity, Prairie style fell out of favor among Americans in response to World War I on the horizon and change to war-time production.

⁵² Skolnik, Lisa. 2001. *Prairie Style*. New York: Friedman/Fairfax Publishers. 1-8.

This short-lived nature of Prairie Style popularity and its tendency to be applied to residential properties more often, makes the Conde Municipal Building a good example of the style for public properties.

Conclusion

The Conde Municipal Building is a historic building that remains in excellent condition and is a significant piece of the history of the town and surrounding communities. The building played an important role in Spink County from 1918 to 1973 for its contributions to the social history of the area and as an important community gathering space. The Conde Municipal Building is also a unique piece of architectural history for both its style and function. The short-lived popularity of Prairie Style architecture and the preference to apply this style to residential rather than public properties makes it a good representation. Additionally, the vast number of uses this building has is not found in many other buildings in South Dakota. The building's functions as city offices, a fire station, a jail, a dance hall, and a theatre make it incredibly unique and provides insight into life in rural South Dakota in the 1910s.

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https://en.wikipedia.org/wiki/Conde,_South_Dakota.

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): SP00000386

10. Geographical Data

Acreeage of Property less than 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: |

Or

UTM References

Datum (indicated on USGS map):



NAD 1927 or NAD 1983

1. Zone: 14	Easting: 570911.1485	Northing: 5000900.7942
2. Zone: 14	Easting: 570913.2641	Northing: 5000881.2749
3. Zone: 14	Easting: 570861.1757	Northing: 5000882.1644
4. Zone: 14	Easting : 570861.1825	Northing: 5000900.4467

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

The boundary for the Conde Municipal Building is it's legal location, which is Original Block 3, South 60' of Lots 1 and 2 of the City of Conde, Spink County, South Dakota.

Boundary Justification (Explain why the boundaries were selected.)

This boundary includes the lots on which the building currently sits.

11. Form Prepared By

name/title: Leah Whearty (SDSHS Intern); Katarina Wasley (Historic Preservation Specialist)

organization: South Dakota State Historic Preservation Office

street & number: 900 Governors Drive

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

e-mail shpo@state.sd.us

telephone: 605-773-2906 (Katarina Wasley)

date: 08/18/2023

Additional Documentation

Submit the following items with the completed form:

- **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.)

DRAFT

National Register of Historic Places Nomination Review Map



☐ National Register Boundary

NOMINATION FOR:
Conde Municipal Building
160 2nd Ave NE,
Conde, Spink County, SD

UTM Zone 14, NAD 1983
#1. E: 570911.1485,
N: 5000900.7942
#2. E: 570913.2641,
N: 5000881.2749
#3. E: 570861.1757,
N: 5000882.1644
#4. E: 570861.1825,
N: 5000900.4467

SOUTH DAKOTA COUNTIES



National Register of Historic Places Nomination Review Map

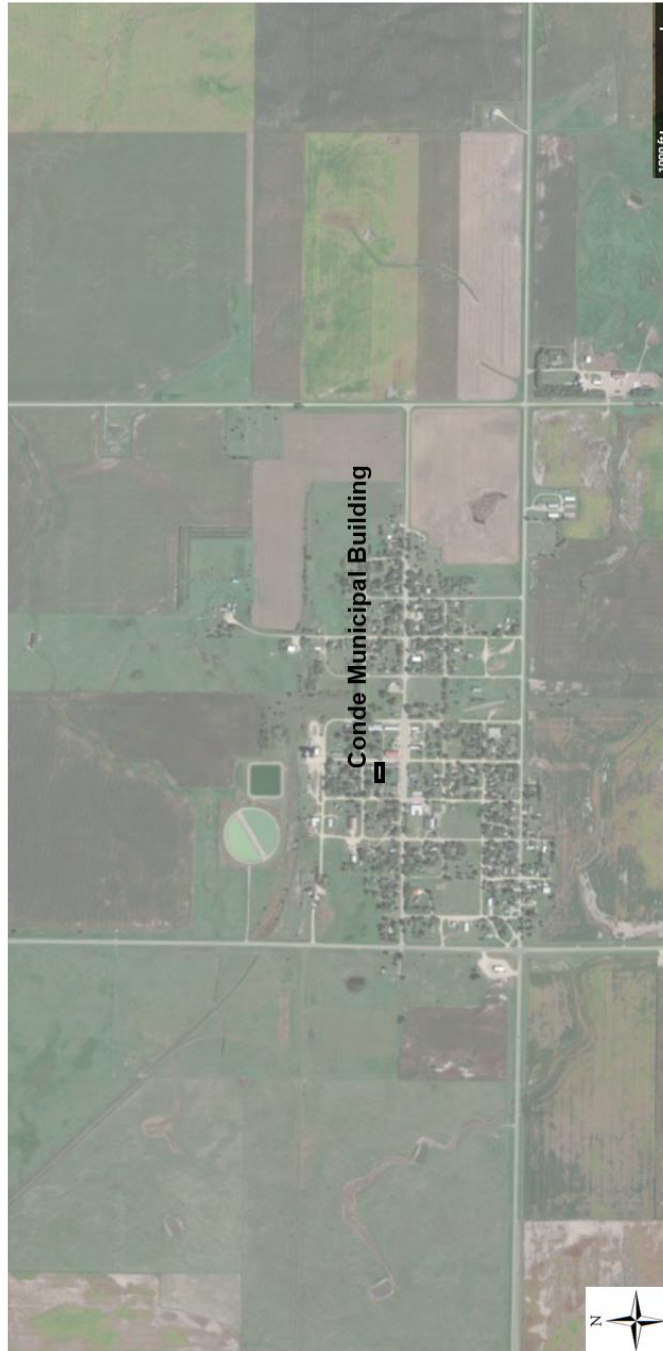


☐ National Register Boundary

NOMINATION FOR:
Conde Municipal Building
160 2nd Ave NE,
Conde, Spink County, SD

UTM Zone 14, NAD 1983
#1. E: 570911.1485,
N: 5000900.7942
#2. E: 570913.2841,
N: 5000881.2749
#3. E: 570861.1757,
N: 5000882.1644
#4. E: 570861.1825,
N: 5000900.4467

SOUTH DAKOTA COUNTIES



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: Conde Municipal Building

City or Vicinity: Conde

County: Spink County

State: South Dakota

Photographer: Leah Whearty

Date Photographed: June 15, 2023

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



SD_SpinkCounty_CondeMunicipalBuilding_001
East Façade, camera facing west.



SD_SpinkCounty_CondeMunicipalBuilding_002
North Elevation, camera facing southeast.



SD_SpinkCounty_CondeMunicipalBuilding_003
West Elevation, camera facing east.



SD_SpinkCounty_CondeMunicipalBuilding_004
South Elevation, Camera facing northwest.



SD_SpinkCounty_CondeMunicipalBuilding_005
Entrance from interior, camera facing east.



SD_SpinkCounty_CondeMunicipalBuilding_006
Entryway, camera facing northwest.



SD_SpinkCounty_CondeMunicipalBuilding_007
Hallway, City Office, camera facing south.



SD_SpinkCounty_CondeMunicipalBuilding_008
Hallway/stairs to dance hall, camera facing west.



SD_SpinkCounty_CondeMunicipalBuilding_009
City office, camera facing west.



SD_SpinkCounty_CondeMunicipalBuilding_010
City office, camera facing east.



SD_SpinkCounty_CondeMunicipalBuilding_011
City office, safe, camera facing west.



SD_SpinkCounty_CondeMunicipalBuilding_012
Dance Hall, Camera facing southwest.



SD_SpinkCounty_CondeMunicipalBuilding_013
Dance Hall, camera facing north.



SD_SpinkCounty_CondeMunicipalBuilding_014
Dance hall, stage, camera facing southwest.



SD_SpinkCounty_CondeMunicipalBuilding_015
City Garage, camera facing southwest.



SD_SpinkCounty_CondeMunicipalBuilding_016
Basement, camera facing west.



SD_SpinkCounty_CondeMunicipalBuilding_017
Jail cell, camera facing north.



SD_SpinkCounty_CondeMunicipalBuilding_018
Theatre Stairs, camera facing south.



SD_SpinkCounty_CondeMunicipalBuilding_019
Stage, camera facing west.



SD_SpinkCounty_CondeMunicipalBuilding_020
Theatre seating, camera facing east.



SD_SpinkCounty_CondeMunicipalBuilding_021
Projection room, camera facing north.

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.

DRAFT