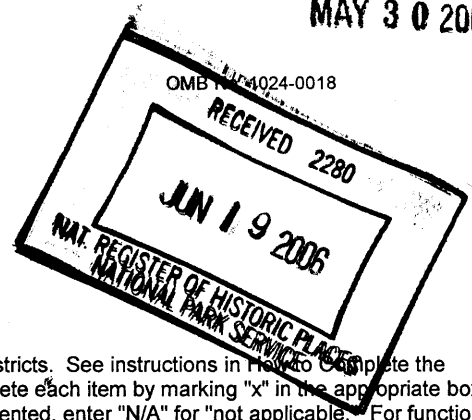


MAY 30 2006

NPS Form 10-900  
(Rev. 10-90)

United States Department of the Interior  
National Park Service

# NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A)*. Complete each item by marking "X" in the appropriate box or by entering the information requested. If 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

## 1. Name of Property

historic name        Municipal Auditorium

other names/site number \_\_\_\_\_

## 2. Location

street & number        500 Gordon Drive

not for publication N/A

city or town        Sioux City

vicinity N/A

state        Iowa

code        IA

county       

Woodbury

zip code        51102

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

*Rowell J. Lorike, Deputy SHPO, June 7, 2006*

Signature of certifying official

Date

**STATE HISTORICAL SOCIETY OF IOWA**

State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

## 4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register
  - See continuation sheet.
- determined eligible for the National Register
  - See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): \_\_\_\_\_
- 

Signature of Keeper

*Aruda McClelland*

Date of Action

*7/27/06*

Sioux City Municipal Auditorium  
Woodbury County, Iowa

**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

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

**Name of related multiple property listing**

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

N/A \_\_\_\_\_

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

0 \_\_\_\_\_

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

RECREATION AND CULTURE:

auditorium

SOCIAL: meeting hall

RECREATION AND CULTURE:

sports facility

**Current Functions**

(Enter categories from instructions)

RECREATION AND CULTURE:

auditorium

SOCIAL: meeting hall

RECREATION AND CULTURE:

sports facility

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

MODERN MOVEMENT: Moderne

**Materials**

(Enter categories from instructions)

Foundation

CONCRETE

roof

ASPHALT

walls

BRICK

other

CONCRETE

**Narrative Description**

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

**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

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

**Areas of Significance**

(Enter categories from instructions)

ARCHITECTURE

**Period of Significance**

1950

**Significant Dates**

1950

**Significant Person**

(Complete if Criterion B is marked above)

N/A

**Cultural Affiliation**

**Architect/Builder**

Westerlind, Knute E.

**Narrative Statement of Significance**

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

Sioux City Municipal Auditorium, Woodbury County, Iowa

## 9. Major Bibliographical References

### Bibliography

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

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey

# \_\_\_\_\_

recorded by Historic American Engineering Record # \_\_\_\_\_

### Primary location of additional data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: \_\_\_\_\_

## 10. Geographical Data

**Acreage of Property** 9.427 acres, more or less

### UTM References

(Place additional UTM references on a continuation sheet)

Zone 14 Easting 713128 Northing 4707540

See continuation sheet.

### Verbal Boundary Description

### Boundary Justification

## 11. Form Prepared By

name/title organization Steven McQuillin date November 2005

street & number 31156 Detroit Rd. telephone (440) 899-1200

city or town Westlake state Ohio zip code 44145

## Additional Documentation

Submit the following items with the completed form:

### Continuation Sheets

### Maps

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

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

### Photographs

Representative **black and white** photographs of the property.

### Additional items

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

## Property Owner

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

name Sioux City Auditorium Restoration Project LLC

street & number 101 Pierce St. telephone 712-255-7903

city or town Sioux City state Iowa zip code 51101

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

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

United States Department of the Interior  
National Park Service

## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Sioux City Municipal Auditorium  
Woodbury County, Iowa

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The Municipal Auditorium, built between 1941-50, is a two-story steel frame building that is rectangular in plan, measuring 217 feet by 270 feet, and rising to a height of about 80 feet. It is centered within a large city block in downtown Sioux City, Iowa. The building faces Gordon Drive, with a large parking lot and center plaza along that street. Side elevations border large parking lots that face Pierce Street on the east and Pearl Street on the west. Douglas Street terminates at the center of the building's north elevation. The building stands at the southern end of the downtown area. Gordon Drive and an Interstate Highway separate this property from the Missouri River. A replica of the Statue of Liberty was placed far south of the Municipal Auditorium, moved closer to it, and later removed from the site. An addition was built at the northwest corner of the Municipal Auditorium in 2002-03 and is included in the nomination.

### *Exterior*

The building's exterior is faced with buff brick laid up in American bond and set with light-colored mortar joints. Exposed concrete is used to face the base of the building and to create classically inspired features such as the grand main entrance and the colossal portico-like pavilions in the center of the east and west elevations. Cast concrete is used to form floral-like recessed panels near the top of the front elevation and to form raised lettering atop the front and rear parapets. Cast concrete also forms the focal point of the front elevation, a clock-like element mounted atop the lower parapet. The concrete at the base of the building simulates stone in its warm limestone-like coloration and in its broad recessed bands. It also forms a stone-like water table atop the base of the ground floor. These horizontal bands give the building a streamlined character consistent with the Moderne style that this building represents. Red brick is used sparingly on the exterior as an accent material, forming recessed horizontal bands near the top of the front and rear elevations and a series of Art Deco-like bands at the corners of the projecting square upper front section and around the curving glass block windows of the apse-like front ramp wings. Red brick is also used on the stage house to form recessed sculptural figures, relief sculptures of Native Americans.

The south facade of the building contains the main entrance at its center, a series of seven doorways set within deep column-like piers that form part of a curving three-story central element. A low canopy shields these entrances. The piers rise up and have concrete capitals set beneath a broad frieze band that contains the word "AUDITORIUM" in raised letters of cast concrete set partially within a concrete panel. Flanking the curving entrance pavilion are two lower square wings that are each adorned with a terra cotta panel depicting a basketball player, javelin thrower and horn player. Set back and extending out on either side of these square wings are curving wings that contain the front sets of ramps. These wings have apse-like ends and are accented by horizontal glass block windows and bands of red brick. Like the other parts of this building, these ramp bays have a concrete base with recessed bands and a massive water table. The front elevation is marked by a massive square wing that rises above the third floor level. This central feature is accented by closely spaced horizontal bands of red brick at the corners and an elegant terra cotta panel of a sports figure with a metal balcony below. This feature is intended as a major focal point of the building.

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## NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Sioux City Municipal Auditorium  
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Set back from this central wing is the main wall of the building, which has a raised central section that is crowned by concrete panels with floral or leaf-like designs set in a series of small square panels. Bands of red brick at the far ends articulate the proportions of a classical entablature.

The east and west sides of the Municipal Auditorium are virtually identical and are basically symmetrical in form, with the apse-like projecting ramp wing at the south end of each elevation balancing the recessed but taller stage house at the north end of each elevation. A series of nine entrances are set beneath a colossal portico-like element on each side that is formed from concrete. These porticos have four widely spaced fluted piers that rise up to support a massive entablature-like element at the top of the building. Recessed thin vertical elements subdivide the spaces between these broader piers. The entablature above features a broad frieze band with inscriptions in simple lettering about three feet tall. The inscriptions were devised by the architect. That on the west side reads: "THERE IS NO GREATER CONQUEST THAN THAT OF SELF". The east side inscription reads "ART AT ITS HIGHEST AND NATURE AT ITS TRUEST ARE ONE". Lines in the concrete created by construction formwork are evenly spaced to create the illusion of a cornice element in the entablatures and to form a series of horizontal bands across the porticos. Projecting buttress-like piers subdivide the plain buff brick walls on either side of the porticos. Metal canopies shield the entrances on each side. Red brick bands near the top of the building continue the effect of the entablature across the brick areas.

The rear wing has a different character from the other sides. It is more vertical as it rises straight up to encompass the stage and its fly space. The verticality of this elevation is enhanced by four evenly spaced broad projecting piers that rise up uninterrupted to the top of the wall. A simple concrete cap course is set atop the parapet wall but raised lettering, set against the sky atop the parapet, spells out the word "AUDITORIUM" in lettering that recalls the Art Deco style. A series of plain openings is symmetrically arranged on this elevation but it is largely an expanse of buff brick set atop the one-story concrete base. The building's major artistic element is featured on this otherwise fairly plain wall, consisting of ten-foot stylized figures of Native Americans formed in relief from red brick that is recessed within a buff brick background. These eight figures are grouped in pairs between the piers near the top of the wall. These are silhouettes with upraised arms and feather accents.

The building has a series of flat roofs, one at the height of the projecting front curved wing, others at the height of the projecting ramp wings and one over an elevator and other small penthouses. All of these features have flat roof surfaces covered with composition membranes. The roof atop the main auditorium space is slightly curved but it still has the same composition membrane.

Windows in the Municipal Auditorium are wood casement sash and glass block. Wood casement windows appear on the curving front entrance wing. Wood casement windows also in the stage house and at the ground level in the rear part of the building. Glass block windows are in narrow bands on the curving front ramp wings.

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### *Interior*

The Municipal Auditorium has three fairly large lobbies, one in the center of the south (front), east and west elevations. These lobbies have ceilings that are about twelve feet in height and are each about twenty feet deep and about eighty feet long. The south or front lobby measures 38 by 55 feet and has a row of columns opposite the entrance doors that divide the main lobby space from an inner lobby. This front lobby also has a vestibule formed within the curving front wing. Each of the three lobbies has a terrazzo floor that is accented with bold large-scale patterning consisting of stripes and geometric forms, possibly recalling old Native American motifs. While each lobby has a series of earth-tone colors executed in the terrazzo, they are reversed or different in each of the lobbies.

The front and side lobbies have sets of doors that lead into a ground floor area that was designed to serve originally for exhibitions and banquets. This space measures 108 by 147 feet and has a 13-foot ceiling but has a plain concrete floor and numerous columns that support the floor of the main auditorium/sports arena space above. Folding partitions set between various columns allow the space to be subdivided into smaller rooms. A kitchen is in the northwest corner of the ground floor and public restrooms are toward the south end of this level.

Large and steeply sloped ramps serve as the means of public access to the main auditorium/arena space, which is elevated one full floor above grade level. The front sets of ramps lead into the main lobby and are expressed visually on the exterior by curved bays that add to the Art Moderne character and sculptural form of this building. They also feature glass block windows. The sets of ramps on the east and west sides of the building are contained below the bleacher-style seating of the side areas and are not expressed on the exterior of the building as separate elements. These ramps all have steeply sloping concrete floors, plaster ceilings and walls faced with glazed interior buff-colored clay tile. The tile used on the curving sections is square rather than rectangular, to permit more closely following the curving character of these parts of the walls.

The front set of ramps leads to a fairly spacious hall under the south raised seating area. This space has columns and has a plain concrete floor. Sets of restrooms are on the far sides of this hall and a small office area is directly south of the lobby. Formed within the curving central wing of the south elevation, these offices are a series of small simply finished rooms that exist on the main auditorium lobby level and a smaller upper lobby level.

The huge auditorium/arena space measures 81 by 170 feet, has a height of 46 feet, and is fairly plainly finished. It consists of a central level floor that is used for sporting events, such as hockey. For concerts and other performances, the level floor can be used as a seating area. A large U-shaped bleacher-type seating area spans the south, east and west sides of the auditorium and steps up toward the ceiling on three sides, providing space for lobbies and other rooms below. The bleacher

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Sioux City Municipal Auditorium  
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flooring is exposed concrete and that of the central flat area is a hard surface for basketball.

The main auditorium/arena space has a large stage with a simple proscenium arch formed from plaster. The top of the arch is slightly curved to reflect the plane of the auditorium ceiling. Behind this arch is a massive stage house with a tall ceiling and ropes and other equipment such that scenery and curtains, etc. can be "flown" in the loft space above. The stage house is the tallest part of this building, equivalent to a ten-story building. While it is raised above the floor level of the main auditorium, part of its stage floor is removable such that there is enough space for an ice hockey playing surface.

Below the stage is the large open multi-purpose space of the ground floor and underneath that level, on the stage section only, is a large and deep basement. This basement space houses mechanical equipment for the facility, including boilers and the apparatus for making ice for the hockey-playing surface. A vault extends under the street behind the building. Along each side of the stage area are small rooms located on three upper floor levels, reached by small staircases. An elevator is in the northeast corner of the building, servicing these various floor levels. These spaces are divided into a series of rooms used as dressing rooms. Those at the balcony floor level have had original partitions removed to create larger spaces. Small restrooms are on the upper levels on each side.

The Municipal Auditorium survives with its exterior intact and in generally good condition. An exterior alteration is painting the concrete walls around the three public entrances. The major external change is the sports hall addition, constructed in 2003, which attaches to the northwest corner of the auditorium. On the interior, the front vestibule space has a new acoustical tile ceiling and a new floor surface, probably laid over original terrazzo. Part of the first floor south inner lobby area also has a suspended ceiling. The auditorium/arena space has been slightly altered over the years. Perhaps in the 1960s, the central portion of the plaster ceiling was removed to expose the trusses to a slight extent, but functionally to provide space for theater-type light fixtures to illuminate the playing surface and the stage area. Suspended wood elements in the center part of the ceiling are presumably installed to lessen the reverberation inside this space. A large scoreboard is hung from the center of the ceiling. The stage area dressing rooms have been altered. Those on the ground floor have had partitions removed to form larger spaces. Those on the upper floors are intact, but used for storage. Originally, the building had steam heat provided by a municipal facility, but apparently in the 1960s or 1970s a set of boilers was installed below the stage area to provide this facility with its own heating source. The Municipal Auditorium originally had central chilled water air conditioning. All of these systems were replaced by new infrastructure completed in 2005.



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In 2002-03 this facility was expanded with a large new sports hall that attached to the northwest corner of the 1950 building in a Tax Act project, reviewed by the Iowa State Historic Preservation Officer (SHPO) and the National Park Service, and found to meet the Secretary of the Interior's Standards for Rehabilitation. It is faced with similar brick and cast stone designed to complement the concrete trim of the original building. The new building is somewhat larger in ground area and has a curved roof, large terraced entrance to the south and mechanical area along its west side. This connection exposes the exterior wall surfaces of the original building and features a skylight above the point of attachment. To facilitate public access between the two buildings, an original ramp in this corner was modified. Modifications were also made to the rooms beside the stage house. Restrooms have been updated with new fixtures. The first floor, which was originally a large open exhibition space, was modified in the 1980s when a new convention center facility was erected elsewhere. This consisted of partitions creating a series of rooms and a broad central corridor. This basic plan was retained in a comprehensive rehabilitation of the auditorium in 2004, but some of these partitions were relocated. The exterior walls of the building were cleaned and repointed as necessary. The original wood casement windows have been restored, with new insulated glazing. Their frames have been repainted in an appropriate historic color.

The new addition is a major visual element that obscures views of the historic facility from the northwest. However, the connection point is relatively small and the central part of the west elevation remains completely unobstructed. This connection point was selected as the least prominent part of the original building, with plain walls that hide ramps and small stage house rooms. The new connection utilizes an original ramp, with slight modifications, thereby highlighting this historic feature. The rehabilitation of the building removed past modernizations such that the facility appears closer to its original form than it did prior to the project. Dropped ceilings have been removed in places, historic windows refurbished, and the exterior carefully repaired. Interior surfaces were also given more appropriate treatments and the clean simple look that characterized this massive facility originally was brought back by the rehabilitation.

A replica of the Statue of Liberty was placed far south of the Municipal Auditorium soon after its dedication. It was moved closer to the building in the 1960s, probably when a fountain and landscaping were installed. The fountain and landscaping, which had deteriorated by 2000, were removed. The statue was also removed and placed in storage. It has been restored and plans call for its installation in a park a few miles south next year.

Knute E. Westerlind, designer of this building, was an experienced local architect who had designed numerous public schools throughout the region, as well as business blocks, residences and churches.

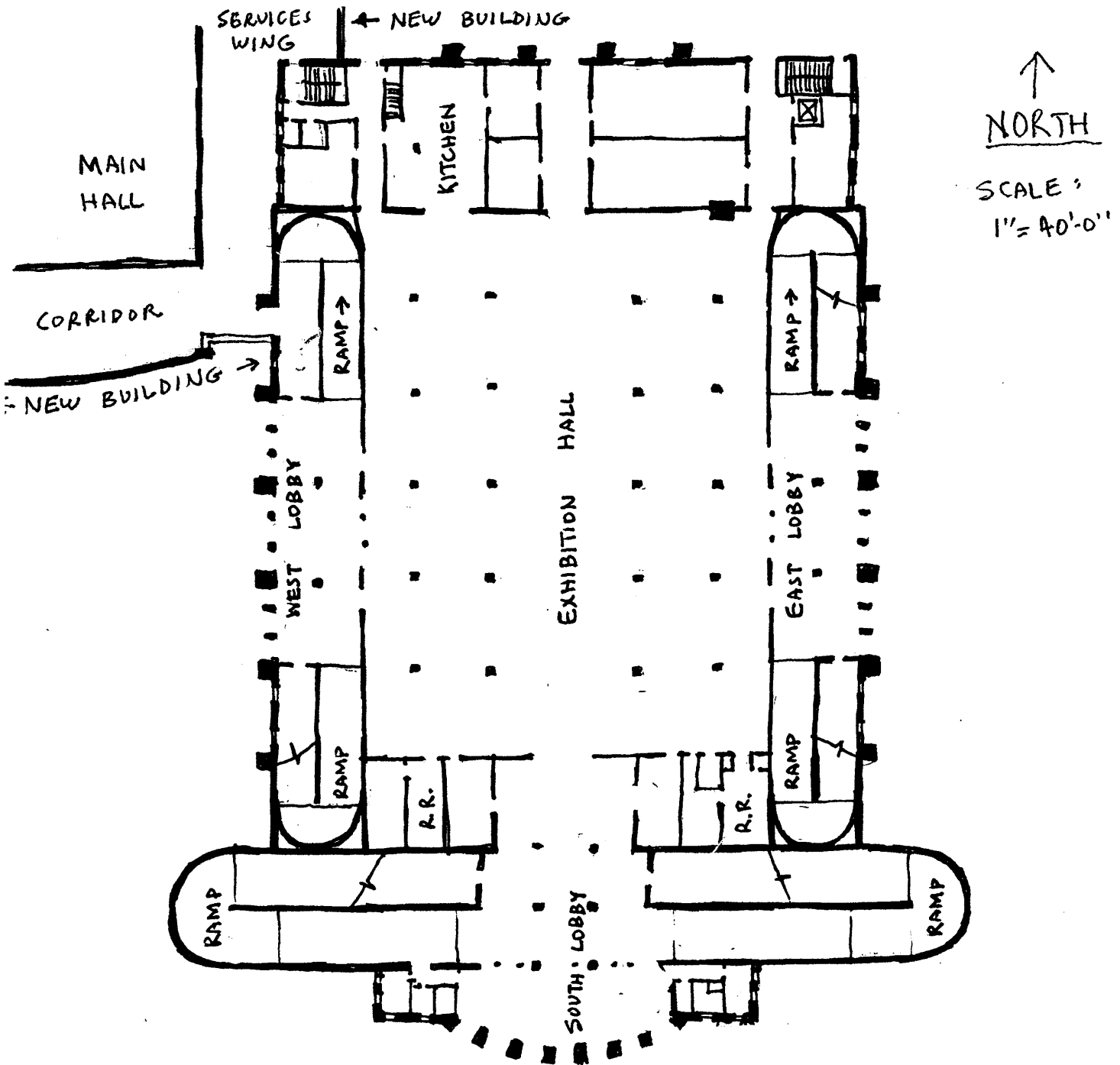
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# NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

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*First Floor (produced by Steven McQuillin based on plans in dedication brochure)*



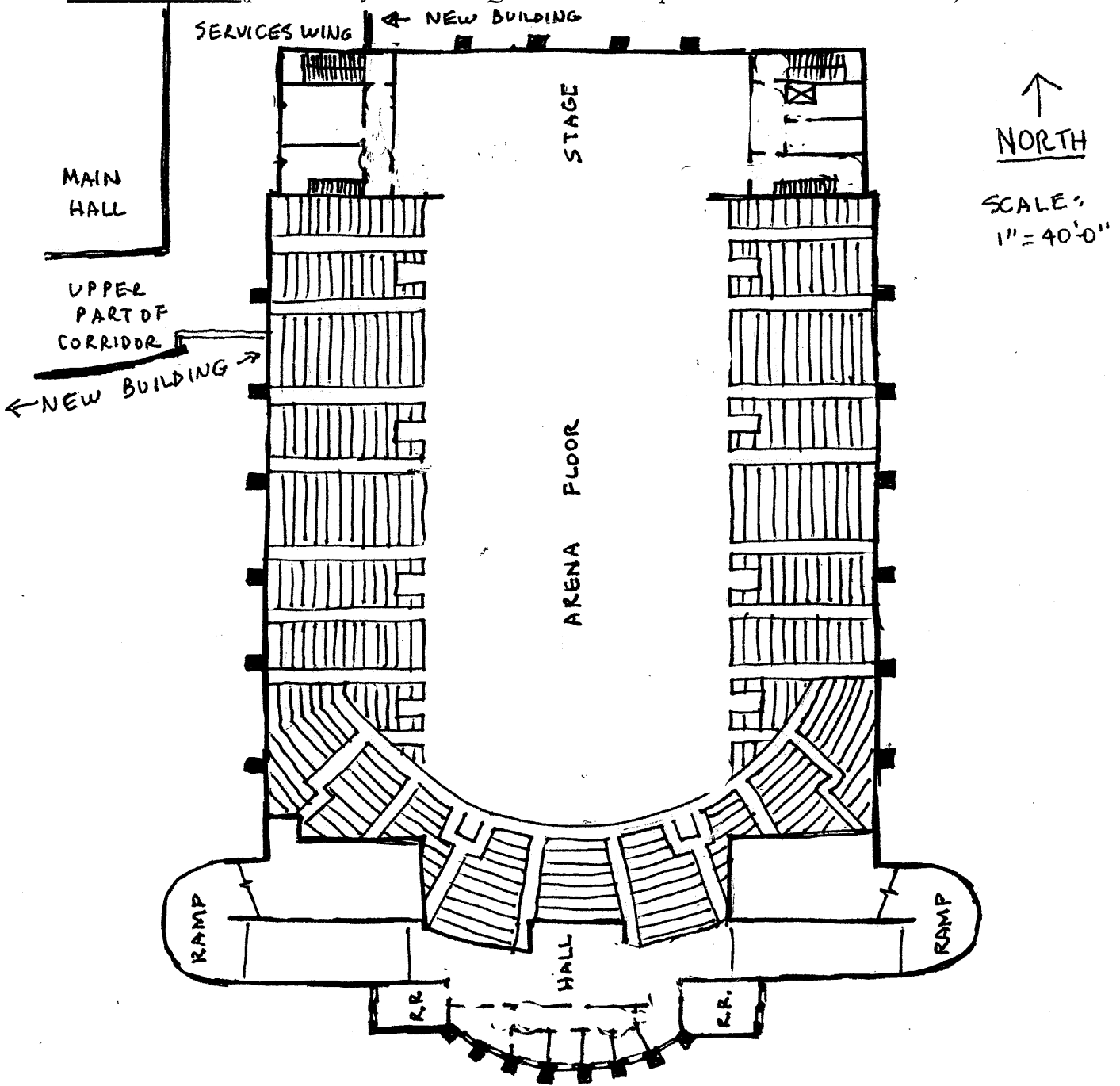
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# NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Sioux City Municipal Auditorium  
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Second Floor (produced by Steven McQuillin based on plans in dedication brochure)



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The Sioux City Municipal Auditorium is locally significant under Criterion C as an outstanding example of post-World War II construction in the Moderne style public architecture. The building was constructed according to plans that were prepared immediately before the war and therefore reflects characteristics of what is commonly called "PWA Moderne". Although the city failed to secure PWA funding, the massive public auditorium was eventually constructed through local bonds. Standing on a spacious site at 500 Gordon Drive, bounded by parking lots, this building is highly visible by its location at the edge of downtown Sioux City facing a heavily traveled street. One of the major downtown streets terminates at its north elevation. It has functioned for fifty years as a cultural and recreational center for the city and the region. The building is also a major work of a prolific local architect, Knute E. Westerlind.

### *History of the Municipal Auditorium*

An auditorium on a riverfront site in downtown Sioux City was first advocated in 1901 by the Sioux City Commercial Club. An auditorium seating 2,100 was built in 1909 at 7<sup>th</sup> and Douglas streets. It was designed by George W. Burkhead and constructed by the Lytle Construction Co. It still stands but has been rehabilitated for commercial purposes. The advent of federal assistance for civic projects played a role in the revival of this issue and a Sioux City Civic Center association was formed to advocate this issue, promoting a public vote held in the fall of 1936. While the issue gained a majority, it fell short of the 60% requirement. Two years later, then-mayor David F. Loepp visited Washington, D. C. and the city applied for a federal Public Works Administration grant to build not only an auditorium but also a new city hall and an addition to the public library. None of these three issues was approved by the public that fall, but the auditorium issue again gained a majority and within two months another election was held on just this issue and voters approved a \$590,000 bond issue for a new auditorium. Meanwhile the government apparently withdrew its offer of federal assistance. The riverfront site was selected at this same time by the public as the favored location of the new facility.

Construction did not begin at once because the federal grant was not reinstated. Finally, in the spring of 1941 the city sold the bonds, hired the architect and received some public assistance from the Works Progress Administration. Excavations were begun April 3, 1942 but work was halted on June 3 of that same year as part of a national war mobilization effort. By this time only the basement had been excavated and the pilings poured.

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Structural steel already on the site was shipped off to aid in the war effort. The project was revived after the war when a 1947 bond issue for \$975,000 was approved by voters. This was supposedly to cover increased costs and the loss of federal assistance. However, about 18 months later, a new city administration discovered that the \$1.5 million approved in two separate elections would not be enough to complete the project, so an election as held in April 1949 to approve an additional \$1.1 million to complete the auditorium. This figure also included innovations such as air conditioning that were not part of the original scope. The building opened in 1950.

In late 1950, not long after the buildings dedication, a replica of the Statue of Liberty was installed at a site across the roadway from the Municipal Auditorium, at least several hundred feet south of the building. During the 1960s, the statue was moved to a location closer to the building in conjunction with a fountain and landscaping. By 2000, the fountains and landscaping had deteriorated and were replaced with a simpler plaza with flagpoles, plus additional parking. The statue was removed, restored and is planned for installation in a park several miles from this site. From 2002-03 the site was redeveloped when a new sports facility was attached to the northwest corner of this building.

### *Architectural Significance*

The primary significance of this building is reflected in its architecture. The colossal scale of this building combines with an unusual building program that joined an exhibition center with a public auditorium to provide a relatively complex mass that receives rich treatment. The principal requirement of having a large box-like arena/meeting space was combined with the additional functions of an auditorium with a fully equipped stage and an exhibition/banquet hall. The architect chose to solve this by placing the auditorium atop the exhibition/banquet hall, necessitating a means of access to an upper level space to be used by thousands of people. Architect K. E. Westerlind chose to employ broad ramps instead of staircases and elevators. The side ramps were not expressed on the exterior but the front ramps were given a rich sculptural treatment in the form of streamlined apse-like elements on the front elevation. These were perhaps the genesis for Westerlind's concept of a highly sculptural profile for the front elevation, broken up into an orderly series of separate elements that culminate in a grand composition, enlivened by bold forms and limited use of artistic features such as terra cotta panels and cast concrete elements plus bands of red brick. Westerlind's brother was employed in the terra cotta industry in Chicago and it is thought he did the designs for the architectural terra cotta on the Badgerow Building, 622 W. 4<sup>th</sup> St., Sioux City<sup>1</sup>. It is possible that his brother

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<sup>1</sup> Badgerow Building National Register nomination

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Sioux City Municipal Auditorium  
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prepared the designs in the terra cotta accents used in this building. No records were found to show who prepared these designs.

Some buildings from the era in which the Municipal Auditorium was designed have come to be known as "Depression Moderne" or "WPA Moderne"<sup>2</sup>. This style is characterized by a visually dominant central section with subsidiary wings. The use of Moderne style motifs in details, such as the parapets and panels in a form and style more simplified than Art Deco characterizes this style. Courthouses, city halls as well as facilities like the Sioux City Municipal Auditorium were designed during the 1930s in this style.

Stylistically, this building is transitional between the Art Deco and Moderne styles. Consistent with many Art Deco style buildings, the Municipal Auditorium displays proportions, massing and detailing based on classical prototypes, especially on the two side elevations. The east and west sides have colossally scaled portico-like features and have broad bands near their tops that are meant to recall a classical entablature. The curving front entrance section also has a classical feeling in its massing and use of piers and a frieze band. However, the curving ramp wings, the curved profile of the front entrance section and the overall massing of the front elevation are distinctly un-classical and relate better to the Moderne style, with its sense of movement and streamlined character. These transitional features are indicative of the timeframe in which this building was designed, the late 1930s and early 1940s. Although not actually completed until 1950, the building's design had been developed when construction began in 1941.

Adding to the significance of this building's architecture is its use of modern materials. Concrete is used here to replicate the effect of cut limestone. The base of the building features rusticated bands that, on first glance, appear to be limestone, but closer inspection reveals the lack of vertical joints, indicative of the cast concrete construction. Concrete is used in an innovative method to form the massive portico-like features and entablatures of the east and west elevations. Whereas cast concrete has a long history as a facing material in buildings, the use of poured in place concrete is more commonly associated with the Modern Movement. In this instance, the concrete was very carefully formed such that it has a smooth finish consistent with that of cut stone. The Brutalist style would later celebrate the use of rough formwork as an integral part of the material's appearance. Another fairly innovative feature is the use of red brickwork very sparingly as a contrasting material. It adds color and vitality at a very moderate cost. The use of concrete and brick accents to the predominant

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<sup>2</sup> David Gebhard, *The National Trust Guide to Art Deco in America*. (New York: John Wiley & Sons, Inc.), 1996.

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buff brick was probably decided on for cost-saving purposes over real stone trim of various colors. However, this building shows exceptional craftsmanship in their handling.

### *The Architect*

Knute E. Westerlind (1889-1960), a registered architect and engineer, was born in Sweden and attended courses at Boras Technical College there from 1906-07. He went to Chicago in 1908 where he associated with his brother Carl, who was also an architect. He was employed by Hall & Westerlind, 1910-14, and Carl W. Westerlind, 1908-19. During his employment by the Tait Engineering Co. of Chicago, Westerlind was sent to Sioux City to work on the construction of a major meatpacking facility. He soon decided to settle in Sioux City and moved here in 1921 with his wife, Maude (Pickell) Westerlind, whom he had married earlier that year. In 1919 the firm of Colby & Westerlind was established with Paul W. Colby. Four years later they advertised their services in a civic publication celebrating the city's 75<sup>th</sup> anniversary. Among the firm's works at that time were numerous schools in nearby Nebraska towns and an addition to a county courthouse in Parker, S. D.

### *Buildings by Westerlind*

1. Grain Exchange Building (with Paul Colby), Sioux City, built 1919-21
2. War Eagle Office Building (with Paul Colby), 521 Pierce St., Sioux City, built ca. 1922
3. Badgerow Building (with Paul Colby), 622 W. 4<sup>th</sup> St., Sioux City, built 1930, listed on the National Register 9/12/2002
4. Shaare Zion Synagogue (with Paul Colby), 1522 Douglas St., built 1927, listed on the National Register 3/24/1982
5. Albertson & Co. factory building (with Paul Colby), Sioux City, built by 1927
6. Rustin Ave. Methodist Church (with Paul Colby), Sioux City
7. Turner County Courthouse (addition, with Paul Colby), Parker, S. D.

### *Apartment Buildings*

Argonaut, Stellart, Nyrol, Castle

### *Residences (Sioux City)*

116<sup>th</sup> St., 4419 Hanchette Ave.

### *Schools (all in Nebraska)*

Waterbury, Valentine, Lynch, Cushing, Pender, Newcastle, Orchard, North Platte, Atkinson, Hershey

At the time of his death, Westerlind was credited as being "widely known for his designs of buildings in Sioux City and northwest Iowa, including the Badgerow Building, Sioux apartment hotel, and St. John's and St. Paul's Lutheran churches". The Municipal Auditorium was by far his most celebrated work, according to his obituary notice, and gained a subheading in the article concerning his death, which does not mention that he did any other similar auditoriums.

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### *Three Quarters of a Century of Progress*

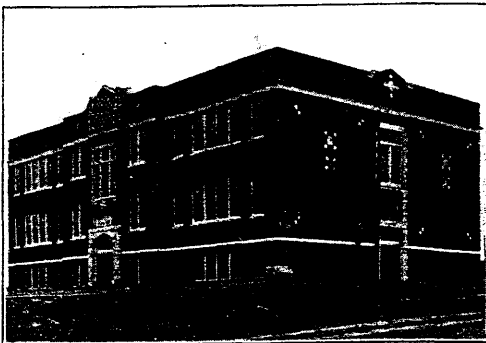
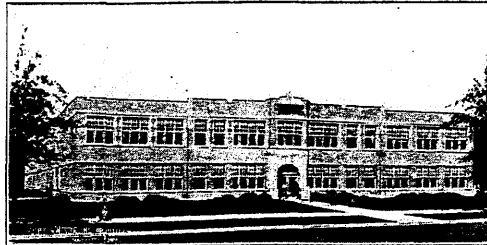
Verstegen Publishing Company, Sioux city, 1923, page 143

#### COLBY & WESTERLIND, *General Practice of Architecture*

On November 1, 1919, Paul W. Colby and K. E. Westerlind established the firm of Colby & Westerlind, and in the comparatively short time since many of the finest structures in Sioux City and the trade territory have been designed by them. The firm specializes in the designing of modern public buildings of every description, but at the present time have established their most notable successes in the line of public school buildings, their work in this respect being in evidence far beyond the ordinary confines of the Sioux City trade territory. School structures in the Nebraska cities of Waterbury, Newcastle, Valentine, Pender, Lynch, Cushing, Orchard, North

Platte, Atkinson and Hershey were designed by them and constructed under their supervision. The addition to the Turner county court house, at Parker, S. D., is another splendid evidence of their craftsmanship, making this building one of the finest structures of the kind in that state.

Among the larger Sioux City structures which have been designed and built under the supervision of Colby & Westerlind are the War Eagle Building, The Argonaut, Stellart, Nyol and Castle apartment buildings, the Albertson & Co. factory building and the Rustin Avenue Methodist Church. Many beautiful Sioux City homes have also been designed by this firm.





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## K. E. Westerlind Obituary, July 19, 1960 Sioux City Journal

### Architect Dies at 71

**K. E. Westerlind  
Was Designer  
of Auditorium**

Knute E. Westerlind, 71, 116 38th street, Sioux City architect, died Monday afternoon at a hospital after a long illness.

Mr. Westerlind was widely known for his designs of buildings in Sioux City and northwest Iowa, including the Badgerow building, the Sioux Apartment hotel and Bellevue, Sydney and Parkview apartments, St. John's and St. Paul's Lutheran churches, the Albertson factory, the Singing Tower in Memorial park cemetery, and numerous school and other public buildings in the area.

One of his most important projects was the Sioux City municipal auditorium. Originally planned in 1940 to include a federal grant, construction was halted by world war 2. At the close of the war, building was resumed, resulting in Sioux City's fine modern structure. The project was completed under three city administrations.

When the auditorium was originally planned, the banks

See ARCHITECT on A 2



K. E. Westerlind

### ARCHITECT

Continued from Page 1

of the Missouri river were close to the old Missouri River road, which ran directly under the present building. Many Sioux Cityans thought it impossible to build such a structure into the river.

Government dikes, however, were being built, which eventually would change the river bank, pushing it far to the south. The state highway commission was planning highways along the river, which would allow the auditorium to face south. At that time, no one knew of the present interstate highway program, which has resulted in an ideal location for the building, with its ample parking space for both patrons and shoppers.

Numerous delegations from other cities have visited Sioux City's auditorium, praising its wide flexibility of use, its beauty and economy of construction. Seating a maximum of 6,500 people, it is adapted for skating, circus and trade shows, wrestling and a wide variety of uses.

### Born in Sweden

Mr. Westerlind was born June 29, 1889, in Gothenburg, Sweden. He was graduated in both engineering and architecture from Borås Technical college of Sweden in 1909. He went to Chicago soon after graduation, associating with his brother Carl, also an architect. Later he was employed by the Tait Engineering Co. during

which time he worked on plans for the Midland Packing Co. plant here, now a part of the Swift packing plant.

While working on those plans, he became interested in Sioux City, later accepting an invitation from the Pilchard Construction Co. to design the Sioux Apartment hotel at 19th street and Grandview boulevard. Soon after arriving, he returned to Chicago for his wife, the former Maude A. Pickell, whom he married in 1921 in Chicago. They moved to Sioux City in 1921.

Mr. Westerlind was a member of landmark lodge, A. F. & A. M., Sioux City Consistory 5, A. B. U. B. ekr. Shrine temple and the Lion's club. He was a veteran of world war 1 and a former member of the Sioux City tax board. While in Sweden, he was confirmed in the Swedish Lutheran church.

Survivors include the widow and two brothers and two sisters in Sweden.

The body was taken to the Nelson-Berger north side funeral home.

United States Department of the Interior  
National Park Service

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### **Bibliography**

"Feasibility Study for a Community Event Center, Sioux City, Iowa". Sioux City, Iowa" Compass Facility Management, July 17, 2000

"Municipal Auditorium Dedication Brochure". Sioux City, Iowa, 1950.

Three Quarters of a Century of Progress. Sioux City, Verstegen Printing Company, 1923, p. 143.

Sioux City Public Library newspaper clipping file on Municipal Auditorium

Sioux City Public Museum files of Municipal Auditorium

Badgerow Building National Register nomination form

### **Verbal Boundary Description**

Sioux City East PT AUD PLAT RIVER FRONT, PT OF TAX LOT A & PT SIOUX CITY EAST ADDN COMM SE COR BLK 32 SIOUX CITY EAST THEC S 120 FT TO POB; THEC S 473.15 FT, SWLY 83.98 FT, W 132.55 FT, NWLY 506.74 FT, NWLY 157.43 FT, NELY 386.28 FT, N26.5 FT, N 52.26 FT (Woodbury County Auditor's Office)

### **Verbal Boundary Justification**

The nominated property contains the historic site associated with the auditorium since its completion in 1950.

United States Department of the Interior  
National Park Service

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**Photographic Documentation:**

*the following information is the same for all photographs:*

Sioux City Municipal Auditorium, Sioux City, Woodbury County, Iowa

Steven McQuillin, photographer, June 2005

negatives in photographer's collection

*photograph numbers and descriptions are as follows:*

1. front and east side, looking northwest
2. west side and front, showing sports addition, looking northeast
3. front, looking north
4. rear and east side, looking southwest
5. center of east side, looking west
6. inner front lobby, looking west
7. hall, looking north
8. connector wing, looking southeast
9. auditorium, looking northwest
10. detail of the connection between the old and new sections

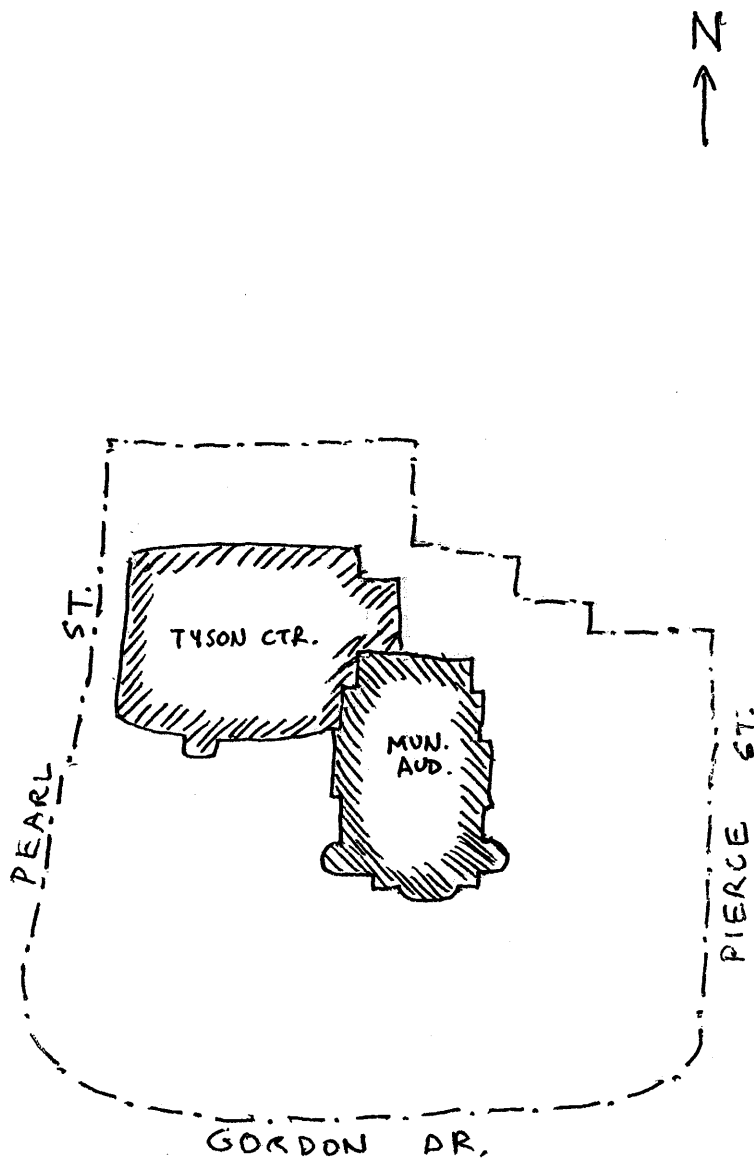
United States Department of the Interior  
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## Nominated Property Boundary



TRACED FROM AUDITOR'S TAX MAP  
SCALE APPROX. 200' = 1"

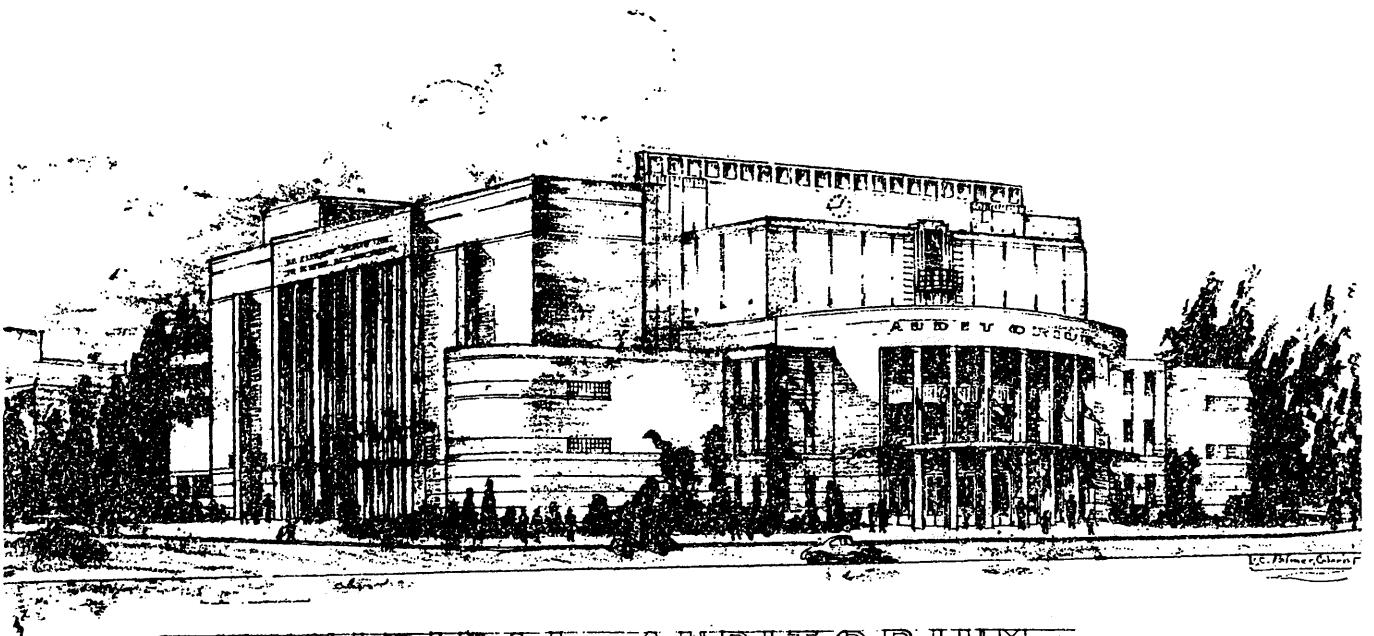
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## 1941 Sketch, from Sioux City Public Library Files



MUNICIPAL AUDITORIUM  
FOR SIOUX CITY, IOWA

KE. WESTERLIND  
ARCHITECT & ENGINEER

**SIOUX CITY PLANNING AND ZONING COMMISSION**

FRAZIER EALES, CHAIRMAN    H. C. ROBERTS, V. CHAIRMAN    MRS. C. E. PALMER, EXECUTIVE DIRECTOR

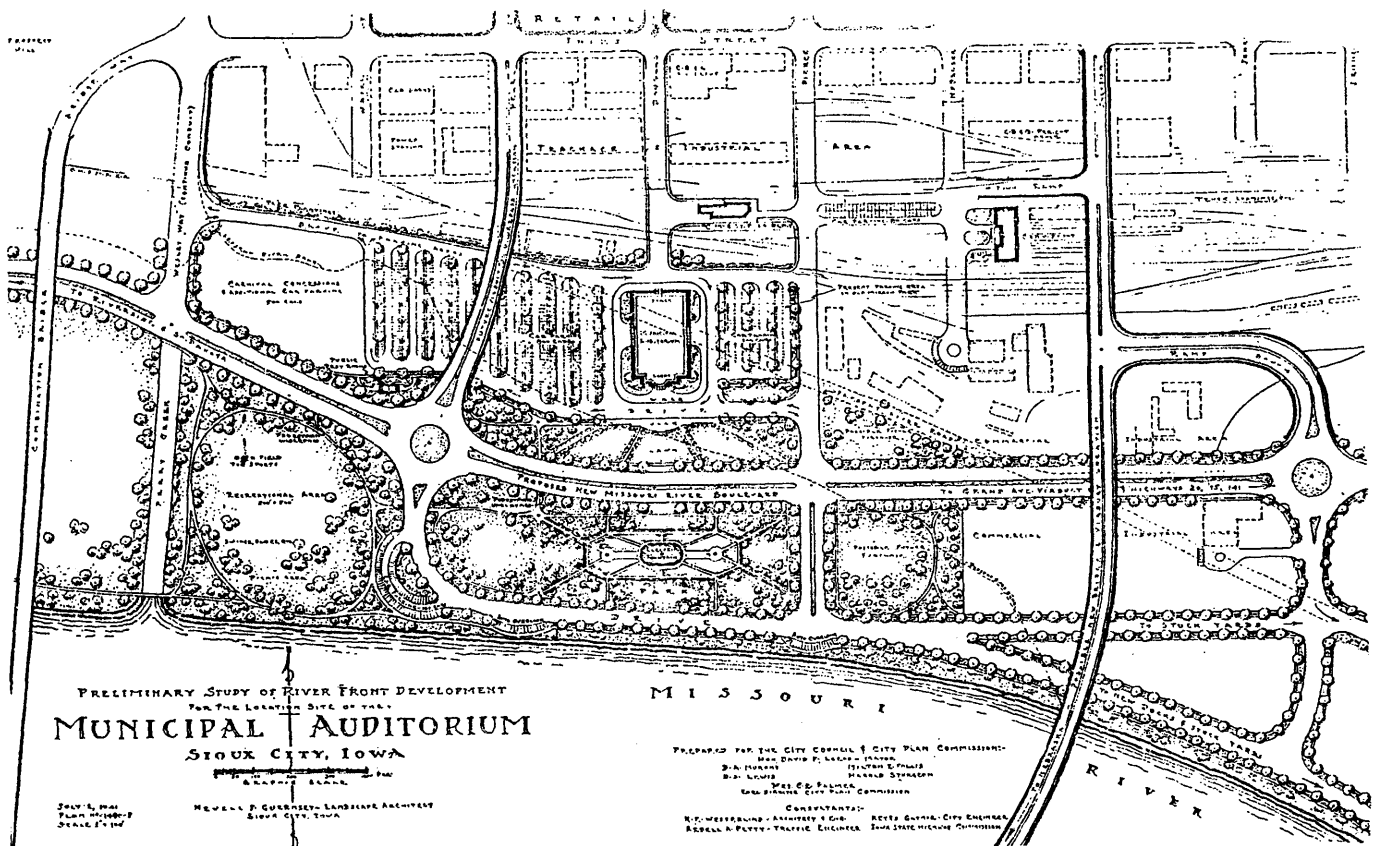
United States Department of the Interior  
National Park Service

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## 1941 Site Plan, from Sioux City Public Library Files



PROPOSED EXTENSION OF MISSOURI RIVER ROAD AND RIVER-FRONT PARK  
—ALONG THE—  
MAJESTIC MISSOURI

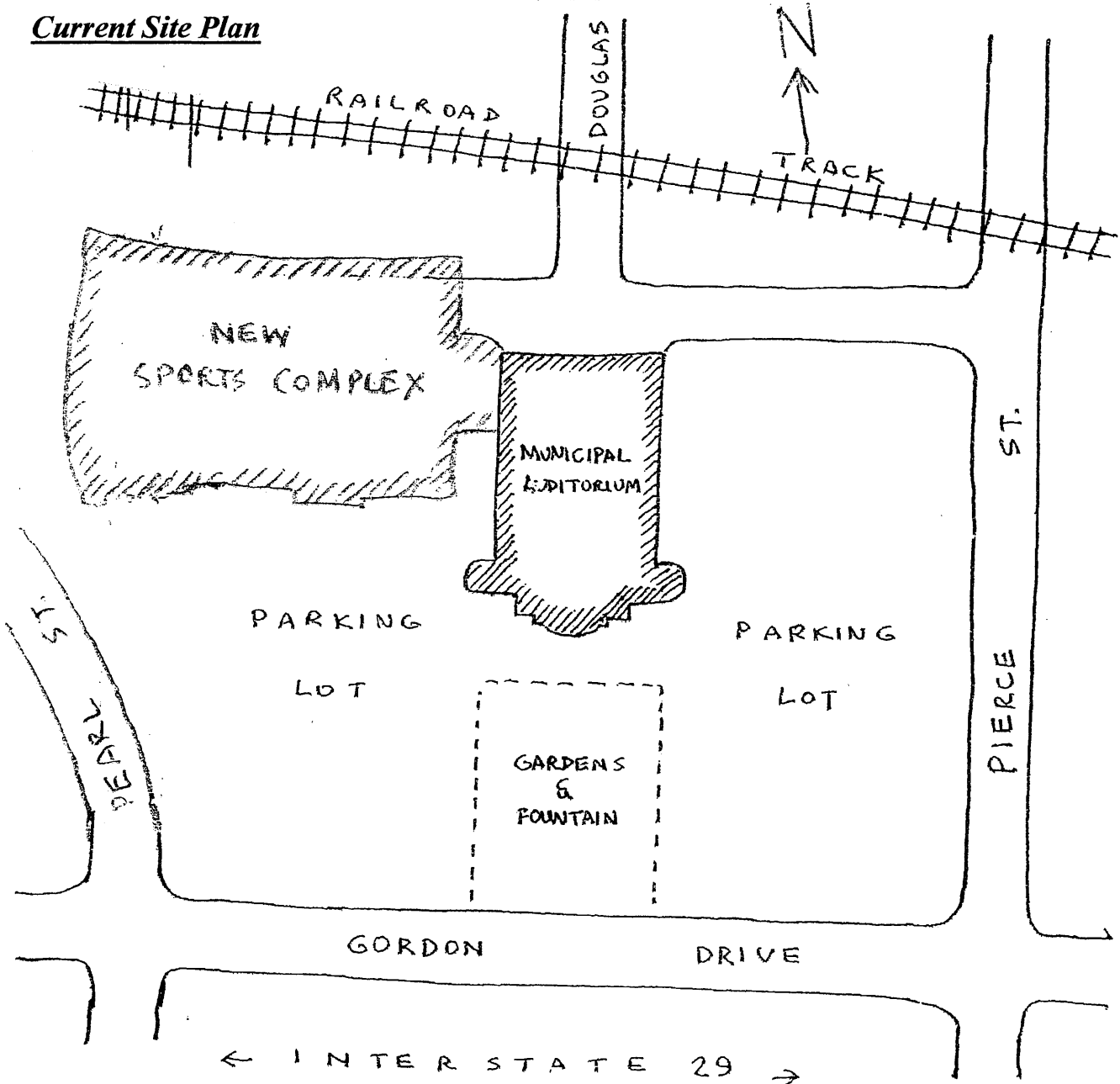
United States Department of the Interior  
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# NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

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## Current Site Plan



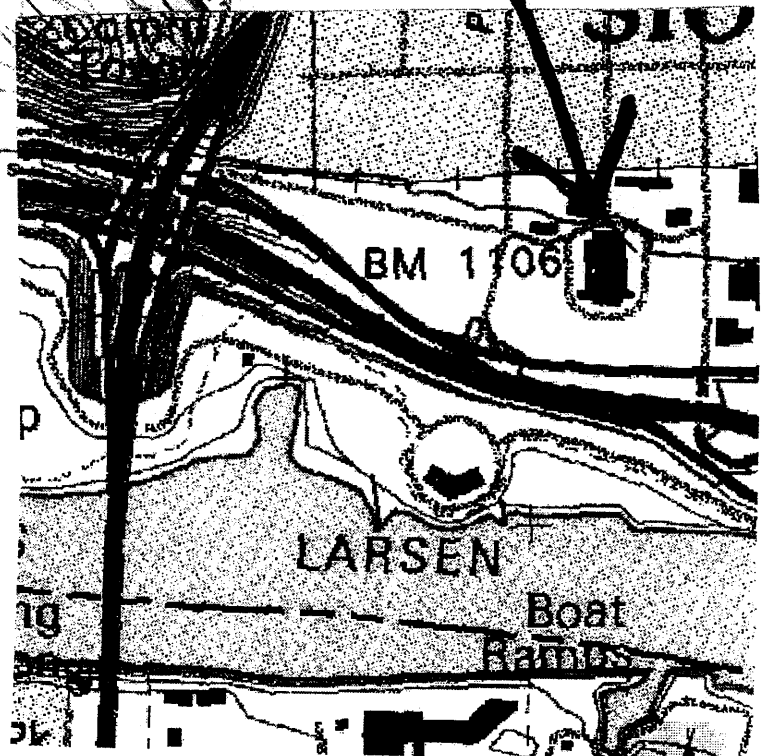
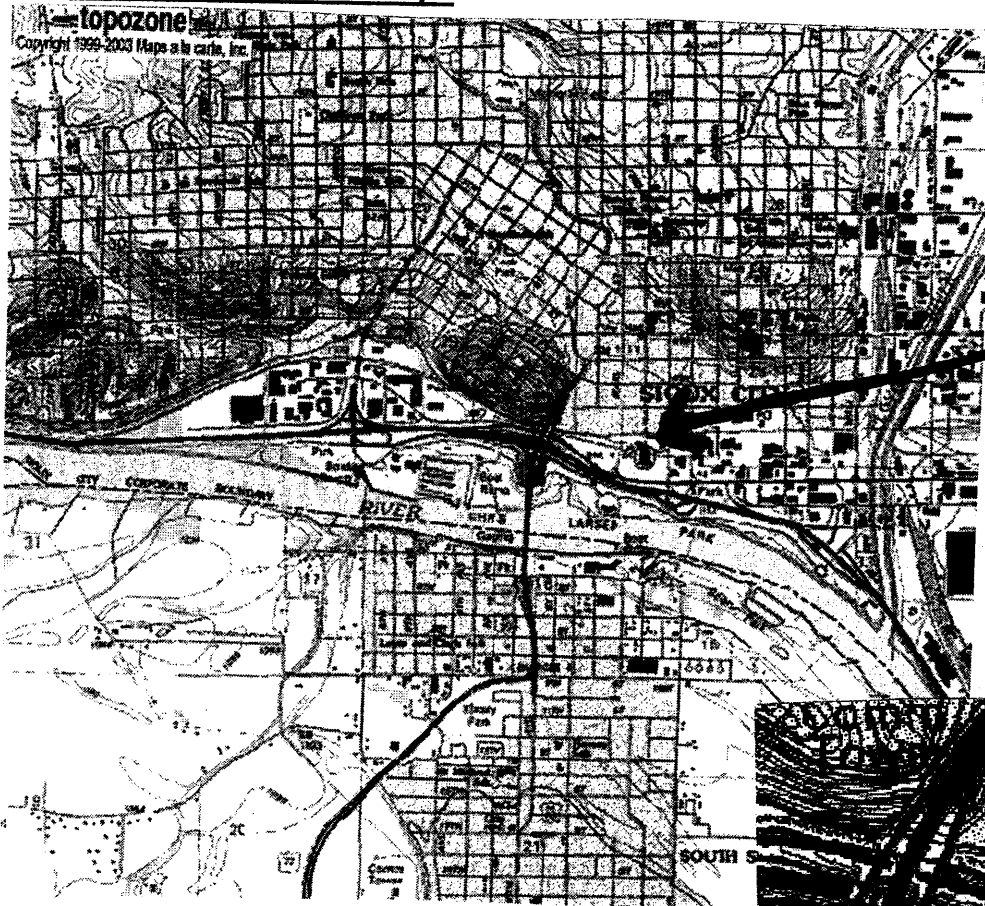
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## *U. S. G. S. Locator Maps*





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*high view of connector between old and new buildings*

