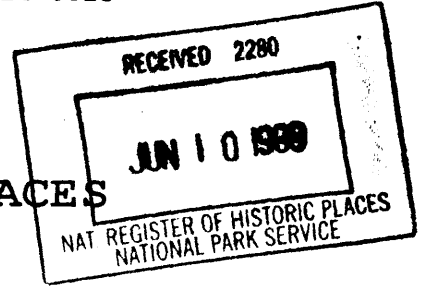


United States Department of the Interior
National Park Service

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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 Winona City Hall
other names/site number _____

2. Location

street & number 207 Lafayette Street
not for publication N/A
city or town Winona vicinity N/A
state Minnesota code MN county Winona code 169 zip code 55987

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.)

Ian R. Stewart
Signature of certifying official

5/25/99
Date

Ian R. Stewart, Deputy State Historic Preservation Officer

State or Federal agency and bureau Minnesota Historical Society

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):

Edson H. Beall 7-8-99

for

Signature of
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

Number of Resources within Property

Contributing	Noncontributing
<u>1</u>	<input type="checkbox"/> buildings
<input type="checkbox"/>	<input type="checkbox"/> sites
<input type="checkbox"/>	<input type="checkbox"/> structures
<input type="checkbox"/>	<input type="checkbox"/> objects
<u>1</u>	<u>0</u> Total

Number of contributing resources previously listed in the
National Register N/A

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

Federal Relief Construction in Minnesota, 1933-1941

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: GOVERNMENT Sub: city hall

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Current Functions (Enter categories from instructions)

Cat: GOVERNMENT Sub: city hall

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<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>

7. Description

Architectural Classification (Enter categories from instructions)

MODERN MOVEMENT/Art Deco

Materials (Enter categories from instructions)

foundation CONCRETE
roof UNKNOWN
walls BRICK
other STONE: Marble
METAL: Aluminum; Steel

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 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 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)

POLITICS/GOVERNMENT
ARCHITECTURE

Period of Significance 1938-1939

Significant Dates 1939

Significant Person (Complete if Criterion B is marked above)
N/A

Cultural Affiliation N/A

Architect/Builder architects: Boyum, Schubert and Sorensen
contractor: Standard Construction Company

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

9. Major Bibliographical References

(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
X State Historic Preservation Office
Other State agency
Federal agency
Local government
University
X Other

Name of repository: Winona County Historical Society

10. Geographical Data

Acreage of Property less than one acre

UTM References (Place additional UTM references on a continuation sheet) Winona West, Minn.-Wis., 1972, Revised 1993

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>15</u>	<u>609280</u>	<u>4878200</u>	3	_____	_____
2	_____	_____	_____	4	_____	_____

____ See continuation sheet.

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

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

11. Form Prepared By

name/title Christine A. Curran
organization Hess, Roise and Company
street & number 100 North First Street
city or town Minneapolis state MN zip code 55401
telephone (612) 338-1987
date January 1999

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 City of Winona
street & number 207 Lafayette Street telephone (507) 457-8234
city or town Winona state MN zip code 55987

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.

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Winona City Hall
name of property

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county and state

Description

Exterior

The Winona City Hall faces Lafayette Street from the southwest corner of the intersection of Fourth and Lafayette Streets in downtown Winona, Minnesota. The neighborhood is primarily commercial, with a parking lot and grocery store across Lafayette Street and a building on each of the two remaining corners of the intersection. The block on which the city hall stands holds new and modern construction as well as buildings dating from the late nineteenth century. The block is divided by two alleys. The city hall fills the northeast corner of the block, bordered by the north-south alley to the west and the east-west alley to the south. A public sidewalk wraps the block, spanning the east front and north side of the building.¹

The three-story Winona City Hall is comprised of a rectangular block on a north-south axis connecting perpendicular north and south wings, much like an "E." Attached to the rear (west) of the connecting rectangle is a central block. A ten-foot-wide light well, visible from the rear facade, separates each wing from the central block. The building measures 138 feet along Lafayette Street. The north wing runs eighty feet along Fourth Street, while the south wing follows ninety feet of the east-west alley.

Designed in the Classical Moderne style, the city hall has a poured, reinforced-concrete frame and brick walls over a poured, reinforced-concrete foundation. Winona travertine clads a central

¹ This description is based on a site visit by Christine Curran on October 21, 1998; conversations with Debbie Lipinski, Building Maintenance Supervisor for the Winona City Hall; and copies of the original construction drawings of the Winona City Hall, prepared by Boyum, Schubert and Sorensen, September 1939.

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bay on the front facade and the first story on the north, east, and south sides. The stone is also used for window sills and the fluted coping that tops the two-and-one-half-foot parapet wall surrounding the flat roof. The rest of the building is sheathed with light brown, wire-cut face brick.

The front facade of the city hall includes the east face of the rectangular block and the east ends of the north and south wings. The stone-clad, projecting central bay dominates the rectangular block, displaying most of the architectural flourish on the building's exterior. The tripartite, full-height bay holds the front entrance in its center section, while narrow, flanking sections are shorter and slightly recessed. In the center section, the front door comprises the bottom piece of a three-story, multi-light focal window. On either side of the window, the bay's wall plane steps back twice to meet the deeply recessed window frame, which is vertically divided by two extruded-aluminum mullions. A multitude of muntins further divide the window into a total of eighty-three lights. The single-leaf, plate-glass front door, which replaced the original two-leaf, three-light door, has an extruded-aluminum frame with sidelights. Three feet above the door, a cast-aluminum decorative spandrel extends across the window. A dramatic spread eagle dominates the spandrel, with geometric sphere, star, and sun images in the background. Surmounting the window, eighteen-inch-high, stylized, stainless-steel letters spell "WINONA CITY HALL." The approach to the center section of the central bay is marked by a series of stone steps flanked by four-foot-tall by four-foot-wide stone wing walls with fluted coping. The wing walls serve as platforms for a pair of Art Deco cast-aluminum, pedestal lamp standards that rise five-and-one-half-feet tall. The flanking sections of the central bay each hold two, eight-foot-by-two-foot glass-block windows, vertically aligned at the second and third stories, and one six-foot-by-two-foot glass-block window at the first story, also vertically aligned. A flagpole rises north of the stairs

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from a travertine base. On either side of the central bay, the first, second, and third stories each hold a glass-block window.

The north and south wings project almost eight feet forward (east) of the rectangular block. At the juncture of the rectangular block and the south wing is a north-facing secondary entrance. Known as the "women's entry" on the original construction drawings, this door used to lead directly to a women's public lounge inside. The east ends of both wings hold three double-hung, one-over-one, aluminum-sash windows with fixed opaque-glass transoms at the first, second, and third stories. This type of window is used, almost exclusively, on the east, north, and west facades of the building; exceptions will be noted in the following description. These windows replaced the original units, which had double-hung, three-over-three wood sash with horizontal muntins. The replacement windows used the original openings, measuring six feet by four feet on the first floor and eight feet by four feet on the floors above. On all the facades except the rear, vertical brick strips, two headers deep, run in continuous alignment down both sides of the second- and third-story windows, connecting a brick checker course at the top of the wall to the top of the stone cladding at the first story. Lintels of brick headers and brick-stretcher spandrels beneath each window also provide subtle decoration on the brick walls. At the north corner of the north wing is the building's cornerstone. Carved with the words "Erected 1939 A.D.," the stone is shown on the original construction drawings to cover a copper document box. At the south corner of the south wing, the following is carved into the stone: "Federal Emergency Administration of Public Works, Project No. MINN 1439-F, Boyum Schubert Sorensen, Architects Engineers."

The eastern-most thirty feet of the south facade holds three windows at the first, second, and third stories. After that point, the stone cladding at the first story jogs up three feet to accommodate a secondary entrance and five garage doors. Above,

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the first and second stories both hold six pairs of five-foot-by-five-foot, double-hung windows. The second-story windows are placed slightly higher than their eight-foot counterparts to the east, but the third-story windows are aligned at the top with the windows adjacent.

The west (rear) facade of the city hall is comprised of the west ends of the north and south wings and the rear wall of the central block. There are two light courts between the wings and the central block. With the exception of the north wing, the first story of the west facade is brick instead of stone. Stone sills are found here, as well as a stone beltcourse that spans the width of the facade.

There are no window or door openings on the west facade of the south wing. Its north side, however, contains a first-story garage door and window at the far west end of the wall. Above are four, five-foot-by-five-foot windows at the second and third stories. At the east end of this wall, near the juncture of the south wing and the rectangular block, rises a square, brick chimney shaft. Just to the east of the shaft are two small windows, one just lower than the third story and one just lower than the second story. A window at the third story of the rectangular block marks the rear wall of the south light court. The opposing wall of the light court, which is the south side of the central block, holds three windows at the second story: two of the standard design and one much smaller. The south light court exists only at the second and third stories, as the first story of the adjacent central block extends to the south wing, filling in the area between.

The rear wall of the central block holds five windows at the second and third stories. At the first story there are four smaller windows and a pedestrian door. The part of the first story that extends to meet the south wing also holds a window. In

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front of this part of the building stands a large mechanical fan unit enclosed in a chain-link cage.

The west facade of the north wing contains three windows at both the second and third stories. There are two smaller windows at the first story. Decorative detailing from the primary facades, such as the first-story stone cladding, brick courses, and brick spandrels, continues on the west facade of the north wing. Its south side, however, takes on the utilitarian look that characterizes the rest of the west facade. The first and second stories hold three windows near the west end of the wall. Deep in the north light court, the first story holds two small windows while the second story has one. The third story has two windows near the west end of the wall. East of the windows, the wall receives the north end of a short enclosed bridge that spans the north light court, connecting the central block and the north wing. East of the bridge, the third story contains two more windows. A window at the second story of the rectangular block marks the rear wall of the north light court. The opposing wall of the north light court used to have a descending stairway at the first story. That area was walled-in during the 1980s, forming an extension of the central block's first story much like the original one on the south end. Above, four windows pierce the second story.

On the north facade of the city hall the windows occur in a vertically aligned pattern of alternating pairs and singles. There is a secondary entrance near the east end of the facade. The stone cladding at the first story jogs up two-and-one-half feet to accommodate the words "CITY HALL," which are carved into the stone. A paneled stone beltcourse surrounds the aluminum door frame. The carved nameplate rises to the sill level of the second-story windows. Instead of a window above the secondary entrance, there is a window-sized panel of brick stretchers. In addition, there is a blind window at the third story. One of a pair, the blind window is filled with brick stretchers and

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trimmed with a stone sill. Both irregularities in the fenestration are original. The original door and flanking light standards on this facade have been replaced with modern fixtures.

Interior

Inside the main door of the front facade, a glass vestibule empties into a small lobby. To the immediate right is a short staircase that descends to the first-floor corridor; to the right and left, 180-degree-return staircases ascend to the main corridors on the second and third floors. The stairs and landings in the main stairhall are terrazzo with brass divider strips. Handrails are aluminum. Bronze plaques commemorating Spanish-American war veterans and an Art Deco directory case hang on the lobby walls. The lobby, main stairhall, and main corridors on the first, second and third floors have painted plaster walls above six-foot-tall, pinkish-tan, ceramic-tile wainscoting. The wainscoting is trimmed at the top with a geometric pattern.

Corridors and Central Block

The rectangular block contains a main north-south corridor on each floor. These corridors can be reached from the double staircase in the building's main stairhall. Clad in tile wainscoting, each corridor features two drinking fountains at opposite ends of its east wall. Each fountain is recessed in a large rectangular niche decorated with a multi-colored tile mosaic. The first floor niches display tropical fish, while the other four fountains show flying ducks in a cattail marsh. Restrooms are located next to each drinking fountain, with interiors featuring sea-green ceramic wainscoting and marble partitions. All three corridors have modern vinyl-tile floors, original acoustical ceiling tile in a herringbone pattern, painted crown molding, and dark-brown-painted metal doors of varying types. Most of the doors retain their original Art Deco door pulls and knobs.

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The central block holds one large room on each floor: the finance department on the first floor, community development on the second, and the council chambers on the third. The boiler and fan room are also located in the central block, at the basement and first-floor level. With the exception of the council chambers, offices in the central block are characterized by modern partitions, carpeted floors, suspended ceilings, plaster walls, stone window sills, some original built-in counters, and large vaults.

The first floor corridor can be reached from the lobby or from a shallow ramp originating at the north-side secondary entrance. On the west side of the corridor, a service window and office door indicate the central block. Currently housing the finance department, this room was the headquarters for local relief efforts during the Great Depression. A door to the south of the service window provides access to the boiler room from the first floor. On the south end of the corridor, a set of multi-light metal doors marks the transition to the south wing. Just past the corridor's north-end doors is the building's north wing and the ramp that ascends to the north side entrance. From there, a staircase heads to the second floor.

The second-floor corridor is accessed from the main stairhall as well as from the north-end entrance. There are two openings from the main stairhall into the corridor, one for each staircase. Narrow glass-block windows illuminate the stairhall's second-floor landings. In the center of the corridor's west wall is a double-leaf, multi-light door marking the former community room. It now houses the community development office. Large glass-block windows pierce the corridor's west wall at opposite ends, indicating the exterior light courts at the rear of the building. The descending staircase to the north is the beginning of the north wing, and an elevator at the south end announces the south wing.

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The east wall of the third-floor corridor is essentially a balcony. Framed by four supporting piers and a metal railing, the corridor is open to the main stairhall and focal window, resulting in a dramatic space uninterrupted from the landing between the second and third stories to the building's ceiling. Suspended from the ceiling is an original chrome-and-glass Art Deco light fixture. Access to the corridor from the stairhall is through two large openings, one on either side of the balcony. On the west wall of the corridor, single-leaf doors at opposite ends provide entry to the city council chambers. This was the original municipal courtroom. The south door used to enter into the general courtroom. The north led to the judge's bench, which was separated from the courtroom by a low railing with gates at each end. The room is no longer divided. It retains its original grandeur, however, with walnut paneling, gumwood trim, Art Deco light fixtures, five continuous windows, and a paneled-beam ceiling. A set of multi-light metal doors leading to the mayor's offices marks the transition to the north wing, while the south wing begins at the elevator at the south end of the corridor.

North Wing

On each floor, the north wing holds one large office in its east end, with the remainder of the wing divided into multiple offices. The single-leaf door that leads to each east-end office is located in a small vestibule, just north of each main corridor, that marks the intersection of the corridor and the wing. The single-leaf door leading to the rest of the wing is across the vestibule to the west.

The first floor of the north wing contains the north-side secondary entrance and ramp. In the east end is the old infant welfare services department. Now used as an employee lounge, the room contains original built-in wood cabinets along the south wall. Across the hall to the west is the former health

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department, now serving as the parks and recreation office. On the second floor, the east-end office that originally held the water board currently houses the public works office. Across the hall, the west offices contain the engineering division. Some offices in this space retain original high ceilings, colorful asphalt tile, built-in sinks, and birch cabinets. The east-end office on the third floor was the city recorder's office, while the west offices held the treasurer, assessor, and a council conference room. Currently the space is used by the city manager, city clerk, and mayor. A short enclosed bridge spanning the exterior light well connects the council conference room to the council chambers. The original fixtures from the conference room are now hanging in the Heritage Room on the second floor. The room retains its original red-and-cream asphalt tile floor.²

South Wing

The south wing originally housed the police department and jail exclusively. The east-end offices were configured much like those at the east end of the north wing. A single-leaf door that leads to each east-end office is located in a small vestibule, just south of each main corridor, that marks the intersection of the corridor and the wing. This, however, is where the similarities end. An interior elevator, installed in the mid-1980s, is located on the south wall of the vestibule. In the remainder of the south wing, the second floor is four-and-one-half feet higher than the second floor in the main building, and the third floor is two feet higher than the main third floor. The jog occurs to accommodate the five-car garage on the first floor. There is a narrow interior stairwell, clad with tile wainscoting, behind the west wall of the vestibule. On each floor, a single-leaf door on

² City hall lore reveals that the council conference room was known as the "snake pit" because it was the place where the city council could "really hash things out" in private. "Memories of Winona's City Hall," *Winona Daily News*, October 18, 1982.

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the west wall of the vestibule opens onto a small landing in the stairwell. Short, 180-degree-return stair flights negotiate the differences in height between the corridor landings and the south-wing floors.

On the first floor of the south wing, a small hallway east of the elevator leads to an interior wheelchair ramp in the east end of the wing. The ramp replaced the original women's lounge. West of the elevator, a single-leaf metal door opens into the enclosed stairwell. From this landing, two parallel staircases descend to the south: the one nearest the landing drops steeply into the basement, while the other consists of just a few steps. At the bottom of the basement stairs, a long corridor runs west. Storage rooms off the corridor have heavy vault doors. Straight ahead of the staircase is the entrance to the old police pistol range. The original quarter-inch boilerplate backstop for the targets is intact, riddled with bullet holes. The old coal bins for the boiler were originally housed in the basement, as was the battery room for the police radio system, the fan room, and the boiler itself. The original Kewanee boiler is still in use.³

The second parallel staircase descending from the first-floor corridor landing terminates at a small foyer for the secondary entrance at the south facade. This is the first floor of the wing, which is comprised of a spacious five-car garage entered by way of a single-leaf metal door on the west wall of the foyer. A small concrete-block room in the northeast corner of the garage is the original "drunks' cell."

Back in the foyer, alongside the stairs that descended from the first-floor landing, are stairs ascending to the second-floor corridor. From the second-floor corridor landing, one can enter

³ The eighty-horsepower locomotive steam boiler was originally coal-fired. It was later converted to accommodate a fuel-oil/gas combination system, then again when the city hall switched to natural gas.

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into the second-floor main corridor vestibule, or continue up to the second floor of the wing. The second floor of the wing is a maze of small spaces filled with remnants left behind by its former occupants. Walls in this area are of structural glazed tile and floors and ceilings are concrete slab. Empty lockers remain in the old "day room." The police laboratory is used as storage. The eight-cell men's jail occupied the far west one-third of the floor. The jail cells are no longer extant. Across the main corridor vestibule, the east-end second-floor space is a conference room known as the Heritage Room. Once occupied by the police captain and chief of police, the Heritage Room contains reused jail-cell doors for closet doors, an old safe, and light fixtures from the north wing's council conference room.

From the third-floor corridor landing one can enter into the third-floor main corridor vestibule, or continue up to the third floor of the wing. The third floor of the south wing held a second day room, a matron's room, a holding cell, detective's offices, and four women's jail cells in the west one-third of the wing. The cells have been removed and this space is currently used for records storage. Across the main corridor vestibule, the east-end third-floor space is a conference room. This was originally the patrolmen's office.

Alterations to the Winona City Hall began in the 1970s.⁴ These modifications, including the addition of drywall office partitions, modern carpet, and suspended ceilings, had little effect on original bearing walls, woodwork, marble window sills, and plaster walls. With minor exceptions, original doors were also left intact. Later in the decade, the city replaced the

⁴ Debbie Lipinski, Building Maintenance Supervisor for Winona City Hall; Ted Gregory, "Memories of Winona's City Hall," *Winona Daily News*, October 18, 1982; Scott Stapf, "City Hall Jail Cells Remain Locked Up," *Winona Daily News*, March 1, 1982; Gary Radloff, "City Employees Take Remodeling in Stride," *Winona Daily News*, December 6, 1985.

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building's original wood-frame, three-over-three, double-hung windows with aluminum-sash, one-over-one, double-hung windows with fixed opaque-glass transoms. The original focal window and glass-block windows at the front facade's central bay were retained. Only the narrow glass-block windows in the second and third stories of the central bay are original, however. The glass-block windows at the first story and the ones that flank the central bay originally held glazed sash.

In the early 1980s, the city removed the jail cells in the south wing in anticipation of a larger remodeling project. The project never materialized and the space is currently used for storage. The city hall received a handicap ramp and interior elevator in 1985. The ramp replaced a stairway leading from a ground-floor secondary entrance at the front of the building to the first floor, and a room that was originally a public women's lounge. The elevator shaft installation required the demolition of the original "tramp room" on the ground floor, the desk sergeant's office on the first floor, and a patrolmen's locker room on the third floor. That same year, the old chief of police's office, which in later years housed the public works department, became a conference room. Two jail cell doors, Art Deco light fixtures from the original council chamber, and an old safe were incorporated into the design of the new room. Later in the 1980s, the city added a glass interior vestibule at the city hall's front entrance; replaced the original double-leaf, three-light front door; and walled-in a small light court at the rear of the building for use as a computer room.

A city hall maintenance program initiated in 1997 included the replacement of the original asphalt tile in the main corridors with vinyl tile and the addition of more suspended ceilings throughout the building. The original ceiling heights, which range from nine to twelve feet, and original asphalt tile floors remain exposed in some rooms of the building.

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Statement of Significance

Introduction

Built in 1939, the Winona City Hall in Winona, Minnesota, owes its existence to the Public Works Administration (PWA), one among many New Deal programs initiated by President Franklin D. Roosevelt to facilitate economic recovery during the Great Depression. The PWA served as a public-works financing agency of the federal government from 1933 until the early 1940s. In contrast to the direct- and work-relief focus of other New Deal programs, the PWA's primary purpose was to stimulate construction activity in the private sector. During its existence, the PWA distributed nearly \$6 billion to municipal and state governments and federal agencies for construction projects ranging from local civic buildings and sewer systems to state highway bridges and federal dams. As a beneficiary of PWA funds, the Winona City Hall is a local manifestation of a national relief effort administered on a scale unprecedented in the history of the United States. For this reason, the building is eligible for the National Register under Criterion A for its significance in the area of Politics/Government. The building also reflects the historical patterns identified by the Minnesota historic context "Federal Relief Construction in Minnesota, 1933-1941."

Exceptional architectural integrity and excellent representational qualities also qualify the Winona City Hall for the National Register under Criterion C for its significance in the area of Architecture. Although not formally linked to the New Deal programs, the Classical Moderne architectural style, exemplified by the Winona City Hall, became visually synonymous with the New Deal construction projects of the 1930s. The Classical Moderne, like other architectural styles under the Art Deco umbrella, reflects design ideals popular within very limited temporal boundaries. From the late 1920s to the early 1940s,

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architects used the Classical Moderne for civic buildings in rural county seats as readily as for federal buildings in the nation's capitol. The local adaptation expressed by the Winona City Hall represents the Classical Moderne's stylistic range while embodying its most distinctive characteristics.

The Great Depression in Minnesota

When the stock market crashed in October 1929, it resulted in what historian Theodore Blegen called "a convulsive and protracted deflation of values" that hit agricultural industries especially hard. In Minnesota, where over one-third of the population lived on farms or in communities supported by farmers, the state's economic health was inexorably linked to that of the rural counties. Minnesota farmers who had struggled through the recurrent crop failures and low prices of the 1920s were unable to weather the devastating early years of the Great Depression. In 1932 and 1933, the situation in rural Minnesota mirrored that of the rest of the Midwest and South, with farmers by the thousands succumbing to bankruptcy and foreclosures.⁵

In March 1933, newly elected president Franklin D. Roosevelt began bombarding Congress with emergency reform propositions in an effort to stem the economy's downward spiral. Roosevelt called the resulting legislation the "New Deal," a term that grew to encompass all the emergency relief programs enacted during the depression. Roosevelt's immediate priorities included aid to the nation's farmers; in fact, "[New Dealers] gave highest priority to raising farm prices in order to restore the balance between

⁵ Theodore C. Blegen, *Minnesota: A History of the State* (Minneapolis: University of Minnesota Press, 1963, 521; D. Jerome Tweton, *Depression: Minnesota in the Thirties* (Fargo: North Dakota Institute for Regional Studies, 1981), 9-13; Federal Writers' Project, *The WPA Guide to Minnesota* (New York: Viking, 1938; repr., St. Paul: Minnesota Historical Society Press, 1985), Part I, 7.

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industry and agriculture and to provide business with a vast home market," according to New Deal historian William Leuchtenburg. By June that year, Congress had passed the Agricultural Adjustment Act to raise farm prices by restricting crop production, and the Farm Credit Act, which enabled the refinancing of farm mortgages. "Governmental intervention took many forms," explained historian Theodore Blegen. "Farmers who lacked feed for cattle and seeds for crops were legally enabled to borrow money. Resettlement plans were worked out for afflicted areas. Cooperatives in trouble could get needed loans. Banking was subjected to reforms." The immediate result of the early New Deal programs on Minnesota farmers was the halting of foreclosures, the extension of loans with which to buy seed and plant crops, and a critical boost in morale. It would be, however, a slow road to recovery. Crippling drought and grasshopper plagues compounded the plight of most Midwestern farmers through the mid-1930s.⁶

Winona County Weathers the Thirties

As a primarily rural area, Winona County felt the effects of the 1929 stock market crash almost immediately. Farmers, unable to pay mortgages or buy seed because of the drop in crop values, applied for government loans totaling \$3 million in 1933. In addition, the "over-cropped, over-worked, under-fed, and eroded soil of Winona County" made it difficult for farmers to continue operation even if they had seed to plant.⁷

Like other farm-dependent communities in the state, the city of Winona suffered because the surrounding farmers had little money to spend. In 1933, the city established a community garden plot

⁶ William E. Leuchtenburg, *Franklin D. Roosevelt and the New Deal, 1932-1940* (New York: Harper and Row, 1963), 35, 51-52; Blegen, 526; Tweton, 13.

⁷ "Depression and Drought Brought Government Aid," *Winona Daily News*, November 19, 1955.

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for the substantial number of Winonans who were unemployed. By May of that year, the city's relief expenditures totaled more than \$45,000.⁸

In contrast to Minnesota's rural west-central region, however, economic recovery began in the southern counties in the mid-1930s. Historian Jerome Tweton suggests that farms in southeastern Minnesota were smaller and more diversified than their west-central counterparts, "producing hogs, poultry, cattle, dairy herds, corn, hay, and mixed grains." Robert Reid observed that "this pattern of commercial farming was concentrated in the south. The rolling countryside of the southeast . . . lent itself to diversified farming. During the drought years, rainfall was higher in this region than in those bordering the Dakotas. As a result, southeastern counties experienced the lowest relief rates in the state." In addition, Tweton identifies the "light industry and food-processing plants scattered throughout the rolling country" as advantages of the southeastern region not shared by other rural Minnesota counties.⁹

Winona County shared in southeastern Minnesota's economic upswing, boosted by a 1935 New Deal soil conservation program that helped regenerate the county's lifeless farm fields by applying 3,000 tons of locally quarried lime. As conditions on the farm improved, so did those in the city of Winona. Where diversification helped the commercial farming industry weather the worst days of the depression, it also kept the city's economy from collapsing completely. Although unemployment remained high through the 1930s, Winona-based companies such as the Sugar Loaf

⁸ Lori Good, "The 100 Days of the New Deal and Its Effect on Winona," *Winona Historical Society Chronicles* 2 (Fall 1983): 11.

⁹ Tweton, 13; Robert L. Reid, *Picturing Minnesota, 1936-1943* (St. Paul: Minnesota Historical Society Press, 1989), 131.

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Creamery, Peerless Chain, Watkins Medical Company, the Chicago & Northwestern Railroad, several breweries, and three colleges contributed to Winona's relative stability.¹⁰

A New Deal for Winonans

Federal relief programs also played a significant role in the region's gradual recovery. By the mid-1930s, Roosevelt's New Deal was in full stride. Young men in Winona County participated in the Civilian Conservation Corps (CCC), a program that put men to work developing recreational facilities in forests and parks, preventing soil erosion, and planting trees. In 1935, the Works Progress Administration (WPA) began its assault on unemployment, coordinating and funding construction and improvement jobs as well as professional and "women's" projects. In Winona County, WPA crews repaired and improved roads, rehabilitated the county courthouse, and upgraded facilities at the Winona State Teachers College. As the depression wore on, county WPA roles grew exponentially. Projects in road construction, quarry operations, and building improvements created jobs all over the county. The city of Winona received a new storm sewer system and concrete curbs and gutters. WPA crews reconstructed the city water main system and renovated the downtown armory building.¹¹

¹⁰ "Depression and Drought"; City of Winona, *Rivertown Winona: Its History and Architecture* (Winona: Upper Mississippi River Interpretative Center, 1979), 19-24.

¹¹ For an excellent overview and statistics regarding the WPA and the CCC in Minnesota, see Rolf T. Anderson's Multiple Property Documentation for the National Register, "Federal Relief Construction in Minnesota, 1933-1941." For other references, see Tweton, 23; Nathan Daubner, "The History of the WPA and the CCC in Winona County," typescript college paper, 1993, 23-24, in files of the Winona County Historical Society, Winona.

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In addition to the CCC and WPA, the PWA also had a hand in stimulating the county's economy. The PWA did not provide jobs directly, as did the WPA and the CCC; it provided money. The PWA was a financing agency whose primary purpose was to extend grants, or a combination of grants and loans, directly to states and local governments for the construction of facilities dedicated to public use. The typical grant was forty-five percent of the total cost of the project. In general, the PWA accepted projects estimated to cost over \$25,000. Applicants submitted potential projects to one of seven regional PWA offices around the country. Once approved, each project was assigned an inspector from the agency's engineering division. Inspectors reviewed bids and specifications accompanying each project, and attended bid openings to ensure that proper procedures were followed. Besides the occasional site inspection, PWA officials had no involvement in the actual construction of a project. All hiring was done by the applicant through the private sector. The only limitations the PWA placed on the hiring of labor was that preference be given to qualified workers on relief. Typically, thirty percent of the labor force on a PWA project came from relief rolls.¹²

According to William Leuchtenburg, "from 1933 to 1939, the PWA helped construct some 70 percent of the country's new school buildings; 65 percent of its courthouses, city halls, and sewerage plants; 35 percent of its hospitals and public health

¹² The PWA spent its first six years under the leadership of Harold Ickes, FDR's Interior secretary. In 1939, a new agency was created to consolidate several New Deal programs, including the PWA. Headed by John M. Carmody, the new agency was known as the Federal Works Agency. The New Deal programs under the Federal Works Agency continued in name and structure as they had before the reorganization; when the PWA was first authorized in 1933, under the National Industrial Recovery Act, the average grant was thirty percent. Under the 1935 Emergency Relief Appropriation Act, the grant average rose to forty-five percent; Isakoff, 25-26, 31, 41-48, 106, 120.

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facilities," amounting to 34,500 projects in all but two counties in the country. Minnesota claimed 666 of those projects, receiving a total of \$46,460,445 in grants and loans from the PWA during the depression. At least four of the projects were located in Winona: Dam 5-A, the "West End" (Jefferson) School, the Winona State Teachers College Library, and the Winona City Hall.¹³

Planning for a New City Hall

Plans for a new city hall in Winona began taking shape long before officials announced the project in 1938. By that time, city coffers already held over \$100,000 in a sinking fund for a new municipal building. In fact, after the completion of a new city hall in 1907, "the growth of the needs of the community for the functions of the city government brought about speculation and discussion concerning new and larger quarters." According to the city's aldermen, the old city hall never was big enough to house all the city departments. In addition, the vaults that stored irreplaceable city records were not fireproof, and building maintenance costs mounted year by year. It is not clear when the city actually started the sinking fund for a new building, but Winona's rising unemployment rate and the availability of government funding through New Deal programs prompted officials to give the idea serious consideration beginning in the early 1930s.¹⁴

¹³ Anderson's "Federal Relief Construction" provides a good overview and statistics regarding PWA activities in Minnesota. For an overview of the PWA at the national level, see Jack Isakoff's *The Public Works Administration* (Urbana, Ill.: University of Illinois Press, 1938). For other references, see Leuchtenburg, 133; Anderson, E-10; "PWA Approves Grant for T.C. Library," *Winona Republican-Herald*, June 23, 1938.

¹⁴ "Extensive Program of WPA Work Discussed by Council," *Winona Republican-Herald*, February 22, 1938; a "sinking fund" contains funds accumulated over time, usually in a corporate or public account; "New City Hall, Winona, Minnesota," 6, souvenir dedication booklet distributed at the

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By June 1938, with the sinking fund at \$143,000, consideration of a new city hall had materialized into action. Winona aldermen called a special council meeting to discuss construction of a new municipal building. Present at the meeting was Benjamin O. Boyum of the local architecture firm Boyum, Schubert and Sorensen. Boyum presented a rough drawing of a \$225,000, two-story, stone building that included room for several city departments that were not housed in the existing city hall because of space limitations. Although the meeting ended that night without a formal decision to replace their aging city hall, the city council did reveal that they had in hand an application for a PWA grant.¹⁵

On July 5, 1938, Winona aldermen voted unanimously to ask the PWA for a grant enabling the erection of a new city hall on the southwest corner of Fourth and Lafayette Streets in downtown Winona. By that time, the sinking fund held \$148,000. With an additional \$100,000 expected from the PWA, city officials were confident they could build the city hall without raising taxes. Although the decision to apply for funds did not mean the project had been officially approved by the city council, it was clear that the city's aldermen had decided to proceed with plans for a new city hall. A building committee was in place, comprised of aldermen A. T. Wiczek, D. F. Hardt, J. Emil Witt, O. G. Posz, John W. Dugan, George T. Ruden, and Vincent Modrzejewski. Committee members had officially appointed architects Boyum, Schubert and Sorensen to the project sometime in June. By the July 5 council meeting, the committee already held detailed plans

opening of the building on December 12, 1939, in the files of the Winona County Historical Society, Winona; "City to Ask PWA for City Hall Grant," *Winona Republican-Herald*, July 6, 1938.

¹⁵ "City Has Enough Money On Hand to Build City Hall With PWA Help, Assertion," *Winona Republican-Herald*, June 14, 1938.

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for the new building. The day after the meeting the *Winona Republican-Herald* published a sketch of the proposed city hall with a detailed description of the interior arrangements on each floor. It seemed the only thing left to do was wait for approval from the PWA.¹⁶

The city of Winona sent their application to Captain R. A. Radford, director of the PWA regional office headquartered in Omaha, Nebraska. From there, it went on to Washington, D.C. On August 2, word arrived in Winona that the PWA approved a \$103,815 grant to the city for the construction of Docket No. 1439, the Winona City Hall. PWA regulations gave the city council fifteen days to accept the grant offer, and sixty more days to prepare and submit plans, specifications, and bids to the agency for approval. Shortly after August 2, the city council formally approved the construction of the city hall and accepted the grant from the PWA.¹⁷

From Planning to Reality

During the fall of 1938, architects Boyum, Schubert and Sorensen finalized the design for the city hall. Led by senior partner Benjamin O. Boyum, the firm maintained offices in Winona and La Crosse, Wisconsin. Boyum was a structural engineer, as well as a designer, who specialized in steel and concrete buildings. The only one of the three principals who lived in Winona (the other two resided in La Crosse), Boyum was a native Minnesotan. He graduated from the University of Minnesota in civil engineering in 1910 and began his career in Minneapolis with the firm of Long

¹⁶ The lot was the site of Winona's first city hall, constructed in 1860 and subsequently moved to another site. In 1938, the corner held a city-owned parking lot. "City to Ask PWA for City Hall Grant"; "New City Hall," 7.

¹⁷ "PWA O.K.'s \$103,000 City Hall Grant," *Winona Republican-Herald*, August 2, 1938.

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and Long. Later, he worked as a structural engineer for Long, Lamereaux and Long before entering private practice. By the time the firm was contracted to design the Winona City Hall, Boyum, Schubert and Sorensen had been in business ten years. Among their local projects were the Central Grade School (1933), Washington-Kosciusko School (1935), the Winona State Teachers College Library (1937), Jefferson School (1938), and the La Crosse Vocational and Adult School (1938). While Benjamin Boyum appeared to be serving as the front man on the Winona City Hall project, it was likely Boyum's partner, Roy E. Sorensen, who was in charge of the design, as his initials appear on all the construction drawings.¹⁸

At some point between June and September, the design of the Winona City Hall evolved from a stone-faced, richly detailed building into a brick-clad edifice trimmed in stone and sparingly decorated. The process of this design evolution is not clear, but was likely initiated to keep project costs down. Boyum, Schubert and Sorensen's final plans for the city hall showed a reinforced-concrete-and-brick building with a basement, ground floor, and two upper stories. The plan included eighty-five rooms to house offices of the city recorder, treasurer, assessor, and engineer; water, health, and infant welfare services departments; the mayor's offices; a community room, and ten fireproof vaults. Spaces used most frequently by the public were located on the first floor, with the municipal courtroom and mayoral offices on the second. The police department would occupy the entire south wing, with facilities including department offices, cell blocks, a pistol range, a holding cell known as the "tramp room," and a police-car garage.¹⁹

¹⁸ Boyum obituary, *Winona Republican-Herald*, March 13, 1954; Winfield Scott Downs, ed., *Who's Who in Engineering*, (New York: Lewis Historical Publishing Co., 1941), 199.

¹⁹ "New City Hall," 7-14; original construction drawings located at the Winona City Hall.

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The PWA approved the city hall construction bids on November 4, 1938. The winning contractor, Standard Construction Company of Minneapolis, began work on the building's foundation four days later. The project employed several Winona firms, including Winona Electric Construction Company, Breitlow Furniture Company, Winona Paint and Glass Company, and the Leicht Press. Labor was comprised primarily of local men from the relief rolls. Specialists like the Grazzini Brothers and Company of Minneapolis were responsible for the interior finishing work. The Grazzini Brothers furnished and installed a terrazzo floor, unique ceramic-tile wainscoting, and six tile-mosaic drinking-fountain niches.²⁰

By completing an average of eight percent of the structure per month, workers finished over half of the building by April 1939. In November, one year after the start of construction, the city hall stood complete. The total cost of the project was \$223,691. More than 5,000 people attended the building's formal opening on December 12, 1939. Present at the festivities were George A. Brink, the project's PWA inspection engineer from Omaha, four former Winona mayors, and several mayors from surrounding communities, including Rochester and La Crosse. Deemed a "credit to the community," the city hall that night was brightly lit, adorned with potted palms in the corridors and floral arrangements in every room. Bands played on the first floor. The

²⁰ The Winona City Hall is one of the earliest examples of Grazzini ceramic-tile work. The terrazzo firm added the trade in the mid-1930s, hoping diversification would help the company survive the depression. It did. Still in business after seventy-five years, the Grazzini Brothers and Company are the largest terrazzo and tile contractors in the Upper Midwest, and one of the top ten such companies in the United States. Doug Nemanic, "Grazzini Brothers and Company, 1923-1998," company history in files of Grazzini Brothers and Company, 1998, Eagan, Minn.; "New City Hall," 7, 14-19.

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local radio station broadcasted Mayor Floyd R. Simon's welcoming address.²¹

Classical Moderne on Lafayette Street

Boyum, Schubert and Sorensen conceived the Winona City Hall in the popular style of the day, the "Modernistic." A melding of traditional form and modern sensibilities, the style is known today by a variety of terms including Planar Classical, Starved or Stripped Classical, and Classical Moderne. The Classical Moderne style was characterized by classical massing and form; flattened, unadorned exteriors; and richly decorated interiors. Art historian Eva Weber includes Classical Moderne as one of three "distinct but related design trends of the 1920s and 1930s" encompassed by the term "Art Deco." The other two are Zigzag Moderne, known for its high and angular ornament, and the Streamlined Moderne, with its porthole windows and round corners. The Classical Moderne was "a more conservative style" than its two Art Deco counterparts, "blending a simplified and monumental modernistic neoclassicism with a more austere form of geometric and stylized relief sculpture and other ornament."²²

Although the Classical Moderne did not appear on a significant scale before 1933, the style had its roots in Bertram Goodhue's 1920 design for the Nebraska State Capitol in Lincoln. Weber describes the "stylized stone carvings, low reliefs, plain smoothness, and flat wall surfaces" that characterized the edifice. It was architect Paul Philippe Cret, however, who drove the style into the national conscience and solidified its association with government architecture. Cret was a modernist but not a purist. He believed in the value of traditional,

²¹ "New City Hall," 7, 14; "More Than 5,000 Inspect New City Hall at Open House," *Winona Republican-Herald*, December 13, 1939.

²² Eva Weber, *Art Deco in America* (New York: Bison Books, 1985), 12.

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classical architecture but his tastes were more austere and his eye more restrained than most of his contemporaries, who were designing in the popular and highly decorative Beaux-Arts style. "This design philosophy was translated into vertical strips of windows and unornamented, planar walls and columns on a flow of Cret-designed monuments and public buildings in the 1920s and 1930s, setting both the trend and the standard for starved classicism." Cret's 1932 Folger Shakespeare Library in Washington, D.C., is considered a quintessential example of high-style Classical Moderne.²³

The Classical Moderne's initial use on government buildings, and the fact that it was the popular style of the day when, for the most part, only governments were undertaking construction projects, served to reinforce the style's association with the public buildings of the New Deal. Although the Classical Moderne was not linked in any official way to New Deal programs, architectural historian Talbot Hamlin observed in 1938 that America had, indeed, established a "style" for public buildings:

By style I mean a general similarity of building forms running through large numbers of buildings of any one period and regions, and, especially, a sufficient similarity to enable the competent observer to recognize it and correctly place the region and the period of the buildings marked by it. That such a similarity runs through much recent public building should be obvious. . . . Its ubiquitous popularity makes one realize that it is, actually, a style, and not a series of accidents; it is almost the American style of today.²⁴

²³ Ibid., 59-60; Lois Craig, *The Federal Presence* (Cambridge: MIT Press, 1984), 294.

²⁴ Talbot Hamlin, "A Contemporary American Style: Some Notes on its Qualities and Dangers," *Pencil Points* 19 (February 1938): 99, quoted in Lisa

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Hamlin characterizes the Classical Moderne style as one "that sometimes, recognizing its classical basis, adopts frankly classical mouldings, cornices, or conventional proportions, but it avoids the use of the orders and is usually free from historical precedent. . . . It believes in the greatest restraint in the use of architectural ornament, but it welcomes richness of decoration in well-applied sculpture."²⁵

This decoration, one of the hallmarks of Art Deco design, was often most pronounced on the interior. While the exterior of a Classical Moderne building could be austere, the interior was sure to provide a sharp contrast. Interior architectural flourish was not considered superfluous, even in government-funded public buildings. It served to bring relief, at least visually, from the bleakness of everyday life during the depression. Architect Cass Gilbert believed that interior decoration in public buildings had a positive sociological function, and that "properly embellished, with inscriptions, murals, and sculpture, a public building is an inspiration toward patriotism and good citizenship, it encourages just pride in the state, and is an education to on-coming generations to see these things, imponderable elements of life and character, set before the people for their enjoyment and betterment." The cultural values, visual pleasure, and permanency embodied by Classical Moderne interiors served as a timely tonic as the depression wore on.²⁶

One of the reasons for the Classical Moderne's widespread popularity was its general adaptability. It was relatively easy

Reitzes, *Moderately Modern: Interpreting the Architecture of the Public Works Administration* (Ann Arbor, Mich.: University Microfilms, 1989), 166-167.

²⁵ Ibid.

²⁶ Cass Gilbert, "The Greatest Element of Monumental Architecture," *American Architecture* 136 (August 1929): 143-144, quoted in Reitzes, 140.

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for architects to retain the style's essential characteristics while expressing qualities unique to an individual location. Local interpretations varied depending on the available budget, materials, and size of the community the building served.

Winona's city hall exemplifies the classically symmetrical massing, unadorned exterior walls, and interior embellishment typical of the Classical Moderne. Many intact features are representative of the Classical Moderne style including the Art Deco cast-aluminum, pedestal light standards flanking the front entrance and the cast-aluminum ornamental panels surrounding the front door. Ceramic-tile wainscoting, tile mosaics, stylized door pulls, and Art Deco light fixtures embellish the interior. Finishing materials typical of the 1930s, such as terrazzo, steel, glass blocks, and aluminum, are found throughout the building. However, in contrast to the white marble or Bedford limestone frequently found on buildings in larger communities, buff face-brick and locally quarried travertine wrap the 31,000-square-foot building. The size and scale of the city hall are also unique to Winona, reflecting the city's population of 25,000 at the time it was built.²⁷

The flexibility of the Classical Moderne appealed to Boyum, Schubert and Sorensen, and they used it in at least one other building in Winona before they conceived the city hall. In 1937-1938, the firm designed the Jefferson School on West Fifth Street, also a PWA project. At the Jefferson School, Boyum, Schubert and Sorensen employed many of the same interior and exterior decorative finishings later found on the Winona City Hall, such as tile wainscoting and recessed drinking-fountain niches clad with tile mosaic decoration. Local materials of stone and brick wrapped the exterior. Both the school and the city hall

²⁷ Original construction drawings, Winona City Hall; site visit by Christine Curran, October 21, 1998.

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exemplify the popularity of the Classical Moderne as the style of choice for local institutional buildings in the 1930s.

Sixty Years of City Service

The opening of the Winona City Hall marked the last of the worst years of the Great Depression. As Nazi Germany followed its 1939 attack on Poland with advances on Holland, Luxembourg, Belgium, and France in May 1940, the United States began gearing up for the Second World War. The massive mobilization begun in 1940 created thousands of new jobs in the defense industry. By the time the United States declared war on Japan in December 1941, unemployment persisted, but the worst of the depression had passed. The end of the depression meant the end of the New Deal programs as well, although their demise occurred gradually. Congress finally phased out the federal relief programs, one by one, during the early 1940s. The seven-year flurry of public building construction halted as the president redirected federal coffers into the nation's defense industries. The war also brought about a shift in national values, personal tastes, technologies, and building materials. When normal construction activities resumed after the war, Classical Moderne was no longer the first choice for government buildings. In fact, the popularity of the Art Deco design trend, as a whole, had greatly diminished. European modernists, displaced by the war, helped popularize the new International Style in the United States. In its many variants, the International Style supplanted Classical Moderne as the style of choice for municipal buildings in the 1950s.²⁸

The city hall was the center of Winona's civic planning and public service activities through the 1940s. During the remaining

²⁸ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 469-470; William Lebovich, *America's City Halls* (Washington, D.C.: The Preservation Press, 1984), 33, 171.

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years of the New Deal, local work-relief efforts were administered on the building's ground floor. As economic conditions improved, normal activities replaced emergency functions. The city hall accommodated Winona's population growth successfully through the 1950s and 1960s.

The structure of Winona's city government changed dramatically in 1968. A new city charter shifted government responsibilities from nine aldermen and a mayor to a city manager, triggering a series of changes for the city hall. Responsibility for many of the departments housed in the city hall, such as the health department, infant welfare services, the police department, and the jail, moved to Winona County. Adapting the resulting empty offices and rooms in the city hall for other uses triggered a flurry of interior rearrangements in the early 1970s. In spite of these modifications, the Winona City Hall remains, in form and function, very similar to its 1939 appearance. The changes that have occurred represent a natural evolution over time, and are a reflection of growth patterns on the local level just as the building's construction was a reflection of historical patterns on a national level.

Conclusion

In the 1930s, the construction of a public building in a struggling city or village was a show of faith: it provided jobs, lifted morale, and portended economic recovery. A PWA building was likely the only development of any significance that a community had seen in several years. Because PWA projects were public, whole communities felt entitled to experience the solid, nurturing spaces these buildings provided. The PWA succeeded in instilling a sense of civic pride in Americans at a time when there was little reason to feel proud. The PWA owes its existence to, and shares its temporal boundaries with, the Great Depression. Therefore, a building funded by the PWA is directly associated with one of the most significant historical patterns

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in this nation's history. Because the Winona City Hall remains so intact, its ability to convey information about the productivity and results of the PWA as a means of stimulating the building industry in Winona during the Great Depression is excellent. For this reason, the Winona City Hall is eligible for the National Register under Criterion A.

Like the PWA, the Classical Moderne architectural style had very distinct temporal boundaries because of its association with the Great Depression. Because it was at the height of fashion when the federal government began financing public works on a widespread scale, the style was disseminated at an unprecedented rate by means of the New Deal projects. Also like the PWA, the Second World War heralded the demise of the Classical Moderne. A well-preserved Classical Moderne building speaks clearly and unmistakably to the time period between 1929 and the early years of the 1940s. After nearly sixty years, the Winona City Hall still retains the stylistic and decorative characteristics that embody the 1930s Classical Moderne. With an exterior minimally altered since its 1939 construction date, its ability to represent a local expression of the Classical Moderne style is exceptional. For this reason, the Winona City Hall qualifies for the National Register under Criterion C.

In addition, the Winona City Hall meets registration requirements set forth by the Multiple Property Documentation Form "Federal Relief Construction in Minnesota, 1933-1941," where significance is related to the building's role in the community as a new and modern facility. The city had outgrown its 1908 building. The new city hall was a significant improvement, providing a modern facility capable of holding all the city departments under one roof. The Winona City Hall also meets the Multiple Property Documentation Form's registration requirements pertaining to the existence of high artistic values and indigenous materials. The city hall is characterized by finely crafted, high quality interior and exterior finishings. Winona companies furnished most

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of the building materials, including the stone, which came from
Winona quarries.

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Verbal Boundary Description

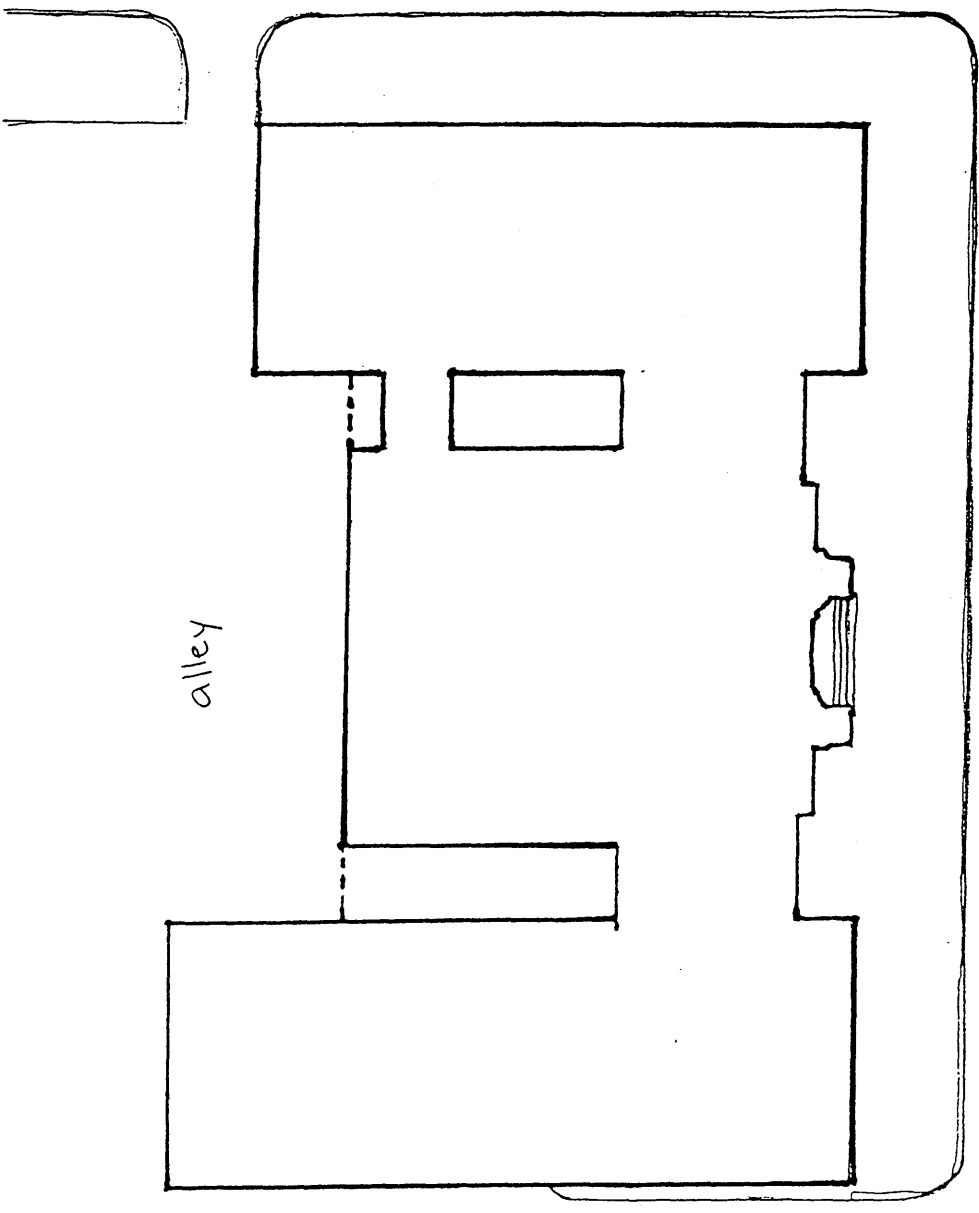
The nominated property occupies Lot 1 and the east half of Lot 2 of city block 27 of Original Plat Winona Addition in the city of Winona.

Boundary Justification

The boundary includes the city lots that have historically been associated with the property.

Site Map
Winona City Hall
Winona, Winona County
Minnesota
Scale: 1" = 25'

E. Fourth Street



alley

Lafayette Street



alley