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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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NPS Form 10-900
(Rev. Aug. 2002)

OMB No. 1024-0018
(Expires 1-31-2009)

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: United States Post Office and Courthouse

Other names/site number: Federal Building and U. S. Courthouse; Main Post Office

2. Location

Street & Number: 316-320 6th Street — Not for Publication: N/A

City or Town: Sioux City — Vicinity: N/A

State: Iowa — Code: IA — County: Woodbury — Code: 193

Zip Code: 51101

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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.)

Signature of certifying official: Bethel. Savage — Date: 5/22/13

U.S. General Services Administration, Federal Preservation Officer
State or Federal Agency or Tribal government

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

Signature of commenting official/Title: DSHPO — Date: 4/11/13

STATE HISTORICAL SOCIETY OF IOWA
State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

Signature of Keeper — Date of Action

✓ entered in the National Register — Edson H. Beall — 7.17.13

___ 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): ___

5. Classification

Ownership of Property (Check as many boxes as apply)		Category of Property (Check only one box)		Number of Resources within Property Contributing		Noncontributing	
___	private	x	building(s)	1		___	building(s)
___	public-local	___	district	___		___	sites
___	public-state	___	site	___		___	structures
x	public-federal	___	structure	___		___	objects
		___	object	1		0	total

Number of contributing resources previously listed in the National Register 0

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

N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat:	Sub:
GOVERNMENT	Post Office
GOVERNMENT	Courthouse

Current Functions (Enter categories from instructions)

Cat:	Sub:
GOVERNMENT	Courthouse
GOVERNMENT	Government Office

7. Description

Architectural Classification (Enter categories from instructions)

MODERN MOVEMENT: Art Deco, Moderne

Materials (Enter categories from instructions)

foundation	CONCRETE
roof	ASPHALT
walls	STONE: Limestone, Granite
walls	BRICK
other	

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

Please see Section 7 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.

x 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)
ARCHITECTURE

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

Period of Significance
1934

Cultural Affiliation
N/A

Significant Dates
N/A

Architect/Builder
Beuttler & Arnold
Proudfoot, Rawson, Souers & Thomas
James A. Wetmore, Acting Supervising Architect

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)
Please see Section 8 Continuation Sheets.

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)
Please see Section 9 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

x Federal agency

_____ Local government

_____ University

_____ Other

Name of repository: General Services Administration, Region 6

10. Geographical Data

Acreage of Property 1.28 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	14	714925	4707900	3			
2				4			

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

The boundaries of the site are straightforward and include the one-half of a city block in downtown Sioux City, Iowa occupied by the building, situated between Douglass Street to the east, Pearl Street to the west and between Sixth and Seventh streets to the north and south respectively.

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

The boundary was selected because it is consistent with the historical limits of the parcel.

11. Form Prepared By

Name/Title	Shalom Baranes Associates, PC and Traceries; Jessica B. Feldman		
Organization	ICF Jones & Stokes Associates	Date	7/15/09, rev. 4/23/13
Street & Number	811 W. 7th Street, Suite 800	Telephone	213.627.5376
City or Town	Los Angeles	State CA	Zip Code 90017

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.

Photographs

Representative 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			
Organization	U.S. General Services Administration, Region 6	Telephone	816.823.4905
Street & Number	1500 East Bannister Road, Room 2211		
City or Town	Kansas City	State MO	Zip Code 64131

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.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to range from approximately 18 hours to 36 hours depending on several factors including, but not limited to, how much documentation may already exist on the type of property being nominated and whether the property is being nominated as part of a Multiple Property Documentation Form. In most cases, it is estimated to average 36 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form to meet minimum National Register documentation requirements. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, 1849 C St., NW, Washington, DC 20240.

Description [1]

General

The United States Post Office and Courthouse, now known as the Federal Building and U. S. Courthouse, located at 316-320 Sixth Street, was built in the Art Deco style and completed in 1934. The three-story building occupies one-half of a city block in downtown Sioux City, Iowa. The building is situated between Douglas Street to the east, Pearl Street to the west, and between Sixth and Seventh streets to the north and south, respectively. The predominantly rectangular structure, whose footprint measures 124 feet by 235 feet, has a total of 109,292 gross square feet, including the basement. The frame is reinforced concrete. The exterior is clad in ashlar limestone and rests on a granite base. Common brick is used on the utilitarian elevations. Steel frame casement windows, reinforced concrete floors and stairs, and a flat, reinforced concrete roof deck with tar and gravel roofing complete the structure.

The site and landscape treatment are simple in design. The building is marginally set back from Sixth Street with a wide border of grass between the building and the sidewalk. This area is filled with small trees and a low hedge along the perimeter.

Exterior

The three-dimensional expression of the E-shaped footprint results in a cubic composition with a flat roof. A stepped, six-story tower projects from the north side of the building, interrupting the box-like form. The three-story building is entirely clad with a Bedford, Indiana gray ashlar limestone except for the rear elevation. The five-foot high base is granite imported from nearby Pine Mountain, Iowa. Resting on a concrete pile foundation, the 124 feet by 235 feet building has a concrete-encased steel framing system with concrete joists. The main entrance is located on the principal elevation facing north onto Sixth Street. Secondary entrances are located on the east and west elevations, with service entrances and loading dock on the rear or south elevation. Granite steps lead into the building at the north, east, and west entrances.

The building illustrates the rectilinear qualities associated with the Art Deco style with strong Classical overtones. The exterior is composed of three sections consisting of a simple base of coursed ashlar masonry, a three-story body, and a modest entablature with a stylized chevron belt course and raised limestone coping. The fenestration is located in a series of narrow, three-story high, vertical bays with embossed bronze spandrels between each story. The matching bronze spandrels add to the verticality of the composition, which is a typical emphasis of the Art Deco style. The windows are encased with metal sash, painted brown, arranged in a tripartite design on each floor and slightly recessed. Stylized, three-story fluted pilasters, which are a Classical reference, separate the vertical window bays. The capitals of the pilasters have a simplified floral design, reflecting the stylized motifs commonly associated with the Art Deco style. This combination of styles as applied to federal buildings is commonly known as PWA (Public Works Administration) Moderne, which is characterized by symmetry, classical, horizontal proportions, the use of piers (that may contain flutes and lack capitals or bases) rather than columns, windows recessed in vertical panels, smooth surfaces, low relief sculpture, and polished stone and terrazzo (also used in the building's interior). [2]

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[1] Except where indicated, the description section was primarily adapted from Shalom Baranes Associates, PC and Traceries, *Building Preservation Plan* (Washington, DC: U.S. General Services Administration, 1997), I-4 - I-5.

[2] Jan Olive Nash, "United States Post Office and Courthouse Davenport, Iowa, National Register of Historic Places Nomination Form," *National Register of Historic Places* (Washington, DC: U.S. Department of the Interior, 2004), 27.

The windows are adorned with a string of carved dentils along the top edge of the surrounds. The basement windows, found on the east and west elevations, are not visible from ground level, as they are partially below grade in a recessed wall within a window well. A bronze railing with chevron motif encloses each of the window wells.[3]

The corner bays of the building are treated differently from the main block: each corner bay recedes slightly and has a chamfered edge where the two facades meet. The surface treatment of each corner bay is smooth and unadorned and does not contain the carved, fluted pilasters found elsewhere on the facades. A single, narrow, two-window bay pierces each facade at the corner bay. These vertical bays are slightly off-center on each elevation.[4]

The north elevation (primary), extending along Sixth Street, is fifteen bays wide. The elevation has a symmetrical design, centered on a six-story tower that projects slightly forward. The tower is finished with a telescoped, stepped top, presenting a modified ziggurat form, also typical of the Art Deco style. Directly below the tower, at grade, are three entrances accessed by granite steps. Fluted pilasters with capitals of carved limestone stylized eagles separate the entrance bays. Transoms with brass grilles embossed with floral motifs embellish the areas above the entrance doors. The building is identified with raised bronze lettering on the stone spandrels above each of the three entrance bays: "FEDERAL BUILDING", "UNITED STATES", and "COURT HOUSE". Previously, the spandrels were engraved with the original name of the building: "POST OFFICE", "UNITED STATES", and "COURTHOUSE". The front entrance pavilion is further distinguished from the rest of the elevation with large, stylized keystones (a classical reference) that are set on stepped panels above each of the three two-story window bays adjacent to the entablature. Two pylons flank the entrance pavilion at grade, topped by octagonal lanterns. The base of each pylon is fluted with banding at the base and crown. Thirteen stars adorn the north faces of both pylons. The building's roof is flat with a gravel-topping on a bituminous surface.

The east and west side elevations facing Douglas and Pearl streets are similar to the primary façade in aesthetic treatment and are identical to each other. Each elevation has five vertical window bays framed in stylized pilasters with narrower window bays in the unornamented and recessed corner bays. Each has an entryway, composed of a door flanked by sidelights with bronze grilles in the transom above, all set within a raised limestone surround, located in the pilaster framed bay nearest the front of the building.

The south elevation (rear) is utilitarian in character, with three discrete wings. A loading dock is located in the center of the elevation between office wings to either side. The limestone cladding used on the other three elevations does not encase the entire south elevation. Common brick is used on the secondary elevations of the two office wings.

Interior

The interior of the building is detailed in the Art Deco style, with many surfaces of polished bronze and marble that also characterize the Art Moderne style. The most elaborately detailed and intact spaces are the north entrance lobby, the third floor courtroom lobby, and the third floor courtroom.

The north entrance lobby is finished with light gray polished marble on the floors and walls and an elaborately finished entablature that features chevrons and sunrise motifs. These motifs became common in Art Moderne buildings. Rich paneling and coffered plaster embellish the walls and ceiling, respectively, of the main courtroom on the third floor. Many offices throughout the building have been modernized and feature a variety of modern materials

[3] Shalom Baranes Associates, PC and Traceries, *Building Preservation Plan,* 5-4.
[4] Shalom Baranes Associates, PC and Traceries, *Building Preservation Plan,* 5-4.

and trim including vinyl baseboards and dropped acoustical tile ceilings with fluorescent fixtures while original materials remain in several offices: wood paneled doors and surrounds, metal baseboards, marble sills, and wood picture rails.

The following interior spaces are architecturally significant:

First Floor: Vestibules

Vestibules lead from the exterior to the main entrance lobby, north façade. A large door with sidelights and an elaborate transom fill each of the three entrance openings. All metalwork is bronze. The main entrance vestibules on the north façade of the building and those at secondary entrances at the east and west facades have many of the same finishes and aesthetics as their corresponding entrance lobbies and the rotunda. The vestibule floors and walls are clad with Tennessee Appalachian golden vein marble, and have black marble borders and bases. The ceilings are molded decorative plaster with a rectangular interior border of gold leaf. The molded plaster at the entablature, featuring chevrons and floral patterns, are nearly identical to the entablature of the north entrance lobby but are not highlighted with gold leaf and lack the sunrise motif. The light fixtures hanging from the ceilings are more modest than the ones in the lobbies, with simplified globes placed between bronzed mesh. Heavy cast bronze grilles are fitted over the ventilation ducts. The grilles display the same scroll-like floral design as the grilles in other entrance areas.

First Floor: Lobby

The interior of the main lobby is Art Deco in style, with many surfaces of polished bronze and marble. This lobby, eighteen feet wide and sixteen feet high, extends the entire length of the building's east-west axis and terminates in two secondary vestibules at either end. The north lobby is located between the former postal workroom to its south and private offices to its north. A forty foot by forty foot square bay marks the center of the lobby. A large curved staircase leads from this bay to the upper levels. A bank of two elevators is located mid-block.

The lobby floors are clad with large book-matched panels of Tennessee Appalachian golden vein marble. The centerline of the floor is distinguished by a series of Batesville black marble diamonds the entire length of the lobby. Black marble is also used as diamond-shaped accents throughout this space.

The walls are clad with large panels of Tennessee Appalachian golden vein marble with fluted pilasters at regular intervals between openings in the lobby walls. The walls terminate with an elaborately-finished cast plaster entablature that features chevron and sunrise motifs. The sunrise motifs are highlighted in 23-karat gold leaf.

The south wall of the lobby features a series of openings originally intended for postal service windows and rented mail boxes. Most of these openings are now covered but maintain their original configuration and perimeter detailing. However, two openings still exhibit bronze windows and there is one original bronze door with a translucent glass panel above. The service windows are bordered with fluted and decorative bronze surrounds that sit atop a marble panel of Tennessee Appalachian coral marble. A bronze chevron holds each original cast bronze illuminated sign that identified the service counter's function. Centered above each postal service bay are three openings that were intended to provide light to the postal workroom behind the wall. Each opening is articulated with a stepped marble surround and filled with a stylized floral design overlaid on a bronze grille. This grille pattern is repeated throughout the building. Several of the lobby openings originally filled with bronze mail boxes are now entirely blocked, with only

a narrow strip of marble visible. A bronze clock and seal of the United States are located above the lobby elevators on the south wall.

The lobby's north wall is also organized into a series of bays separated by fluted pilasters. Postal service windows identical to those on the south wall and several single-leaf wood doors to private offices are located in these bays. These walnut doors are characterized by stepped bronze surrounds with fluted bronze grilles above. The upper half of the wall features groups of three openings filled with bronze grilles. A few of the larger openings on the north wall were formerly bronze-fronted mailboxes.

Bronze chandeliers suspended from the spring line of the plaster lobby ceiling provide the lighting. Each chandelier has an octagonal form of wedge-shaped glass globes held in place with a bronze armature. The fixture is crowned with a cast bronze cap that features chevron and sunburst motifs. The low-sprung vaulted ceiling is covered with plaster and features six thin gold leaf lines that extend along the entire length of the lobby ceiling. The gold lines serve to highlight the curvature of the ceiling.

The focal point for the elongated lobby is the square central bay. Decorative ceilings with recessed coffers follow the shape of the room, accenting the square plan of this space. Ceiling details include three bands of gold-leafed plaster that alternate with stepped areas of plaster. At the center of the ceiling is a recessed painted plaster mural of geometric patterns in rose, maroon and blue tones. Four pendant lights hang from the corners of this ceiling. These fixtures are identical to others found elsewhere in the lobby.

The north wall of the rotunda is pierced by the three bronze entrance openings from the main entrance vestibule. The transoms above the doors have the same bronze grilles as the exterior of the building. Three decorative cast bronze plaques are found above each entrance. The central plaques depict a pair of stylized birds with a corn rising between the two birds. The eastern plaques show a pair of birds flying with the sun beaming between the two birds, and the western plaques feature sheaves of bundled wheat.

A few original cast bronze doors have been installed along the secondary corridor near the elevators. These were originally located in the lobby or were part of the service counters. They no longer serve as entrance doors but are retained for decorative purposes.

Main Stair: Basement through Fourth Floors

The main stairway, accessed from the rotunda, maintains the exuberance and Art Deco detailing found throughout the lobby. The newel post on the first floor has a black marble base in a rounded form, surmounted by a cast bronze bulbous ziggurat post. The fluted bronze railing emanates from this newel post, curling around the base of the post and continuing up to the second floor. The balustrade is composed of a cast bronze grille with horizontal and curved lines that are typical of the Art Deco and Art Moderne styles. The treads are golden vein marble; the risers are black marble. The landing between the first and second story is accented with a black marble diamond-shaped insert. The walls of the staircase between the first and second story are entirely clad with golden vein marble. A high wainscot of gold vein marble clads the plaster staircase wall above the second story. A modest bronze railing with a scored fluted finish is attached to the wainscot. The stairway continues in this location from the basement to the second floor. A smaller, less ornate staircase continues across the corridor from the second floor to the fourth floor.

The staircase from the second to the fourth floors contains similar finishes: golden vein marble treads and wainscot, and black marble risers and stringers. The walls are painted plaster. The cast bronze railing attached to the

wainscot is identical to the railing found in the main staircase. The landings feature inserts of gold, black, and gray speckled terrazzo. An original light fixture remains intact in this staircase. It is surface-mounted and has a stepped lantern held in place with a cast bronze cage. The octagonal form of the lantern and geometric motifs found on the fixture are typical of the Art Deco designs found elsewhere.

First Floor: Postmaster's Office

The postmaster's suite, located at the northwest corner of the first floor, is comprised of the original postmaster's office with private toilet room and closet, the secretary's office and the assistant postmaster's office. All three rooms share the same materials and aesthetics: the walls are entirely clad with a nine-foot high paneled walnut wainscot. The top of the wainscot is capped by a molded wood cornice. Plaster walls formally continued above the wainscot to a height of sixteen feet; a dropped acoustical ceiling with flush fluorescent lighting has been added to the original ceiling. The new ceiling blocks the original windows into the lobby. The doors throughout the suite are paneled walnut and match the design of the wainscot. Below each recessed window are radiators disguised by the wood paneling and bronze grilles. The floor is entirely covered with carpeting. The small toilet room adjacent to the postmaster's office is original with terrazzo flooring, gray marble wainscot and plaster walls. The porcelain pedestal sink and toilet appear to be original to the construction of the building, and are among the only original toilet fixtures remaining in the building. The closet across from the toilet room has original wood block parquet floors and plaster walls.

Second Floor: Corridor and Lobby

Above the first floor, the corridors follow a U-shaped course on each floor, interrupted by the elevator lobby in the center of the building. The floors are clad with gold, black, and gray speckled terrazzo with a border of black marble. The base is also black marble and appears below a golden vein marble wainscot. The walls and ceilings were originally painted plaster. Some of the floors remain exposed but in some areas are covered with carpeting. The plaster ceilings have been covered with dropped acoustical ceilings. The new ceilings incorporate flush fluorescent light fixtures. Nearly all of the doors are original to the construction of the building. The doors are walnut with a single raised panel adorning the flush surface. The door casings are also walnut and have a shallow, stepped profile. The doors have a working transom window above with a translucent glass panel. Several doors have had the transom window replaced with a metal screen. All of the doors have been retrofitted with barrier-free bronze lever handles.

The original egress stairs at the ends of these corridors have golden vein marble treads, black marble risers, and landings of terrazzo with black marble borders. The handrails are wall mounted and are fluted brass with square ends, resting on brass brackets. The walls and ceilings are painted plaster. Directly adjacent to these stairs are newer stairs of painted steel that supplement the capacity of the original stairs for fire safety compliance. These newer stairs have concrete-filled treads and painted railings made from small square steel tubing. The walls are painted gypsum board.

An original stair in the central portion of the building serves the second through the fourth floors. Its materials include monolithic terrazzo flooring and round, stained wood railings.

The second floor lobby's materials are identical to the courtroom lobby on the third floor, but less ornate. Like the third floor courtroom lobby, the floor is finished with Tennessee Appalachian golden vein marble. The flooring is comprised of small book-matched squares grouped into large squares that are set between narrow strips of metal

and accented with black marble diamonds in the center of the larger group of squares. The ceiling is plaster, with shallow recessed plaster borders along the edges. Borders of gold leaf accent the recesses of the ceiling. The cornice is a cream-colored cast plaster molding featuring a stylized floral design. Two original surface-mounted light fixtures on the ceiling provide light for the lobby and reflect the Art Deco style of the building. These fixtures feature an octagonal, ziggurat-shaped lantern attached to a cast bronze mounting.

The bank of two elevators has a molded marble door surround and bronze inner casings. The original elevator doors have been replaced with flush metal doors for code compliance.

Third Floor: Courtroom Lobby

The courtroom lobby is a central gathering area adjacent to the main courtroom. The lobby is accessible from the elevator bank, from the main staircase, and from the adjoining corridors. The lobby space is distinguished from the corridors by a decorative entablature that wraps around the entire space. Many of the finishes in the courtroom lobby are identical to those found in the main lobby on the first floor. The floor is finished with small, book-matched squares of Tennessee Appalachian golden vein marble grouped into large squares that are set between narrow strips of metal and accented with black marble diamonds in the center of a group of squares. The walls are also fully clad with golden vein marble. Each opening is flanked by fluted marble pilasters. Gold-toned stars have been attached above each of the pilasters.

The most elaborate feature of the lobby is the painted plaster entablature that features chevron, geometric, and circular shapes, typical of the Art Deco style. The plaster entablature is painted in the tones of terra cotta and sepia. Just above the entablature is a cream-colored cast plaster molding featuring a stylized floral design. The ceiling is plaster with shallow recessed plaster borders along the edges. Three line borders of gold accent the ceiling. Replacement surface-mounted fixtures light the lobby. Many of the original flush walnut doors are intact. The doors' surrounds are comprised of narrow fluted cast bronze; the flush surfaces of the doors are accented with vertical strips of fluted cast bronze.

A small vestibule recessed from the western end of the courtroom lobby also provides access to the courtroom. The interior of the vestibule displays the same finishes as the main courtroom lobby. The double-leaf door to the courtroom is walnut with bronze accents. Above the entrance doors, stylized bronze letters state "UNITED STATES DISTRICT COURT".

Third Floor: Courtroom

Unlike the lobbies, the courtroom is decorated in a highly ornate, Classical style, expressed in a formal manner, reflecting the more somber activities of the courtroom space. The courtroom is forty-feet wide and sixty-feet long, with a twenty three-foot high ceiling. Upon entering the courtroom from its northwest corner, the room is organized with the judge's desk along the east wall of the room, the jury box to the south, and the clerk's desk to the north. Spectator benches fill the eastern half of the courtroom. The south, east, and west walls are pierced with low, small windows and large two-story windows above that overlook the alley in the rear of the lot. Unlike many courtrooms today, these windows have not been covered or bricked-in and the original light-filled space has been maintained. The north wall is articulated with high recessed bays that imitate the tall window openings on the other walls of the room. A high wainscot composed of dark walnut panels ten-foot high decorates each of the walls in the courtroom. A few of the panels in the wainscot feature cast bronze ventilation grilles with a scalloped motif. Above

the wainscot, the walls are clad with panels of acoustical plaster. The floor, originally covered with cork tiles, is now entirely covered with carpet.

The coffered ceiling is arranged into rows of gold-toned octagonal coffers alternating between rows of recessed squares on the diagonal. The fields between all of the coffers have been painted a grayish-blue. The center two rows of coffers are filled with ornate plaster grilles that feature leaf and dolphin designs. The rest of the coffers are filled with a modest acoustical plaster panel that has been painted with a gold-toned paint. Thirty-six of the original grilles and coffers have been in-filled with modern surface-mounted light fixtures. Other coffers are filled with ventilation equipment. Eight original bronze pendant fixtures suspended from the ceiling provide additional light. An elaborate entablature that features a series of golden medallions separates the ceiling from the acoustical plaster walls.

The judge's desk is composed of paneled walnut that imitates the walnut wainscot detailing in the room. The ends of the desk are decorated with carved walnut panels that depict a floral motif. The top of the desk terminates in a carved string of dentils. A nearly full height, large walnut panel with a pediment top interrupts the walnut wainscot directly behind the judge's desk.

The panel's pediment is further enhanced with slightly raised corners, giving an effect of a broken pediment that has been in-filled. The center of the pediment displays a raised shield of walnut with a curving ribbon unfurling behind it. A large metal plaque with the American eagle dominates the center of this wall panel.

The remaining furniture in the courtroom, except for the jury box, appears to be original to the construction of the building and echoes the detailing and aesthetic of the room. The jury boxes are comprised of modest walnut panels, finished in a color similar to the woodwork in the room. The low dividing wall in front of the spectator area features solid walnut panels, divided by a double bronze gate with a decorative cross design. Along the top edge of this wall is carved a string of dentils similar to those on the judge's bench.

Third Floor: Judge's Chambers

The Judge's Chambers, accessible from the third floor corridor, is one of a suite of rooms that originally included the judge's office, the law library, a private toilet, and the judge's secretary's office. The judge's chambers have recently undergone a complete renovation and modernization. The judge's office, presently in the original law library, is located at the northwest corner of the building, has an eighteen-foot high vaulted ceiling, with a molded plaster cornice and wood picture molding that wraps around the room. The original built-in walnut cabinets intended for book storage remain intact, except on the south wall where the upper portion of the cabinets was removed. The cabinets have clear glass doors with solid wood doors below. The ends of the cabinets resemble pilaster: a base block has been distinguished, surmounted by a long shaft, and crowned by a carved wood capital with a stylized floral design. A molded wood cornice adorns the top of the cabinets. On the east and west walls, an additional plaster cornice has been installed above the cabinets and has been fitted with indirect fluorescent lighting. The windows are deeply recessed behind the radiators that have been screened with bronze grilles. The metal windows have narrow wood casings. Contemporary, bowl-shaped glass light fixtures have been suspended from the center of the vaulted ceiling. The floor has been entirely covered with carpet.

The judge's office is adjoined to the law library (originally the Judge's Room as noted in the 1932 drawings) by a narrow passageway that contains a small toilet room and a closet. The entrance from this passageway is deeply recessed and has an arched plaster opening. The north, east and west walls are clad in eight-foot high paneled

walnut wainscot. The wainscot is capped by a molded wood cornice. The south wall is lined with built-in bookcases that are nearly identical to those in the judge's office. The plaster ceiling is thirteen feet high, accented by a plaster cornice and picture molding identical to the cornice in the present judge's office. The floor is covered with carpet. Freestanding bookshelves have been installed in the center of the room. The radiator in front of the windows on the north wall is screened by a bronze grille. A pendant light fixture identical to the one in the judge's office hangs in this space.

The secretary's office, connected to the law library, is more modest in detail than the other rooms in the suite. The west wall of the room has been opened up to the adjacent office to the west. Paneled walnut wainscot, original to the construction of the building, accents the north, south and east walls. The plaster walls are adorned with a thin wood picture molding. The floor is covered entirely with carpet. Two pendant light fixtures are suspended from the ceiling; additional indirect lighting is provided by a cove attached to the east wall.

Fourth Floor: Corridor Lobby

The fourth floor lobby is finished with the same materials as the corridor below. The floors are finished with gold, black, and gray speckled terrazzo, with a border and base of black marble and a wainscot of golden vein marble. The walls above the wainscot and the ceiling are both painted flat plaster. Two surface-mounted light fixtures of bronze and glass are original to the construction of the building.

Integrity

The Sioux City U.S. Post Office and Courthouse is exemplary of the Art Deco style and the Moderne Movement in 1934 government construction. The structure retains its exterior integrity in its entirety and a large majority of the original interior construction. Modifications to the exterior of the building are not apparent; therefore, the building now known as the Federal Building and U.S. Courthouse continues to retain an exceptionally high degree of integrity on the exterior with respect to design, materials, location, workmanship, association, and feeling.

Key modifications to the interior of the building include:
- First floor ceiling in the Post Office has been replaced, blocking original windows
- Second floor elevator doors' replacement
- Second floor corridors contain added carpeting and dropped acoustical ceilings with fluorescent lighting
- Remodeling in 1980 of a third floor courtroom, including some new furnishings
- Third floor judge's chambers modernized with new light fixtures, bookcase, and carpet
- Change of original functions in certain judge's chambers' space

The offices throughout the building have been modernized, with major interior renovations completed in 2000. Although some new materials have been introduced, the interior plan has not been altered. Office areas feature a variety of modern materials including vinyl baseboards and dropped acoustical tile ceilings with fluorescent fixtures. However, original wood paneled doors and surrounds, metal baseboards, marble sills and wood picture rails remain in several offices. A majority of the key interior spaces have not been altered aside from the minor changes listed above. Hence, as a whole, the interior of the building has retained an integrity of use as public and semi-public space, as well as an integrity of design, materials, location, workmanship, association, and feeling.

Significance

Summary

The Sioux City, Iowa U.S. Post Office and Courthouse is nominated for the National Register of Historic Places under Criterion C, within the 1934 period of significance. A product of the Depression era, the building's cornerstone was laid in 1932, the project was brought to completion at the end of the following year, and was occupied the first week of 1934. Local architects William Beuttler and Ralph Arnold were responsible for the design of the building; James A. Wetmore was the Acting Supervising Architect of the U.S. Treasury.

In 1980, the building was determined eligible for the National Register of Historic Places. According to the eligibility statement, "[t]he building is an outstanding example of 1930 Art Modern [sic] architecture" and "[t]he interior remains intact and reflects fine Art Modern [sic] detailing."[5] More than thirty years later, the integrity of the building is still intact and the building is highly qualified to be listed in the National Register for its architectural significance under Criterion C.

The U.S. Post Office and Courthouse embodies the classically inspired public architecture promulgated by the United States government for most of the country's history, and also illustrates the effect of modernism on the established ideals of American public design. While the monumental scale it projects was established by Beaux Arts classicism, it also reflects a new approach in the design of federal buildings that presents the form, materials, and details in a restrained, clean-lined, and modest fashion. It exemplifies the strong rectilinear qualities associated with the Art Deco style of the 1930s and later the Art Moderne and Modern styles of the 1940s and 1950s.

History

The Federal Building and U.S. Courthouse was originally built as the new U.S. Post Office and Courthouse in Sioux City, Iowa, to relieve overcrowding at the old federal building, a portion of which is now used as the City Hall. Provisions in the Appropriation Act of July 3, 1930 authorized the acquisition of a site for a new federal building in Sioux City.[6] Promptly following this approval, the city of Sioux City received authorization to advertise for a new site in real estate journals.

In early July 1931, $1,025,000 was appropriated for the entire building; the site at Sixth and Douglas streets was purchased for $270,000; an additional $755,000 was appropriated for clearing the site and erecting the new building. By June 18, 1931 Secretary of the Treasury Andrew Mellon announced the selection of Beuttler & Arnold of Sioux City for the architectural services of the new post office and federal courthouse.[7] Proudfoot, Rawson, Souers & Thomas of Des Moines was selected as the consultant to the federal government for architectural oversight. The general contract for the construction was awarded to Pike & Cook, a Minneapolis firm. The final bid amounted to nearly $550,800. Beuttler & Arnold was selected to design and prepare the plans for the new federal building while Proudfoot, Rawson, Souers & Thomas provided inspection oversight, criticisms, and suggestions pertaining to the architectural drawings. Government standards were met in the planning of the equipment and furniture but the general design and the location of offices were left entirely to Beuttler & Arnold.

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[5] Wayne Christensen, "United States Post Office and Courthouse, Sioux City, Iowa, National Register of Historic Places Nomination Form," *National Register of Historic Places* (Washington, DC: U.S. Department of the Interior, 1980).
[6] Ibid.
[7] Ibid.

William Beuttler (1883-1964) was born in Hannibal, Missouri. His father, G. Beuttler, a builder and architect, first employed William from 1900 to 1902. William later worked as an architect in Chicago for the Chicago, Burlington & Quincy (CB&O) Railroad from 1906 to 1908. Beuttler studied architectural courses at Washington University in St. Louis, MO from 1909 to 1911 and moved to Sioux City shortly after his training was completed. Beuttler met his future business partner, Ralph Arnold, when they were both employed by architect W. W. Beach in Sioux City from 1911 to 1912. After their partnership, Beuttler remained in Sioux City as a practicing architect and established a new firm in 1958, Beuttler & Son.[8] Ralph Arnold (1889?-1961) was born in Carbondale, Illinois and received a Bachelor of Arts in Architecture from the University of Illinois, Urbana, in 1911. The firm of Beuttler & Arnold was established in 1912 and became known for designing schools and churches particularly in northwest Iowa, eastern South Dakota, and Nebraska. Locally renowned, the firm composed plans for many civic and public buildings in Sioux City, including the Masonic Temple, the Methodist Hospital, both the East and West Junior High Schools, Woodrow Wilson Junior High School, the first Methodist Episcopal Church, Trinity Lutheran Church, First Baptist Church, Morningside Presbyterian Church, the YMCA, and several buildings at Morningside College. The firm was in operation until 1940, when the State Board of Control in Des Moines hired Arnold from 1941-55.[9]

The firm Proudfoot, et al, was an established and highly respected architectural firm. Eminently qualified to assist in the design of the Sioux City U.S. Post Office and Courthouse, the firm specialized in the design of public buildings such as courthouses, libraries, general office buildings, and hotels, including a similar federal building in Dubuque, Iowa, also completed in 1934. William R. Proudfoot (1860-1927), a native Iowan, was the original founder of the firm. Proudfoot received his education in architecture at the Massachusetts Institute of Technology in Boston, MA. In 1880, Proudfoot founded the firm of Proudfoot & Bird when he was only 20 years old. Architect Harry Rawson joined the firm in 1911. Rawson is known to have been personally involved with the Dubuque federal building, as well as the Polk County Tuberculosis Hospital, several office buildings in Des Moines, Iowa, and Grinnell College. By 1932, at the time of construction of the U.S. Post Office and Courthouse building in Sioux City, the name of the firm had changed to Proudfoot, Rawson, Souers and Thomas.

Construction of the building, a product of the Depression era, began in July 1932 and continued throughout 1933. Dedication ceremonies were held on December 29, 1933 and the building was officially occupied on January 2, 1934. Erected for a total cost of about $900,000, the building was designed to provide accommodation for the post office, courts and federal offices for a minimum of 20 years. The actual construction costs were $100,000 less than the appropriated funds.

The U.S. General Services Administration (GSA) acquired the property in 1984 from the United States Postal Service (USPS). Currently, there are no postal-related activities in the building. In 1984, the USPS moved several blocks away to a new facility at Third and Jackson streets. However, the courtrooms are still in use and several government departments are housed in the Sioux City building. In 2000, the local landmark society, SiouxLandmark, recognized the U.S. General Services Administration for renovations to the exterior and interior of the building, which included gold-leafing on the first and third floors as well as restoration of the courtrooms. The integrity of the building is intact on its exterior. Significant interior spaces also retain their integrity, if not their original purpose. Therefore, although the building is no longer in use as a post office, it continues to be used for government purposes, houses government offices and functions as a federal court house.

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[8] Wesley Shank, ed., *Iowa's Historic Architects: A Biographical Dictionary* (Iowa City: University of Iowa Press, 1999), 24.
[9] Ibid., 12-13.

Federal Building Design

The Public Buildings Act of 1926, also known as the Keyes-Elliot Act, was a general enabling act that allotted $100 million for federal buildings outside the District of Columbia. This act allowed the Secretary of the U.S. Treasury and the Postmaster General to select towns and cities and specific sites for new buildings. As a result, a survey report was prepared in 1927 that listed towns and cities with no federal buildings, including 799 with postal receipts over $20,000 and 1,512 with postal receipts between $10,000 and $20,000. The estimated cost of implementing construction was $170,420,000. Construction was delayed by economic conditions, including the stock market crash of 1929.[10]

With the onset of the Great Depression, the architectural profession and construction trades were extremely hard hit by unemployment. On May 31, 1930, the U.S. Congress amended the Public Buildings Act of 1926, which increased funding and further authorized the Secretary of the U.S. Treasury to contract with private firms and individuals.[11] To meet spatial requirements of the U.S. government and help stimulate the economy, President Hoover's administration and the U.S. Congress increased funding for the federal building program in 1928, 1930, and 1931 for a total of $700 million.[12] The Federal Employment Stabilization Act of 1931 directed federal construction agencies to prepare six-year building plans and increased appropriations for that year by $100 million. As a result, 133 architectural firms were commissioned to design federal buildings in 1931 and this number increased to 301 by 1934.[13] This practice largely ended, however, on June 29, 1934, with an order that the Office of the Supervising Architect of the Treasury design all remaining federal buildings.[14] The Public Works Administration (PWA) was established in 1933 to oversee the planning and construction of public works projects. As of February 28, 1939, the PWA federal building construction projects totaled 3,167 buildings at $303,581,146, including 406 post offices with an allotment of $43,607,814.[15]

By the 1930s, Classical architecture had long been the dominant style conveying the federal presence across the nation. With the Great Depression, the need to provide government space while saving on the cost of unnecessary ornament fit well with the principles of Modern architecture being then introduced, stressing functionality, open plans with interchangeable work areas, and exterior surfaces in uninterrupted simple planes and volumes. However, the Supervising Architect's Office did not adopt the Modernist vocabulary for the buildings' exteriors, but held steadfast to references to the Classical style while reducing detail to a minimum. Today it is this minimal classicism, rather than Thomas Jefferson's nod to Roman forms, the Greek temples studied by Robert Mills, or the ebullient Beaux Arts style of the early 1900s that most Americans think of when they think of federal architecture.

Buildings and structures constructed during the PWA era that convey this minimal classicism (also known as PWA Moderne style) include: the Hoover Dam (1933 by Gordon B. Kaufmann) and the U.S. Mint, San Francisco, CA (1937 by Gilbert Stanley Underwood), as well as numerous more modest government buildings including the U.S.

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[10] Emily Harris, *History of Post Office Construction, 1900-1940* (Washington, DC: U.S. Postal Service, 1982), 13-14.

[11] Ibid., 17.

[12] Lois Craig, ed., and the staff of the Federal Architecture Project, *The Federal Presence: Architecture, Politics, and Symbols in United States Government Building* (Cambridge, MA: The MIT Press, 1978), 281.

[13] Harris, *History of Post Office Construction, 1900-1940*, 15-19.

[14] Beth M. Boland, *National Register Bulletin 13: How to Apply the National Register Criteria to Post Offices* (Washington, DC: U.S. Department of the Interior, National Park Service, 1994), 3-5.

[15] U.S. Federal Emergency Admistration of Public Works (PWA), *America Builds: The Record of the PWA* (Washington, DC: U.S. Government Printing Office, 1939), 290, table 20.

Post Offices in Minneapolis, Minnesota; Waterbury, Connecticut; Norfolk, Virginia; and Manchester, New Hampshire.[16] Interestingly, Paul Phillipe Cret, a French native and graduate of the Ecole des Beaux-Arts who practiced in America starting in 1907, successfully melded the traditional exterior classicism and grand public entrances and circulation spaces with the minimalist ornament, planar walls, and emphasis on functionality of the Modern style, thereby setting the standard for minimal classicism. Among Cret's most notable designs were the Folger Shakespeare Library, 1932, in Washington, D.C.; the National Naval Medical Center, 1940, in Bethesda, Maryland; and the Chateau-Thierry monument, 1937, in Chateau-Thierry, France. Cret also influenced other designs of government buildings in the minimal classicism style by sitting on numerous architectural juries and commissions including the federal Commission of Fine Arts and the American Battle Monuments Commission.[17]

The federal government's architects were not entirely blind to the Modern Movement. The Association of Federal Architects (AFA) was organized late in 1927 with Louis A. Simon, Chief Architect of the Office of the Supervising Architect and later Supervising Architect of the U.S. Treasury, as its first president. The AFA held dinners with prominent Modernist speakers such as Frank Lloyd Wright, Eliel Saarinen, and Richard Neutra.[18]

It is in this period of transition in the architectural nature of federal architecture that the United States Post Office and Court House in Sioux City, Iowa was designed and constructed. As a result, the building reflects the use of the Art Deco style popular in the late 1920s but also the Art Moderne style and the introduction of the minimal classicism that would become the common style of federal buildings in the early 1930s.

Eligibility under Criterion C

The building was determined eligible for the National Register of Historic Places in 1980: "The building is a good example of 1930 Art Modern [sic] architecture. The interior remains intact and reflects fine Art Modern [sic] detailing." The U.S. Postal Service submitted a determination of eligibility to the U.S. Department of Interior on September 25, 1980. At that time, both the State Historic Preservation Officer and the Secretary of the Interior determined that this property was eligible under Criterion C as an example of the Art Moderne style in a federal building. Furthermore, the architectural historian who reviewed the nomination, P. Reed, also stated that, based on the information received, the property appeared to be exceptionally significant because of its intact interior and exterior as well as its status as the only remaining example of its style in Sioux City, Iowa.

The Sioux City U.S. Post Office and Courthouse is an exceptional example of Art Deco and the Moderne styles. The building retains an extraordinary degree of external integrity with the preservation of original windows, and no exterior alterations. The integrity of the interior is extremely high. The interior public spaces such as the lobby corridors and a majority of the courtrooms remain intact. The building also holds importance for its designers. Beuttler & Arnold, the architectural firm which designed the building, was locally prominent and the firm Proudfoot, Rawson, Souers & Thomas, which oversaw its design, was known for its involvement in federal government projects and had a statewide reputation.

Other federal buildings constructed in Iowa during the 1930-1939 period by the federal government represent various types of architectural styles that were used during this period. In 1927, Des Moines gained a new federal courthouse that exemplifies the Beaux Arts style and the continued influence of the City Beautiful Movement. Constructed under the supervision of James A. Wetmore, Acting Supervising Architect of the U.S. Treasury, the building was built in this

[16] Ibid., 280-287.
[17] Ibid., 294-297.
[18] Ibid., 298.

particular style because it was incorporated into a plan on the riverbanks with six municipal buildings that were in the Beaux Arts style. Cedar Rapids gained a federal courthouse in 1931. Louis A. Simon, then Chief Architect of the Office of the Supervising Architect, managed the design of the building which was Beaux Arts in style as well. In 1932 the Dubuque U.S. Post Office and Courthouse began construction at the same time as the Sioux City U.S. Courthouse. It was also constructed under the supervision of James A Wetmore and was built in the Art Deco style with strong classical elements. The Davenport U.S. Courthouse was built in 1933 in the Art Moderne style and contains similar architectural detailing to the federal building in Sioux City, Iowa. The Dubuque and Davenport buildings, along with the Sioux City federal building, stand out from the federal architecture of earlier construction campaigns, demonstrating the combination of the Art Moderne style with the Art Deco style. The design of the three federal courthouses reflects a new, simplified approach to public architecture within Iowa. This was an approach that encouraged the end of the Beaux Arts style's ornamental detailing for federal buildings.[19]

[19] Nash, "United States Post Office and Courthouse Davenport, Iowa, National Register of Historic Places Nomination Form," 17.

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Photograph Log
United States Post Office and Courthouse
Sioux County, Iowa
Photographer: Andrew Schmidt, Jones & Stokes.
Date of photograph: February 2-3, 2006.
Negative: Jones & Stokes, Los Angles Office

1. Exterior, principal (north) elevation along Sixth Street, perspective, facing southeast.
2. Exterior, principal (north) elevation, perspective facing southwest.
3. Exterior, principal (north) elevation, detail of main entrance bays.
4. Exterior, principal (north) elevation, detail of six-story stepped tower.
5. Exterior, principal (north) elevation, detail of westernmost entrance bay.
6. Exterior, principal (north) elevation, detail of westernmost entrance bay and light standard.
7. Exterior, principal (north) elevation, detail of vertical bay and fenestration.
8. Exterior, east elevation, perspective, facing northwest.
9. Exterior east elevation, facing west.
10. Exterior, west elevation, facing west.
11. Exterior, west elevation, detail of entrance bay.
12. Exterior, west elevation perspective, facing northeast.
13. Exterior, rear (south) elevation, facing northeast.
14. Exterior, roof, detail of six-story stepped tower.
15. Interior lobby, main entrance vestibule with entrances along principal elevation.
16. Interior, main entrance vestibule, detail.
17. Interior lobby, entrance vestibule, detail of entrance along west elevation.
18. Interior lobby, detail of ceiling.
19. Interior lobby, detail of corridor.
20. Interior lobby, detail of corridor.
21. Interior lobby, detail of elevators.
22. Interior lobby, detail of decorative grilles.
23. Interior stairway, detail.
24. Interior stairwell, detail of decorative grilles and stairway railings.
25. Interior stairwell, detail of vertical bay and fenestration.
26. Interior, courtroom lobby, third floor.
27. Interior, vestibule lobby, recessed from west end of courtroom lobby.
28. Interior, main courtroom third floor.
29. Interior, main courtroom, third floor, detail of ceiling.
30. Interior, main courtroom, third floor.
31. Interior, corridor lobby, fourth floor.
32. Interior, modernized courtroom

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

SIOUX CITY SOUTH QUADRANGLE
IOWA-NEBRASKA-SOUTH DAKOTA
7.5 MINUTE SERIES (TOPOGRAPHIC)

U.S. Post Office and Courthouse - Sioux City

Woodbury County - Iowa

UTM REFERENCES:
ZONE: 14
EASTING: 714925
NORTHING: 4707900

Produced by the United States Geological Survey

Control by USGS and NOS/NOAA

Topography by photogrammetric methods from aerial photographs taken 1961 and planetable surveys 1963. Revised from aerial photographs taken 1991. Field checked 1993. Map edited 1995

Universal Transverse Mercator projection
10,000-foot grid ticks: Nebraska coordinate system, north zone
Iowa coordinate system, north zone, and South Dakota coordinate system, south zone
1000-meter Universal Transverse Mercator grid ticks, zone 14, shown in blue
1927 North American Datum (NAD 27)

North American Datum of 1983 (NAD 83) is shown by dashed corner ticks
The values to the shift between NAD 27 and 83 for 7.5-minute intersections are given in USGS Bulletin 1875

Gray tint indicates areas in which only landmark buildings are shown

Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked

UTM GRID AND 1995 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

SCALE 1:24000

CONTOUR INTERVAL 5 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929

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QUADRANGLE LOCATION

ADJOINING 7.5' QUADRANGLE NAMES

1 Jefferson
2 Sioux City North
3 James
4 Jackson
5 Sergeant Bluff
6 Emerson SE
7 Homer
8 Saltx

INTERIOR - GEOLOGICAL SURVEY, RESTON, VIRGINIA - 1995

ROAD CLASSIFICATION

Primary highway hard surface
Secondary highway hard surface
Light-duty road, hard or improved surface
Unimproved road
Interstate Route
U.S. Route
State Route

SIOUX CITY SOUTH, IA-NE-SD
42096-D4-TF-024

1993

DMA 6768 IV NW-SERIES V875

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UNITED STATES
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