



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 of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Houston City Hall
other names/site number _____

2. Location

street & number 901 Bagby Street N/A not for publication
city, town Houston N/A vicinity
state Texas code 048 county Harris code 200 zip code 77002

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input checked="" type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u>0</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>0</u>	<u>0</u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>0</u>	<u>0</u> structures
	<input type="checkbox"/> object	<u>1</u>	<u>0</u> objects
		<u>2</u>	<u>0</u> Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.
[Signature] 15 Aug. 1990
Signature of certifying official Date
Texas Historical Commission
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of commenting or other official _____ Date _____
State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:
 entered in the National Register. Entered in the National Register
 See continuation sheet. [Signature] 9/18/90
 determined eligible for the National Register. See continuation sheet.
 determined not eligible for the National Register.
 removed from the National Register.
 other, (explain:) _____
Signature of the Keeper _____ Date of Action _____

6. Function or Use

Historic Functions (enter categories from instructions)

Government: government office
Landscape: park

Current Functions (enter categories from instructions)

same

7. Description

Architectural Classification
(enter categories from instructions)

Modern movement: Modernistic
Art Deco

Materials (enter categories from instructions)

foundation concrete
walls stone: Texas Cordova limestone

roof asphalt
other _____

Describe present and historic physical appearance.

See text which begins on Continuation Sheet 7-1.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 1

The Houston City Hall, built in 1939 to the design of Joseph Finger, exhibits features typical of governmental and institutional buildings constructed during the era of the U.S. Public Works Administration. The building is an example of what has been called stripped-classical modernistic architecture: emulating classical architecture in its symmetrical composition and stylized suggestion of columns supporting an entablature, while using minimal decoration, generally following the Art Deco style. Abstractly conceived as a composition of blocky masses, the City Hall recedes in area as it ascends in height. It is sheathed in shell limestone and incorporates carved relief panels of stylized figures and ornate aluminum grilles around the entry. The primary interior spaces incorporate artwork and highly-crafted details in their finishes. The City Hall sits on a raised terrace at the northwest end of Hermann Square, on axis with a reflecting pool in a formal landscape designed by Hare & Hare for the building. Although set apart on its own block in downtown Houston with Hermann Square at its front, the City Hall is surrounded by large public buildings and office highrises, generally built since 1960.

The City Hall is of steel frame construction sheathed with a curtain wall of rough-cut Texas Cordova Shell limestone. Looking at the building's main facade on Hermann Square, the central 10-story tower rises sheer from ground to parapet. On either side of the main axis two tiers of lower blocks wrap around to grip the flanks of the tower. These tiers consist of double-height, single-story outer blocks that envelop 4-story inner blocks, which in turn partially wrap around the central tower. The composition is bilaterally symmetrical; the rear (Bagby Street, northwest) elevation replicates the front (Hermann Square, southeast) elevation, while the two side elevations (facing Walker Avenue on the northeast and McKinney Avenue on the southwest) are identical. The main entrance at the base of the tower is recessed between the projecting wings of the building.

The exterior ornamentation of the building is concentrated around this entrance. The three glass entry doors and tall transom windows above are protected by elaborate aluminum grilles in a pattern of intersecting rectangles. The transom grille is set with stamped roundels with the images of famous law-givers. A more subdued rectilinear pattern borders the windows flanking the entry portal and the three double-height windows of the Council Room directly above. These windows are segmented by horizontal mullions in a ladder pattern. Above the transom and flanking windows are chamfered relief panels representing horsemen and allegorical figures of allegiance and knowledge. "City Hall" is inscribed above the portal, flanked by more relief panels.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 2

The spreading double-height main level has a regular fenestration pattern of tall windows divided by fluted pilasters. The windows are divided horizontally and vertically in a railroad-track pattern by chunky metal mullions. In the towers, the windows are sunk in continuous vertical channels deeply grooved between unbroken expanses of limestone, reiterating the verticality expressed in the stepped massing of the building. Stamped aluminum spandrel panels are set flush with the aluminum window frames between stories. The tall casement windows of the tower are divided by vertical mullions, with a single horizontal muntin breaking the vertical pattern near the top of each window. Beneath the parapets of the central tower and 4-story blocks the window channels culminate with a carved relief panel, each expressing an image of agriculture, industry or government. The tower is capped by a large penthouse block, the smooth sheathing interrupted only by a clock face on each side and a series of carved bobcat heads around the top.

The main public spaces inside City Hall are along the major axis on the ground floor and consist of the main lobby, an elevator lobby, and a rear foyer and stair vestibule. All of the spaces are carefully and symmetrically composed. The main lobby, approximately 35 by 50 feet, is flanked by public service departments. The upper walls are transversely penetrated by portals which line up along the minor axis. These two portals, each split in half by a structural column, are set in shallow square-headed niches which are duplicated in the lower half of the lobby by paired recesses of similar dimensions. The central element on each of the side walls is a protruding hexagonal block, also set in a shallow niche containing a drinking fountain. The lobby walls are surfaced with polished honey-toned travertine. Montana Rose marble surfaces recesses and fountain blocks and the structural columns are sheathed in fluted dark Oriental Red marble. Bronze canopies crown each of the niches and a pattern of polished square facets are repeated here and on the elevator and door surrounds. The floor is terrazzo, bordered by rectangular strips of Montana Rose and Verde Antigua marbles. Two overlapping sunbursts radiate from a raised nickel shield in the center of the lobby floor.

The ceiling of the lobby is coved around a recessed rectangular panel containing a convex plaster relief map of the western hemisphere. The State of Texas is exaggerated in dimension and the site of Houston is marked with a star. The map is surrounded by a furled plaster ribbon bearing the signs of the Zodiac. These devices are indirectly lit with concealed fluorescent fixtures. In the four corners of the ceiling there are allegorical murals representing culture, industry, society and municipality painted by Daniel MacMorris of Kansas City.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 3

The rear vestibule is dominated by a curvilinear, streamline stair rail composed of four broad ribbons of aluminum. The stairway is supported on fluted columns and continuous streamlines painted on the underside of the open stairway accentuate the flowing lines of the stairway.

Other important public spaces of the building also reflect a high level of finish, while not being as ornately detailed as the main lobby. The Council Room, directly above the front entrance, is entered off the second floor elevator lobby. Theater-type seats are arranged on either side of a central aisle facing the council table at the southern end of the room. The walls are faced with blond walnut book matched in square panels. Doors and windows are set into recesses which have been paneled a darker shade of walnut. Hanging from the coved ceiling are three brass-grilled light fixtures. Aluminum is used for decorative fixtures such as the stamped relief panels on the doors, the door handles and latchplates, and the Art Deco lettering used prominently. The Mayor's office has a similar finish, with finely-grained walnut, laid in horizontal paneling, separated by metal strips, again suggesting the streamlined.

The elevator lobbies on the upper floors present a contrast between the somber Oriental Red marble wall surfaces and stippled white and black terrazzo floors. Fire doors between the stair hall and upper floor lobbies are aluminum, decorated with relief panels. Brass and glass light fixtures used throughout the public areas are particularly good examples of modernistic design.

Hermann Square was redesigned in 1939 in conjunction with the building of City Hall. It is a 250-foot square block, encompassing two normal city blocks, created by closing Brazos Street which normally would bisect the square. The park has a shaded perimeter of closely spaced, double rows of live oak trees. Concentric borders of trees, hedges, walks and grass surround the central reflecting pool, which is punctuated on the west end by cascading water. The pool is a shallow T-shaped concrete basin, placed on axis with the City Hall to echo and emphasize the form of the building. The fountain, sitting directly in front of the entrance plaza, is comprised of low water spouts raised on a platform of three tiers down which the water cascades. the parapet walls around the pool are faced with Texas Cordova limestone.

Since the completion of City Hall and Hermann Square in 1939 they have been little altered. The main public areas of the building, as described above, maintain their original appearance. Between 1972 and 1974 significant modifications were made to subordinate areas of the building and its mechanical systems. Unsympathetic interior modifications, such as to the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 4

large public service offices on either side of the main lobby, were reversed in a 1987 cleaning and restoration. The most visible and significant alteration to the building was the replacement of the windows in 1987. The original steel-sash windows were replaced by aluminum sash which, while maintaining the original pattern of glazing bars, results in a fatter and thicker profile than the original.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G N/A

Areas of Significance (enter categories from instructions)

Politics-Government
Architecture
Landscape Architecture
Art

Period of Significance

1939

Significant Dates

N/A

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Joseph Finger, architect
Thomas Bate & Son, builder
Hare & Hare, landscape architects

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

See text which begins with Continuation Sheet 8-1.

See continuation sheet

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 1

The Houston City Hall is an embodiment of the Modernistic architectural form, decorative iconography and landscape design associated with projects of the Public Works Administration during the 1930s. It is a diminutive skyscraper designed in the Modernistic style by the prominent Texas architect, Joseph Finger. The design incorporates decorative arts with allegorical images expressing municipal government and the region; the work of sculptor Herring Coe and painter Daniel MacMorris. Hermann Square was redesigned by Hare & Hare landscape architects, creating a formal design complementing the modernism of the City Hall. Contextually the property relates to public architecture of the New Deal Era, 1933-1942. It is being nominated at the state level of significance under National Register criteria A and C. The City Hall meets criterion A in the area of Politics and Government for its association with events in Houston's municipal history. It meets criterion C in the areas of Architecture, Art and Landscape Architecture as an archetypal American public building of the New Deal era.

The county courthouse was the pre-eminent building type associated with local government in Texas during the 19th century and the first decades of the 20th century. The offices of municipal government, if they occupied purpose-built quarters, often were incorporated in a public market house. After the turn of the century new city halls in Texas began to be built apart from other functions and were seen as significant public symbols; and, like post offices and courthouses of the period, they were often designed in a classical style expressing their significance. During the 1920s two hybrid municipal building types emerged in Texas: the combined city hall and municipal auditorium in cities, and the joint city hall and fire station in smaller towns. At the end of the 1920s another building type was proposed as a model for public buildings: the skyscraper. Previously associated chiefly with office buildings and hotels, the skyscraper was romantically reinterpreted in the late 1920s as the modern American building type, therefore, appropriate for a wide range of functions. New York architect Bertram G. Goodhue initiated the vogue for skyscraper public buildings with his design for the Nebraska State Capitol (1920-1932). The Los Angeles City Hall (1928), the most famous skyscraper city hall of the decade, reflects the influence of Goodhue's design. In their wake skyscraper public buildings were built in a number of Texas cities, notably the Potter County Courthouse in Amarillo (1932), the Jefferson County Courthouse in Beaumont (1930), and the State Highway Department Building in Austin (1932), all designed in the Modernistic style.

By 1930 Houston was the largest city in Texas. In 1925 it began to plan the creation of a "civic center" which was to be a group of public buildings focused on Hermann Square, a small park southwest of the downtown business district.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 2

The Houston Central Library (1926, NR 1977), designed in the Spanish Plateresque style, provided the architectural keynote for the Civic Center. At the behest of the City Planning Commission Kansas City landscape architects and planners, Hare & Hare, prepared a plan for Hermann Square that was officially adopted in 1927. When the administration of Mayor Oscar Holcombe commissioned three Houston architects to design a new city hall in 1928, they proposed a 22-story modernistic building clearly based on the Los Angeles City Hall. Due to the onset of the Great Depression this design was not built. In 1937 the project was revived after the city obtained a Public Works Administration grant of \$818,181 to finance its construction. A block of the Civic Center west of Hermann Square was designated as the site. Removing city offices from the Victorian market house in Market Square would ensure a building better planned to accommodate the departmentalized bureaucracy of city administration. It would have a more dignified image for city government than the old City Hall had in the environs of the market, and it would be a building that would serve as a symbol of progressive public administration. Furthermore, a public construction project of this size and scope would provide a significant source of employment in Depression-era Houston.

Houston architect Joseph Finger was commissioned to design the new city hall. Joseph Finger (1887-1935) was Houston's most successful proponent of modernistic architecture. Born and trained in Austria, he immigrated to the United States in 1905, settling briefly in New Orleans before moving to Houston where he established an independent practice in 1914. Finger's major modernistic buildings include Temple Beth Israel (1924, NR 1984), the Houston Turnverein (1929, NR 1978), the Montgomery County Courthouse in Conroe (1936), the Clarke & Courts manufacturing plant (1936), and a series of supermarkets for the Weingarten grocery chain. Roy W. Leibsle (1892-1968) was Finger's chief designer. The Finger office produced two other major public building complexes in Houston during this period, both modernistic in style and both built with PWA grants: the Jefferson Davis Hospital (1937, with Alfred C. Finn) and the Houston Municipal Airport terminal and hangar (1940).

For the design of City Hall Finger relied upon an explicit model: the 12-story Racine County Courthouse in Racine, Wisconsin (1931) by Chicago architects Holabird & Root. The Racine courthouse's setback "skycraper" massing and modernistic abstraction of classical detail are salient features of the Houston City Hall. The treatment of carved architectural ornament on the exterior of the building is derived from Goodhue's Nebraska State Capitol, especially the human figures that emerge from pylons to either side of the main entrance. The use of rough-sawn Texas Cordova Shell limestone as a facing material was widespread on public buildings constructed in Texas during

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 3

the 1930s and 1940s; this material was valued because of its regional connotation. The Houston City Hall achieved modernity without sacrificing the attributes of dignity and permanence. Its success in appealing to both progressive and conservative instincts was demonstrated when, in 1939, a panel of "leading citizens" selected City Hall as Houston's most outstanding new building in a survey conducted by the magazine Architectural Record.

Contributing to the artistic embellishment of City Hall were the sculptors Herring Coe and Raoul Josset, and the decorative painter Daniel MacMorris. Herring Coe (b. 1907), a Beaumont artist, studied under Carl Miller in Cranbrook. He was responsible for the Dick Dowling Memorial at Sabine Pass (1936) and "The Texas" at the Vicksburg National Military Park (1960). Raoul Josset (b. 1900) who consulted on the drawings for the sculpture, was a native of Tours, France. He worked as architectural sculptor in Chicago during the 1920s and 1930s on such projects as Holabird & Root's Palmolive Building and the administrative building at the Century of Progress Exposition. He came to Texas to work at the 1936 Texas Centennial Exposition in Dallas where he was responsible for the sculpture along the Espanade of State and the Administration Building there. Daniel MacMorris (b. 1893) executed major murals at the Nelson-Atkins Museum of Art in Kansas City and the Ohio Office Building in Columbus.

Hare & Hare of Kansas City were consulting landscape architects to the City Planning Commission and the Board of Park Commissioners and had worked for the City of Houston since 1923. S. Herbert Hare (1888-1960) was the partner in charge of the firm's Houston work. In addition to planning and landscaping Houston city parks and other municipal properties between 1923 and 1960, Hare & Hare were also consulting landscape architects for the University of Texas at Austin and the Texas Centennial Exposition. The firm also served as park planning consultants to the cities of Dallas, Fort Worth, and Oklahoma City. Donald Bush was the firm's chief landscape designer. The project coordinator for Hermann Square was Ralph Ellifrit (b. 1909) whom Hare & Hare sent to Houston to oversee its local operations. In 1940 Ellifrit became the first director of the Houston Planning Department, a post he held until 1963.

In the context of American city halls of the New Deal era, the Houston City Hall represents a continuation of the 1920s fascination with the skyscraper as a symbol of progressiveness. The 30-story Kansas City City Hall (1937) was the most notable PWA-financed skyscraper city hall. It followed the precedent of such earlier projects as the 38-story New York Municipal Building (1914), the 28-story Los Angeles City Hall (1928), the 17-story Atlanta City Hall (1930), the 18-story St. Paul City Hall (1931), and the 28-story Buffalo City Hall (1931). Houston's City Hall emulated these towers,

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 4

but on an appreciably smaller scale. In the context of Texas city halls of the period, Houston City Hall is preeminent. Fort Worth (1938) and Austin (1939) both obtained PWA-funded city hall buildings designed in a modernistic manner during this period. Neither was designed as a "skyscraper" however, (nor were any of the modernistic PWA county courthouses built in Texas), and neither still functions as a city hall. In the context of public buildings constructed in Houston during the New Deal, the City Hall is also unusual. It is still used for the purpose it was built to serve, it has been consistently well maintained, and it has had no appreciable alterations or additions.

The Houston City Hall remains the most visible symbol of municipal government in Houston. It retains its dominant position in the Civic Center, although it now confronts much taller office buildings constructed nearby during the 1970s and 1980s. The integrity of the building, its art, and its setting on Hermann Square make it a jewel of New Deal architecture in the midst of Texas' largest city.

9. Major Bibliographical References

See text which begins with Continuation Sheet 9-1.

See continuation sheet

Previous documentation on file (NPS): N/A

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

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings

Survey # _____

recorded by Historic American Engineering

Record # _____

Primary location of additional data:

State historic preservation office

Other State agency

Federal agency

Local government

University

Other

Specify repository: _____

10. Geographical Data

Acreage of property approx. 3.1 acres

UTM References

A

1	5	2	7	0	9	2	0	3	2	9	4	3	6	0
Zone			Easting				Northing							

B

Zone			Easting				Northing							

C

Zone			Easting				Northing							

D

Zone			Easting				Northing							

See continuation sheet

Verbal Boundary Description

Blocks 146 and 149, South side of Buffalo Bayou, Houston, Harris County, Texas and including the right of way between these two blocks, formerly Brazos Street. Bounded by Walker Avenue (north), Louisiana Street (east), McKinney Avenue (south) and Bagby Street (west).

See continuation sheet

Boundary Justification

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

See continuation sheet

11. Form Prepared By

(with Tory Laughlin-Taylor, THC)

name/title Stephen Fox, Houston Archeological & Historical Comm; Barrie Scardino,
organization Greater Houston Preservation Alliance date July, 1989; August, 1990
street & number 512 Main Street telephone 713/528-1521
city or town Houston state Texas zip code 77002

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 9 Page 1

Major Bibliographic References:

Books:

- Houston: A History and Guide. Houston: American Guide Series, 1942.
William L. Lebovich. America's City Halls. Washington, D.C.: Preservation Press, 1984.
Peter C. Papademetriou. Houston: An Architectural Guide. Houston: Houston Chapter. American Institute of Architects, 1972.
Willard B. Robinson. The People's Architecture: Texas Courthouses, Jails and Municipal Buildings, Austin: Texas State Historical Association, 1983.
Drexel Turner, editor. Houston Architectural Survey. Houston: Southwest Center for Urban Research. 1980, 6:1425-1430 and I:201-204.

Periodicals:

- "Plans Call for a Splendid Municipal Building," Houston Daily Post. 13 May 1923.
"Building Will Cost \$2,500,000", Houston Post Dispatch. 3 March 1929.
"Planning Board Recommends New Site for City Hall to Keep Original Civic Center Intact. Houston Post. 28 September 1937.
"Fonville Wants Engineer to Direct Building of New City Hall," Houston Post. 3 November 1937.
"City Hall Job Holds Riveting Ceremony," Houston. IX:6 (July, 1938).
"Box of Memories Sealed in City Hall Corner Stone," Houston Post. 2 October 1938.
"Houston Citizens Vote on Recent Buildings," Architectural Record 86 (November 1939) 14.
"Officials Greet Many Callers First Day in City Hall," Houston Post. 5 December 1939.
"Beautiful Structure, Modern Throughout, Was Built for Utility," Houston Chronicle. 30 December 1939.
"Administration Center for Growing City," Architectural Record 89 (March 1941) 104-107.
Barrie Scardino. "A Legacy of City Halls for Houston." The Houston Review IV: 3 (Fall 1982) 155-164.
Jim Steely. "Public Works of the Depression Era," Texas Architect 36 (May-June, 1986) 100-105.

Manuscript materials:

- "Houston City Hall." Plan, drawings and specifications prepared by Joseph Finger & Co., December 1937. File Section. Department of Public Works, City of Houston.
"Houston City Hall," files, photographs and plans. Architectural Archives. Houston Metropolitan Research Center, Houston Public Library.
"Houston City Hall," vertical file. Texas and Local History Department, Houston Public Library.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Houston City Hall
NAME:

MULTIPLE
NAME:

STATE & COUNTY: TEXAS, Harris

DATE RECEIVED: 8/20/90 DATE OF PENDING LIST: 8/31/90
DATE OF 16TH DAY: 9/16/90 DATE OF 45TH DAY: 10/04/90
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 90001471

NOMINATOR: STATE

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT RETURN REJECT 9/18/90 DATE **Entered in the
National Register**

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA _____
REVIEWER _____
DISCIPLINE _____
DATE _____

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

CLASSIFICATION

___count ___resource type

STATE/FEDERAL AGENCY CERTIFICATION

FUNCTION

___historic ___current

DESCRIPTION

___architectural classification
___materials
___descriptive text

SIGNIFICANCE

Period Areas of Significance--Check and justify below

Specific dates Builder/Architect
Statement of Significance (in one paragraph)

___summary paragraph
___completeness
___clarity
___applicable criteria
___justification of areas checked
___relating significance to the resource
___context
___relationship of integrity to significance
___justification of exception
___other

BIBLIOGRAPHY

GEOGRAPHICAL DATA

___acreage ___verbal boundary description
___UTMs ___boundary justification

ACCOMPANYING DOCUMENTATION/PRESENTATION

___sketch maps ___USGS maps ___photographs ___presentation

OTHER COMMENTS

Questions concerning this nomination may be directed to

_____ Phone _____

Signed _____ Date _____



HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ
JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER
PRINCIPAL ELEVATION (EAST) WITH HERMANN SQUARE IN
FOREGROUND. CAMERA FACING WEST.

PHOTO 1 OF 10

HOUSTON CITY HALL



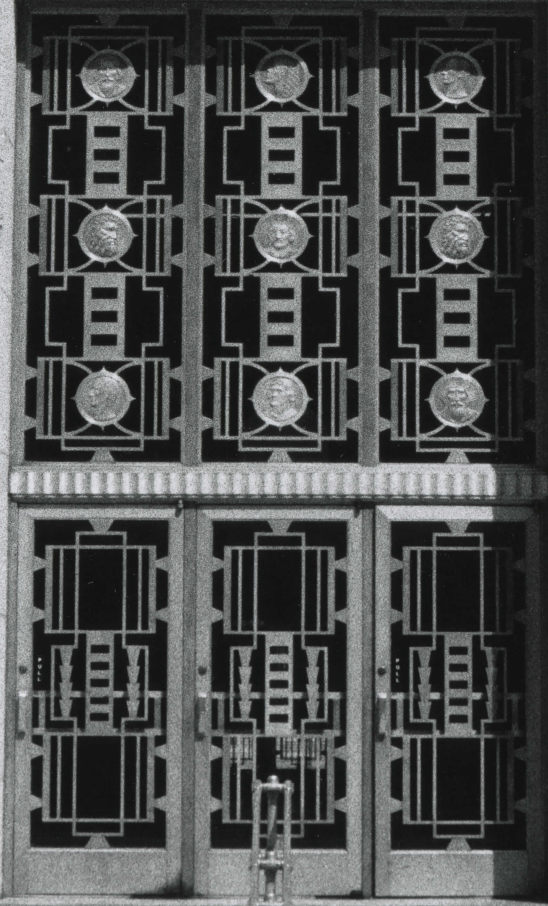
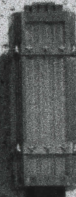
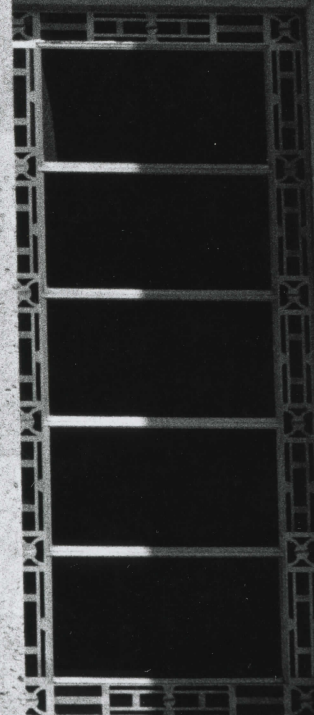
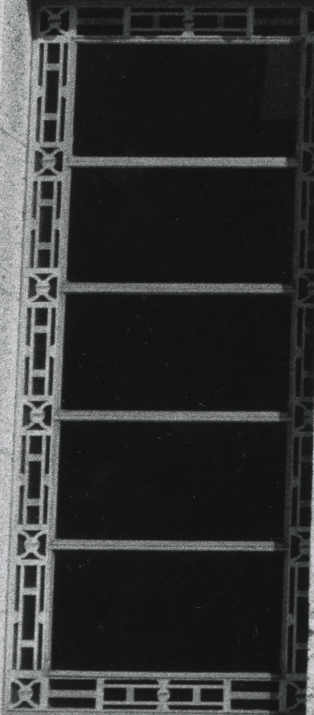
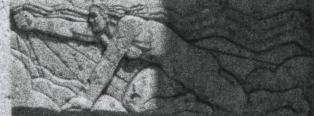
HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ
JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER
SIDE ELEVATION (NORTH). CAMERA FACING SOUTH.

PHOTO 2 OF 18

HOUSTON CITY HALL 2

CITY HALL



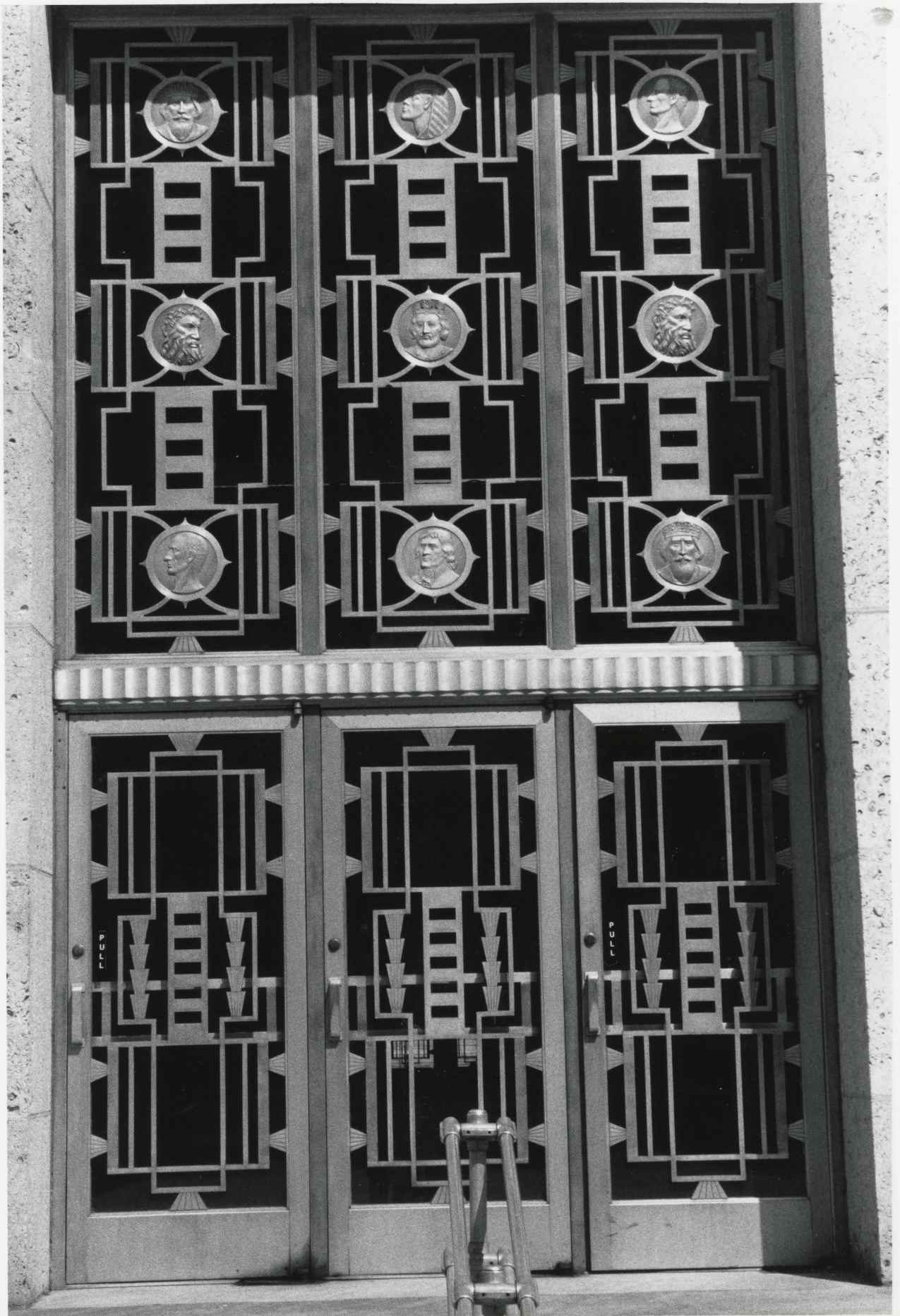
HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ

JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER
MAIN ENTRANCE . CAMERA FACING WEST.

PHOTO 3 OF 18

Houston City Hall 3



HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS

KENNETH BITZ

JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER

CLOSE-UP, FRONT DOORS AND TRANSOM WINDOWS. CAMERA FACING WEST.

PHOTO 4 OF 18

HOUSTON CITY HALL 4



HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ

JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER

CLOSE-UP, FIRST BAY NORTH OF ENTRANCE WITH SCALLOPED PILASTERS
AND CARVED PANEL REPRESENTING AGRICULTURE.
CAMERA FACING WEST.

PHOTO 5 OF 18

HOUSTON
CITY
HALL
5



HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ

JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER
DETAIL, CARVED PANEL (FIRST BAY NORTH OF ENTRANCE) REPRESENTING
AGRICULTURE. CAMERA FACING WEST.

PHOTO 6 OF 18

Houston City Hall 6

close up of relief panel



HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ

JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER

DETAIL, GATES TO BASEMENT SERVICE ENTRANCE ON BAGBY STREET (WEST)
CAMERA FACING EAST

PHOTO 7 OF 18

Houston City Hall 7



HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS

KENNETH BITZ

JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER

INTERIOR: MAIN ENTRANCE LOBBY LOOKING TOWARD FRONT DOORS
CAMERA FACING EAST

PHOTO 8 OF 18

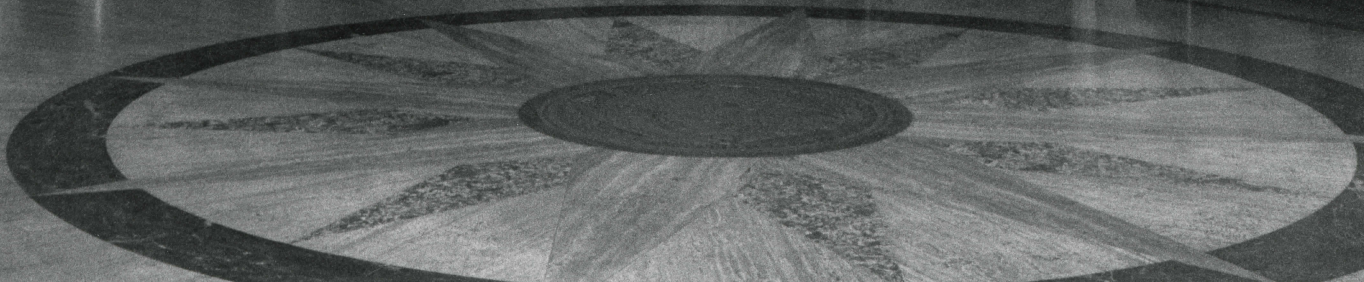
Houston City Hall 8



O GREAT CITY OF VISION BEAUTIFUL STRONG

THE GREAT GODDESS IN P

GOVERNMENT IS THE



HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ

JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER

INTERIOR: MAIN ENTRANCE LOBBY LOOKING TOWARD ELEVATOR LOBBY.
CAMERA FACING NORTHEAST.

PHOTO 9 OF 10

Houston City Hall 9



HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ


JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER

INTERIOR: DETAIL, CEILING OF MAIN LOBBY WITH CONVEX PLASTER
RELIEF MAP OF THE UNITED STATES. CAMERA FACING UP

PHOTO 10 OF 18

HOUSTON CITY HALL 10



AS WE BUILD OUR
CITY LET US THINK
THAT WE ARE
BUILDING FOREVER



HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS

KENNETH BITZ

JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER

INTERIOR: WATER FOUNTAIN ON SOUTH WALL OF ENTRANCE LOBBY
CAMERA FACING SOUTH.

PHOTO 11 OF 18

HOUSTON CITY HALL 11

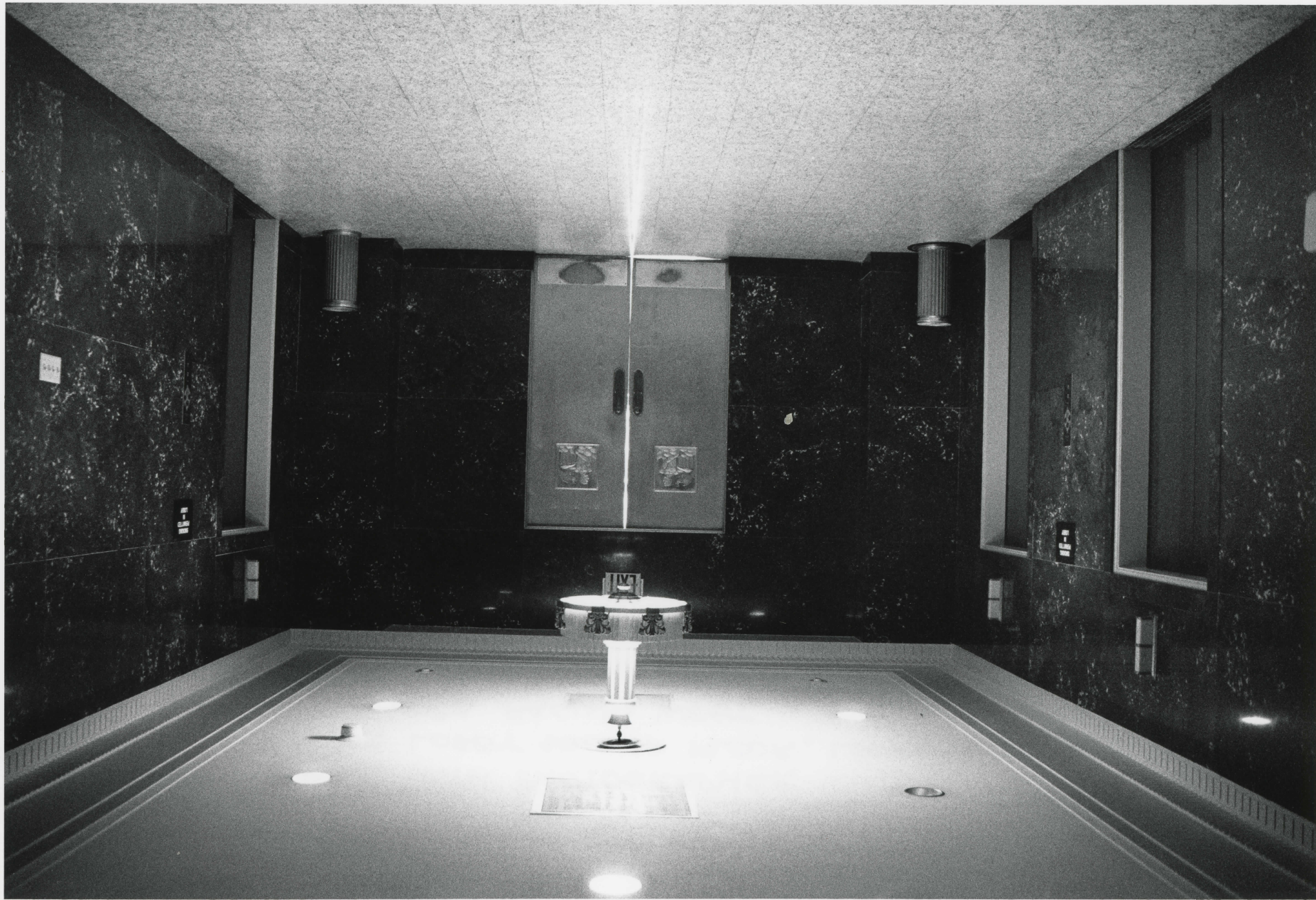


HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ
JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER
INTERIOR: MAIN STAIR FROM FIRST TO SECOND FLOOR JUST INSIDE
BAGBY STREET (WEST) ENTRANCE. CAMERA FACING SOUTHEAST.

PHOTO 12 OF 18

Houston City Hall 12



HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ

JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER
INTERIOR: ELEVATOR LOBBY SECOND FLOOR, LOOKING TOWARD DOORWAY
TO MAIN STAIR. CAMERA FACING WEST.

PHOTO 13 OF 18

HOUSTON CITY HALL 13

COUNCIL ROOM



HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ

JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER
INTERIOR: DOORS TO COUNCIL ROOM. CAMERA FACING EAST.

PHOTO 14 OF 18

Houston City Hall 14



JUSTICE

COUNSEL

THE PEOPLE ARE THE

HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ
JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER
INTERIOR: COUNCIL ROOM, LOOKING TOWARD COUNCIL TABLE.
CAMERA FACING SOUTH.

PHOTO 15 OF 18

Houston City Hall 15



WE ARE THE CITY

FREEDOM

EQUALITY



Edward J. Cooney
for Mayor 1967

Edward J. Cooney
for Mayor 1967

HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ


JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER

INTERIOR: COUNCIL ROOM, LOOKING FROM COUNCIL TABLE TO REAR
OF ROOM. CAMERA FACING NORTH.

PHOTO 16 OF 18

HOUSTON CITY HALL 16



VIRTUE IN
THE CIVIC
BODY IS
ETERNAL

CITIES AND
THRONES
STAND IN
TIMES EYE

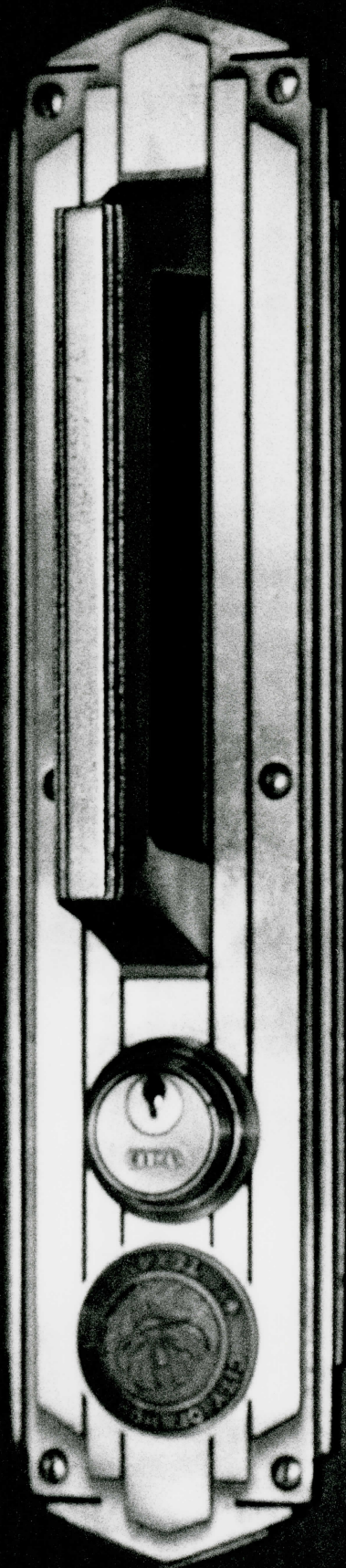
HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ

JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER
INTERIOR: THIRD FLOOR LOBBY, ENTRANCE TO MAYOR'S OFFICES.
CAMERA FACING EAST.

PHOTO 17 OF 18

HOUSTON CITY HALL 17

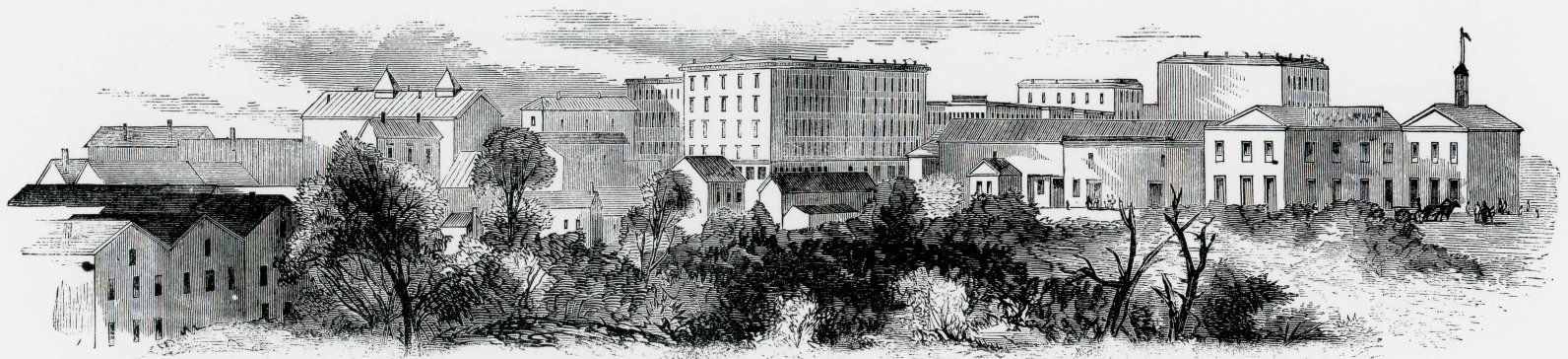


HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO., TEXAS
KENNETH BITZ
JULY 1989

NEGATIVE ON FILE WITH PHOTOGRAPHER
INTERIOR: DETAIL, DOOR HANDLES ON COUNCIL ROOM DOORS (ALSO
USED THROUGHOUT THE BUILDING). CAMERA FACING EAST

PHOTO 18 OF 18

Houston City Hall 18

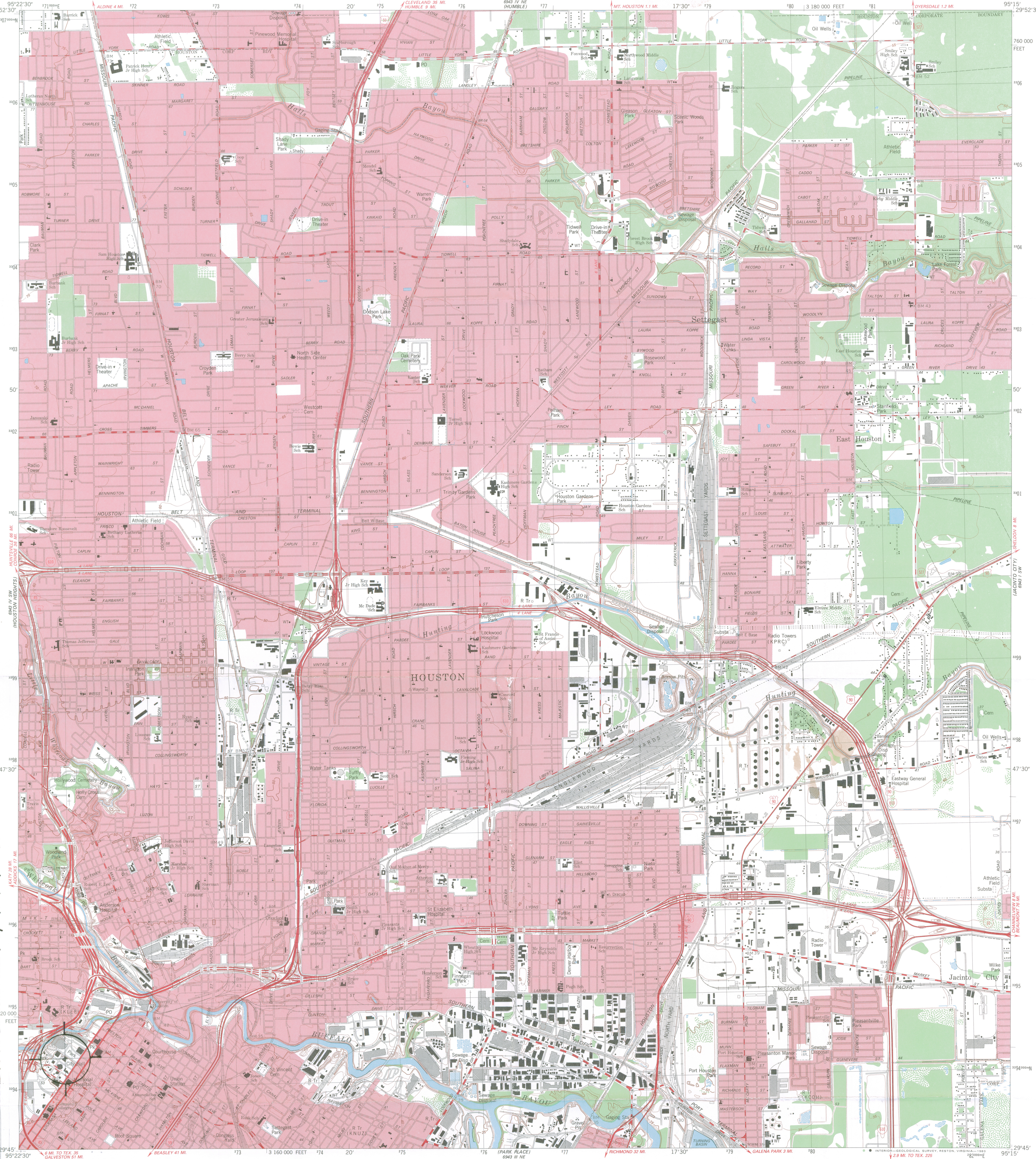


HOUSTON, TEXAS.—[SKETCHED BY THEODORE R. DAVIS.]

Houston, Texas

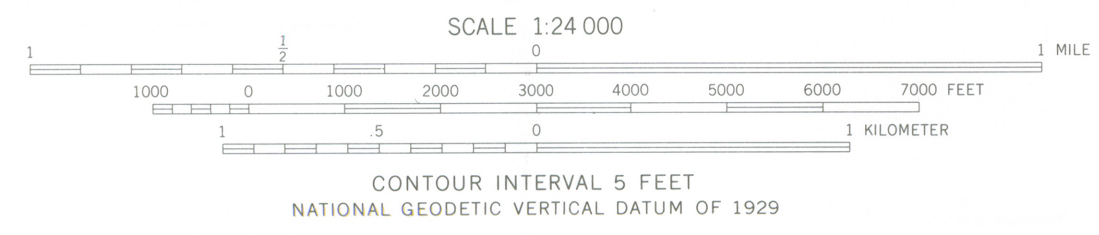
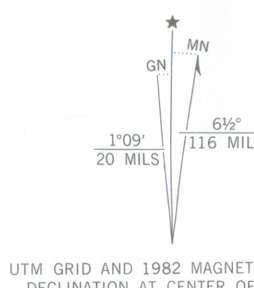
77-615-2

Skylines of Houston at the close
of the Civil War.
Harper's Weekly, October 27, 1866.



HOUSTON CITY HALL
901 BAGBY STREET
HOUSTON, HARRIS CO. TEXAS
UTM REFERENCE: 15/270920/3294360

Mapped, edited, and published by the Geological Survey
Control by USGS and NOS/NOAA
Topography by photogrammetric methods from aerial photographs
taken 1976. Field checked 1976. Map edited 1982
Projection and 10,000-foot grid ticks: Texas
coordinate system, south central zone (Lambert conformal conic)
1000-meter Universal Transverse Mercator grid, zone 15
1927 North American datum
To place on the predicted North American Datum 1983
move the projection lines 20 meters south and
22 meters east as shown by dashed corner ticks
Red tint indicates areas in which only landmark buildings are shown
A portion of this map lies within a subsidence area
Contouring based on 1973 adjustment of vertical control



ROAD CLASSIFICATION

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

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

2995-431

SETTEGAST, TEX.
N2945-W9515/7.5

1982

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