

# Appendix B

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Historic Structure Report

# **OFFICE BUILDING No. 1 HISTORIC RESOURCES TECHNICAL REPORT**

**PREPARED FOR:**

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ICF. David Lemon, Amanda Reese, and Colleen Davis. 2019. *Office Building No. 1 Historic Resources Technical Report*. June. Sacramento, CA. Prepared for State of California, Department of General Services, Real Estate Services Division.

# Executive Summary

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ICF prepared this technical report at the request of the California Department of General Services (DGS), Real Estate Services Division, to support DGS' management responsibilities with respect to the buildings and properties under its jurisdiction.

## Public Resources Code Section 5024

Under Public Resources Code (PRC) § 5024, DGS is required to determine which of the properties under its jurisdiction should be added to the Master List of State-Owned Historical Resources (Master List) and periodically update those determinations. The Master List includes those buildings and properties under the jurisdiction of the State of California that are listed in or eligible for listing in the National Register of Historic Places (NRHP) or California Historical Landmarks (CHLs).

This technical report evaluates the building and associated features known as Office Building No. 1 (OB 1), to determine whether the resource should be added to the Master List.<sup>1</sup> OB 1 is already included in the Master List as a contributor to the NRHP-listed Capitol Extension Group Historic District and as contributor to the NRHP-eligible California State Government Building Historic District. Based upon the analysis contained within this report, OB 1 also appears to be individually eligible for listing in the NRHP under criteria A and C, and as a CHL under Criterion 1 and 3. OB 1 is, therefore, recommended for individual inclusion in the Master List.

Under PRC §§ 5024(f) and 5024.5, state agencies are required to consult with the State Historic Preservation Officer (SHPO) regarding any project having the potential to affect properties on the Master List. Under PRC § 5024.5(b), SHPO is responsible for determining whether the proposed project would have an adverse effect and, if so, consulting with the appropriate state agency to adopt prudent and feasible measures that will eliminate or mitigate the adverse effects. Because OB 1 is already included in the Master List as a district contributor, and is now recommended for individual inclusion in the Master List, DGS shall consult with SHPO regarding future proposed projects affecting it.

## California Environmental Quality Act

The California Environmental Quality Act (CEQA) considers historical resources as those properties that are listed in or eligible for listing in the California Register of Historical Resources (CRHR). Under CEQA, state and local agencies are required to identify significant environmental impacts of their actions and mitigate those impacts where feasible.

OB 1 contributes to the NRHP-listed Capitol Extension Group Historic District. OB 1 also contributes to the NRHP-eligible district known as the California State Government Buildings District. It is, therefore, automatically listed in the CRHR as a district contributor. Based upon the analysis in this report, OB 1 is also individually eligible for listing in the CRHR. It is, therefore, a historical resource

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<sup>1</sup> OB 1 is currently known as the Jesse M. Unruh State Office Building. For the purposes of this report, however, its historic name will be used.

for the purpose of CEQA. DGS shall, therefore, identify significant impacts associated with its discretionary actions related to OB 1.

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## Acronyms and Abbreviations

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CCR	California Code of Regulations
CEQA	California Environmental Quality Act
CHBC	California Historical Building Code
CHL	California Historical Landmarks
City	City of Sacramento
CRHR	California Register of Historical Resources
DGS	California Department of General Services
Master List	Master List of State-Owned Historical Resources
NRHP	National Register of Historic Places
OB 1	Office Building No. 1
PRC	Public Resources Code
SHPO	State Historic Preservation Officer
Standards	Standards for the Treatment of Historic Properties

## Purpose and Goals

ICF prepared this technical report at the request of the California Department of General Services (DGS), Real Estate Services Division, to support DGS' management responsibilities with respect to the buildings and properties under its jurisdiction.

## Public Resources Code Section 5024

Under Public Resources Code (PRC) § 5024, DGS is required to determine which of the properties under its jurisdiction should be added to the Master List of State-Owned Historical Resources (Master List) and periodically update those determinations. The Master List includes those buildings and properties under the jurisdiction of the State of California that are listed in or eligible for listing in the National Register of Historic Places (NRHP) or California Historical Landmarks (CHLs). This technical report evaluates the two buildings and associated features known as the Jesse Unruh Building or Office Building No. 1 (OB 1), to determine whether the resources should be added to the Master List.

Under PRC §§ 5024(f) and 5024.5, state agencies are required to consult with the State Historic Preservation Officer (SHPO) regarding any project having the potential to affect properties on the Master List. Under PRC § 5024.5(b), SHPO is responsible for determining whether the proposed project poses an adverse effect and, if so, consulting with the appropriate state agency to adopt prudent and feasible measures that will eliminate or mitigate the adverse effect.

## California Environmental Quality Act

The California Environmental Quality Act (CEQA) considers historical resources as those properties that meet the definitions in § 15064.5(a) of the CEQA Guidelines, including those that are listed in or eligible for listing in the California Register of Historical Resources (CRHR). Under CEQA, state and local agencies are required to identify significant environmental impacts of their actions and mitigate those impacts where feasible. Actions that require CEQA review are known as *projects*.<sup>2</sup> Therefore, projects that involve a historical resource are subject to CEQA.

## Report Updates and Historic Context Applicability

Because PRC § 5024 requires that DGS periodically update the Master List, the historic evaluation of OB 1 presented in this report may need to be updated in the future. In addition, DGS has other buildings under its jurisdiction that were developed by the state during the same period of time and share a similar context. DGS may, therefore, apply some or all of the historic context developed in this report to the evaluations of other buildings under its jurisdiction.

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<sup>2</sup> The lead agency makes the determination as to the applicability of CEQA to its actions.

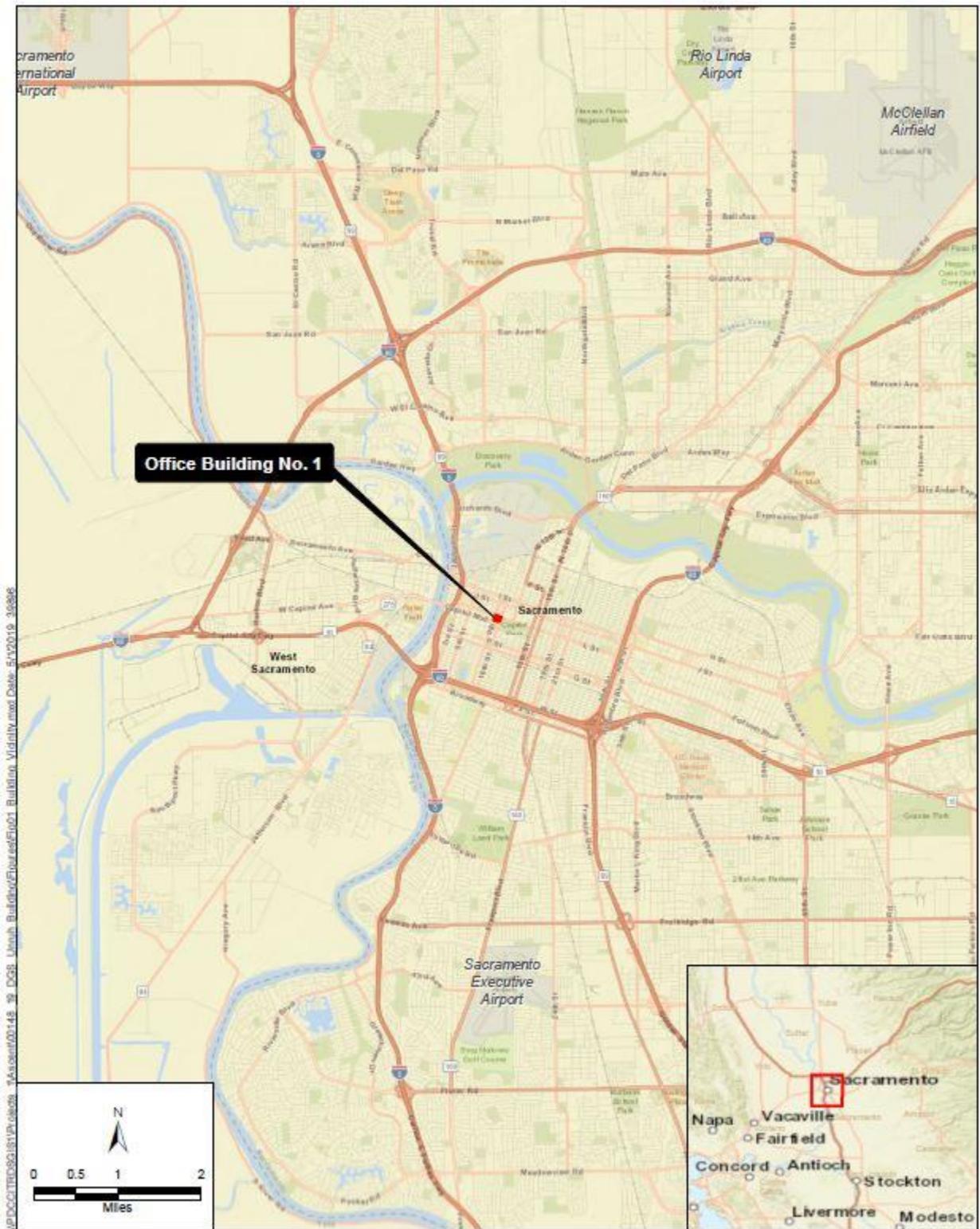
## Location

Specific locational information is provided in Table 1. See Figures 1 and 2 for vicinity and location maps.

**Table 1. Location of Office Building No. 1**

<b>Address</b>	<b>City, County</b>	<b>Locational Notes</b>	<b>Township/ Range</b>	<b>APN</b>	<b>UTM</b>
915 Capitol Mall	Sacramento, Sacramento County	Parcel bounded by L Street on the northeast, 10th Street to the southeast, Capitol Mall to the southwest, and 9th Street to the northwest	T8N R4E	006-0161-001-0000	Zone 10S 631070 mE, 4271005 mN

**Figure 1. Building Vicinity**

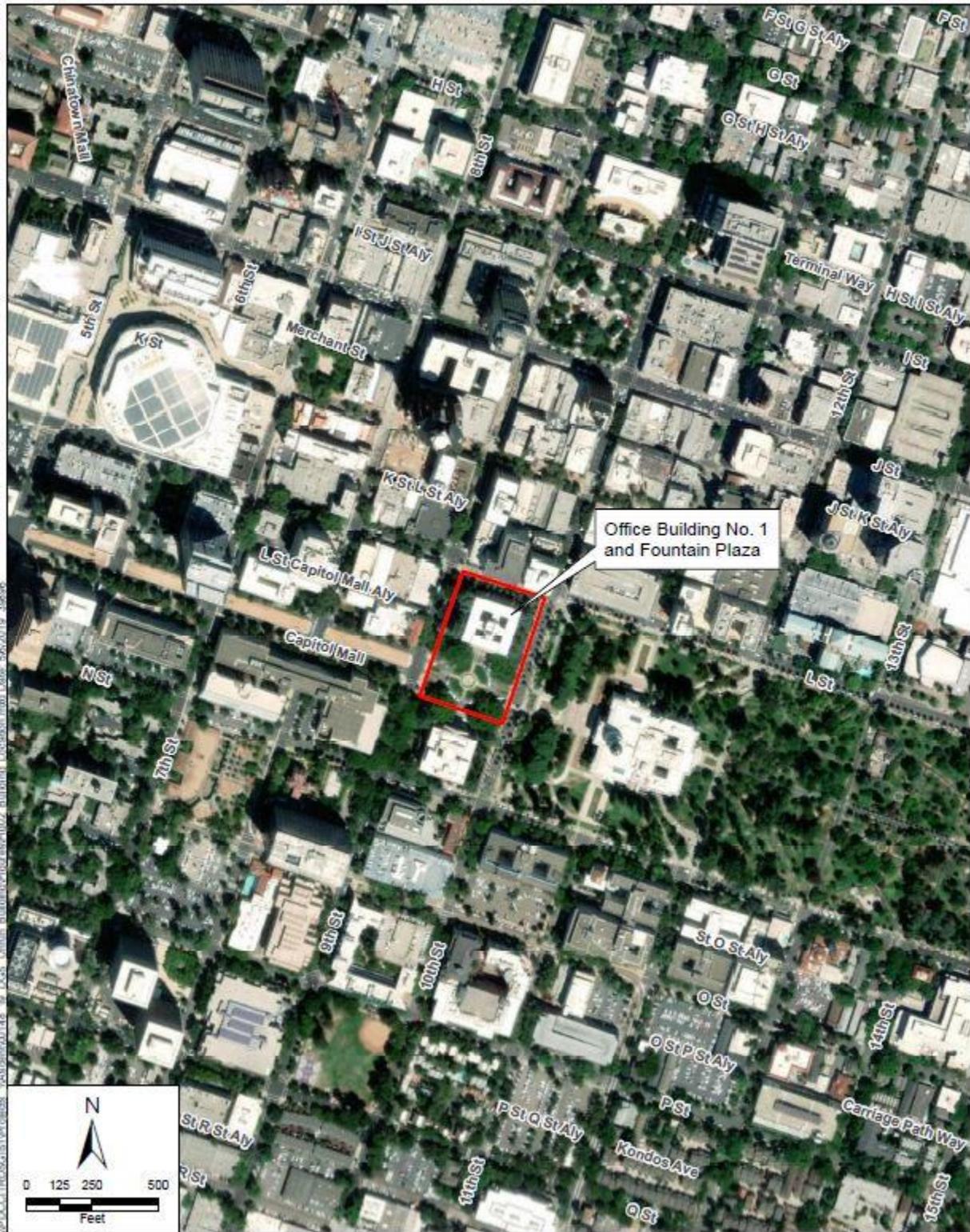


**Figure 1  
Building Vicinity  
Office Building No. 1**



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**Figure 2. Building Location**



**Figure 2**  
**Building Location**  
**Office Building No. 1**



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## Chapter 2

# Regulatory Context

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Federal and state regulations recognize the public's interest in historical resources and the public benefit of preserving them. These regulations include federal and state historical resource registration programs that assist in the identification and evaluation of resources. Some of these regulations determine whether these resources should be added to the Master List or considered historical resources under CEQA.

Properties eligible for listing in the NRHP and/or CRHR, and/or as CHLs, are subject to several California laws that require consideration of potential impacts on historical resources posed by projects. These properties should also receive special consideration in the planning processes for new projects and may merit consideration as candidates for individual protection.

Typically, projects that adhere to standards and guidelines promulgated by the Secretary of the Interior do not cause significant adverse impacts on historical resources. The State of California has additionally promulgated a building code specifically tailored to the needs of historic buildings, allowing a performance path to code compliance.

## Federal

### National Register of Historic Places

First authorized by the Historic Sites Act of 1935, the NRHP was established by the National Historic Preservation Act of 1966 as “an authoritative guide to be used by federal, state, and local governments; private groups; and citizens to identify the nation’s cultural resources and to indicate what properties should be considered for protection from destruction or impairment.” The NRHP recognizes properties that are significant at the national, state, and local levels.

The NRHP contains properties that possess qualities of significance in American history, architecture, archaeology, engineering, and culture. These qualities are present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association and meet any of the following criteria:

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

Ordinarily, birthplaces, cemeteries, or graves of historical figures; properties owned by religious institutions or used for religious purposes; structures that have been moved from their original locations; reconstructed historic buildings; properties that are primarily commemorative in nature;

and properties that have achieved significance within the past 50 years are typically not considered eligible for the NRHP, unless they satisfy certain conditions.

## State

### California Register of Historical Resources

The 1966 National Historic Preservation Act mandated the selection and appointment of a SHPO in each state. Each SHPO is tasked, among other duties, with maintaining an inventory of historic properties. In California, the state legislature established additional duties for the SHPO, including maintenance of the CRHR. Established by PRC § 5024.1(a) in 1992, the CRHR serves as “an authoritative guide in California to be used by state and local agencies, private groups, and citizens to identify the state’s historical resources and to indicate what properties are to be protected, to the extent feasible, from substantial adverse change.” The CRHR criteria broadly mirror those of the NRHP and are found in PRC § 5024.1(c). They are as follows.

A historical resource must be significant at the local, state, or national level under one or more of the following four criteria:

- **Criterion 1.** It is associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States; or
- **Criterion 2.** It is associated with the lives of persons important to local, California, or national history; or
- **Criterion 3.** It embodies the distinctive characteristics of a type, period, region, or method or construction; represents the work of a master; or possesses high artistic values; or
- **Criterion 4.** It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the nation.

The CRHR criteria have three special considerations at Title 14 California Code of Regulations (CCR) § 4852(d) related to moved buildings, structures, or objects; historical resources achieving significance within the past 50 years; and reconstructed buildings.

In accordance with 14 CCR § 4851, there are several ways for resources to be included in the CRHR. A resource can be *listed* in the CRHR based upon a nomination and public consideration process. Additionally, a resource that is subject to a discretionary action by a government entity will be *evaluated* for CRHR eligibility. Finally, certain resources are *automatically* listed in the CRHR. These include California resources that are listed in or have been formally determined eligible for listing in the NRHP as well as CHLs numbered from No. 770 onward.

### California Historical Landmarks

Based on the criteria set forth in PRC § 5031(a), a property is eligible as a CHL if it demonstrates statewide significance by meeting one of the following requirements:

- The property is the first, last, only, or most significant historical property of its type in the region. The regions are Southern California, Central California, and Northern California. If a property has lost its historic appearance (integrity), it may be listed as a site.
- The property is associated with an individual or group having profound influence on the history of California. The primary emphasis should be the place or places of achievement of an

individual. Birthplace, death place, or place of internment shall not be a consideration unless something of historical importance is connected with his or her birth or death. If a property has lost its historic appearance (integrity), it may be listed as a site.

- The property is a prototype of, or an outstanding example of, a period, style, architectural movement, or construction or one of the more notable works or the best surviving work in a region of a pioneer architect, designer, or master builder. An architectural landmark generally will be considered on its original site, particularly if its significance is basically derived from its design relationship to the site.<sup>3</sup>

The CHL criteria have several considerations related to moved properties, properties less than 50 years or age, and visibility from the public right-of-way.

## Public Resources Code Sections 5024 (f) and 5024.5

As part of its effort to establish a comprehensive program to preserve historic resources, the state legislature enacted PRC § 5024 in 1981. PRC § 5024 requires that state agencies maintain an inventory of resources under their jurisdiction that are listed in or eligible for listing in the NRHP or CHLs and that they submit these lists to the SHPO. PRC § 5024(a) additionally requires state agencies to “formulate policies to preserve and maintain, when prudent and feasible, all state-owned historical resources under its jurisdiction.”

Under PRC §§ 5024(f) and 5024.5, DGS must consult with the SHPO regarding any project that has the potential to affect a resource included in the Master List. The SHPO is tasked with commenting on the project to determine whether it may cause an adverse effect on the resource. In the case of resources included in the Master List, an adverse effect is one that causes a substantial adverse change in the significance of the resource.<sup>4</sup>

## California Environmental Quality Act

Established in 1970, CEQA requires state and local government agencies to determine whether proposed actions are subject to CEQA and, if so, analyze and publicly disclose potentially significant environment impacts of proposed actions. Moreover, it requires the development and adoption of mitigation measures to lessen significant impacts. Actions that require CEQA review are known as projects under CEQA.<sup>5</sup>

CEQA includes historical resources as a category of analysis, defining a historical resource as any object, building, structure, site, area, place, record, or manuscript that is historically or archaeologically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural history of California. Therefore, projects that involve a historical resource are subject to CEQA.

At § 21060.5, the State CEQA Guidelines define the environment to include “objects of historic significance.” The definition of “historical resources” is provided by § 15064.5(a) of the State CEQA Guidelines. The following is an abbreviated and excerpted summary of this definition:

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<sup>3</sup> Only preeminent examples will be listed for architectural importance. Good representative examples of a style, period, or method of construction are more appropriately nominated to other registration programs.

<sup>4</sup> “State Agency Consideration of Historical Resources Under Public Resources Code § 5024 and 5024.5: Effective Consultation with the State Historic Preservation Officer,” May 28, 2013.

<sup>5</sup> The lead agency makes the determination as to the applicability of CEQA to its actions.

1. A resource listed in, or determined eligible by the State Historical Resources Commission, for listing in the CRHR.
2. A resource included in a local register of historical resources or identified as significant in a historical resource survey shall be presumed historically significant. Public agencies must treat any such resource as significant, unless the preponderance of evidence demonstrates that it is not historically or culturally significant.
3. Any object, building, structure, site, area, place, record, or manuscript that a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered a historical resource, provided the lead agency's determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be "historically significant" if the resource meets the criteria for listing in the CRHR.

DGS typically considers resources that are listed in or eligible for listing in the CRHR to be historical resources for the purposes of CEQA.

## Thresholds of Significance

In accordance with Appendix G of the State CEQA Guidelines, a proposed project would have a significant environmental impact under CEQA related to historical resources if it would:

1. Cause a substantial adverse change in the significance of a historical resource, as defined in § 15064.5.

§ 15064.5(b) goes on to define "substantial adverse change," in relevant part, as follows:

1. Substantial adverse change in the significance of a historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of a historical resource would be materially impaired.
2. The significance of a historical resource is materially impaired when a project:
  - a. Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the CRHR; or
  - b. Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register of historic resources pursuant to § 5020.1(k) of the PRC or its identification in a historic resources survey meeting the requirements of § 5024.1(g) of the PRC, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically significant; or
  - c. Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the CRHR, as determined by a lead agency for the purposes of CEQA.
3. Generally, a project that follows the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines of Preserving, Restoring, and Reconstructing Historic Buildings* or the *Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating*

*Historic Buildings* (2017), Weeks and Grimmer, shall be considered as mitigated to a level of less than a significant impact on the historical resource.

4. A lead agency shall identify potentially feasible measures to mitigate significant adverse changes in the significance of a historical resource. The lead agency shall ensure that any adopted measures to mitigate or avoid significant adverse changes are fully enforceable through permit conditions, agreements, and other measures.

In addition, in accordance with Appendix G of the State CEQA Guidelines, the project would have a significant environmental impact on archaeological resources if it would:

1. Cause a substantial adverse change in the significance of an archaeological resource, as defined in § 15064.5; or
2. Disturb human remains, including those interred outside of formal cemeteries.

## Secretary of the Interior Standards for the Treatment of Historic Properties

In addition to providing criteria for evaluating the historic significance of properties, the Secretary of Interior has developed Standards for the Treatment of Historic Properties (Standards). According to the National Park Service, these Standards provide “common-sense historic preservation principles” and are presented as “a series of concepts about maintaining, repairing, and replacing historic materials as well as designing new additions or making alterations.”<sup>6</sup>

There are “four distinct approaches to the treatment of historic properties: preservation, rehabilitation, restoration, and reconstruction.” The selection of a treatment approach “depends on a variety of factors, including the property’s historical significance, physical condition, proposed use, and intended interpretation.”<sup>7</sup> Rehabilitation is the most commonly applied approach and is generally used to guide adaptive reuse projects or any project that seeks to accommodate a new tenant or adapt an existing historic building to current technologies and working styles. The Standards are also used to guide new construction adjacent to historic properties.

The Standards for Rehabilitation (Title 36, Code of Federal Regulations, § 67) are as follows:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

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<sup>6</sup> National Park Service, “The Secretary of Interior Standards for Rehabilitation.” Available: [www.nps.gov/tps/standards.htm](http://www.nps.gov/tps/standards.htm). Accessed: October 11, 2017.

<sup>7</sup> National Park Service, “Standards for Rehabilitation.”

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of the deterioration requires replacement of a distinctive feature, the new feature will match old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize a property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the property and its environment would be unimpaired.

## California Historical Building Code

The design and construction of older buildings sometimes does not conform to current building and health/life safety codes. In some cases, there is a conflict between the appropriate treatment of a significant feature of a historical resource and a retrofit of the resource that meets the letter of current code. In order to help resolve conflicts of this nature, the California Historical Building Code (CHBC) provides “alternative building regulations [for] permitting repairs, alterations, and additions necessary for the preservation, rehabilitation, moving, or continued use of a historical building or structure.”<sup>8</sup>

Essentially, the CHBC provides a performance-based alternative to the prescriptive building code adopted by most jurisdictions. In cases where conformance with prescriptive building codes would pose negative impacts on historical resources, the CHBC provides an alternative path to fulfilling the intent of the standard building code without necessarily adhering to its letter. In this way, the CHBC “is intended to provide solutions for the preservation of [historical resources], to promote sustainability, to provide access for persons with disabilities, to provide a cost-effective approach to preservation, and to provide for the reasonable safety of occupants or users.”<sup>9</sup>

The CHBC is appropriate in situations where strict adherence to the letter of current building codes would result in significant impacts on a historic building. The CHBC can be used to develop alternative scopes of work that meet the intent of the building code, without sacrificing historic integrity.

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<sup>8</sup> California Building Standards Commission, California Historical Building Code. California State Parks, California Code of Regulations, Title 24, Part 8, effective January 1, 2014, iv.

<sup>9</sup> California Building Standards Commission, 1.

This chapter describes the research and field methods used to identify and evaluate the historic significance of OB 1.

### Research Methods

ICF conducted general and property-specific archival research to establish a historic context applicable to OB 1. Based on this historic context, ICF determined historical significance and eligibility under the relevant registration programs.

Primary and secondary sources included (but were not limited to):

- Original drawings from the DGS vault.
- Sanborn fire insurance maps.
- Sacramento County tax assessor records.
- Historic photographs in the collection of the Center for Sacramento History.
- Scholarly books and articles.
- Reports related to California government located in the State Archive and State Library Government Publications unit.
- Master planning studies and plans prepared on behalf of the City of Sacramento (City).
- Summaries and reports published on State of California department websites.
- *Sacramento Bee* newspaper articles.
- Informal consultations with DGS employees.

ICF reviewed the State Historic Resources Inventory to identify previous evaluations of OB 1. Three evaluations were listed in the State Historic Resources Inventory as of April 2019. OB 1 has a status of 1CL (automatically listed in the CRHR), 3D (appears eligible for the NRHP as a contributor to an NRHP-eligible district through survey evaluation) and 1D (contributor to a district or multiple resource property listed in the NRHP by the Keeper, and listed in the CRHR). OB 1 is a contributor to the Capitol Extension Group Historic District, along with the Stanley Mosk Library and Courts Building. The Capitol Extension Group was listed by the Keeper of the NRHP on May 24, 1984.

Some ground disturbing activity in the form of utility line trenching and removal of the fountain is expected for the project. No archaeological assessments of the site were conducted, nor was a formal record search conducted at the local information center.

## Field Methods

ICF carried out field investigation of OB 1 on November 7, 2018, and March 27 and April 3, 2019, using standard industry-accepted methods appropriate for identifying and recording historical resources. These methods consisted of a pedestrian survey of the building involving visual examination of the structure's interior and exterior spaces and the general vicinity surrounding the site. ICF visually inspected and collected information about the buildings' physical characteristics, including character-defining features, materials, alterations, and overall integrity. ICF also captured digital photographs of representative interior and exterior spaces. ICF used the collected research and field survey information to evaluate OB 1 and determine its eligibility for listing in the NRHP and CRHR and as a CHL.

ICF architectural historians Colleen Davis, David Lemon, Amanda Reese, and Joshua Severn conducted the field survey.

## Evaluation Method

In order to evaluate OB 1, research collected by the team and field photographs taken by David Lemon and Amanda Reese were reviewed by a group of ICF staff members who all meet the Secretary of the Interior's National Park Service Professional Qualifications Standards, as noted in Table 2. The determinations of eligibility presented in Chapter 5 represent the consensus opinion of this group, based on their professional judgment and the record.

**Table 2. Staff Evaluating the State Buildings**

<b>Staff Member</b>	<b>Secretary of the Interior Professional Qualifications Standards</b>
Colleen Davis, MA	History and Architectural History
David Lemon, MA	History and Architectural History
Amanda Reese, MA	Architectural History
Joshua Severn	Architectural History

## Chapter 4

# Historic Context<sup>10</sup>

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The period of historical significance for OB 1 is 1928, the year the building was constructed, to 1952, when a series of interior alterations began that markedly changed the original layout and design of the building's interior. In addition to the extensive interior alterations, by the 1950s, state government had begun to expand westward along the Capitol Mall, with the addition of six buildings and the Capitol Building Annex by 1955. This post-World War II expansion saw many departments change offices, and some moved out of OB 1, which, for much of its lifespan, had been central to the state government's day to day operations, second only to the Capitol building to the east. The post war expansion of state government offices also marked the beginning of OB 1's spate of remodeling, re-shaping the offices for a new way of doing business with computer rooms, HVAC, and other additions and changes.

OB 1, along with the Library and Courts building (now known as the Stanley Mosk Library and Courts Building) and the plaza fountain that separates them, encompass the Capitol Extension Group. This grouping is emblematic of the early twentieth century movement to expand the capital westward to create a Capitol Mall.

Originally known as the State Office Building, OB 1 represents the efforts of the City, private citizens, and the state government to re-center California government in Sacramento after many state offices moved to San Francisco due to lack of space in the 1868 Capitol Building, and the further lack of additional state buildings in Sacramento. The sheer number of state offices located in San Francisco threatened Sacramento advocates. The creation of the State Office Building in the 1920s, with its stately combination of Beaux Arts and Classical Revival architecture, park-like setting, and access to the Capitol building, presented an opportunity to re-establish state government in Sacramento for a new century. Moreover, construction of this stately grouping brought the respected architectural philosophy of École des Beaux Arts and the admired planning concepts of the City Beautiful movement to the wide M Street (later the Capitol Mall). The Capitol Extension's buildings gracefully combined Classical Revival and Beaux Arts stylings, set them within carefully planned park space, and sited them in a centralized location. Finished in 1929, OB 1, along with the Library and Courts building and their large, playful fountain, became a centerpiece of the Capitol Mall, remaining a principal anchor as the area developed in the coming decades.

This historic context addresses the important ideas that the State Office Building represents, as well as the significant symbolism in its architecture and planned sculptural elements. It begins with an overall description of Sacramento's founding and early efforts to establish it as California's seat of government. Next, the context addresses details surrounding the planning and construction of OB 1. To contextualize OB 1's physical form, a discussion of the École des Beaux Arts approach and City Beautiful movement follows. The context finishes with descriptions of the relevant architectural styles, Classical Revival and Beaux Arts, and of the architects and artists associated with OB 1, Weeks and Day and Edward Field Sanford, Jr.

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<sup>10</sup> Please note that certain sections and information presented in this historic context were presented in prior historic contexts, specifically the Capitol Mall State Buildings Historic Resources Technical Report dated September 2017. Because ICF authored these previous documents on behalf of DGS, passages that first appeared in that context statements are neither quoted nor cited.

## Sacramento and State Government

Originally established as a fort known as New Helvetia, Sacramento quickly developed once gold was discovered nearby in 1848. With newcomers arriving daily, a proposed street grid and a survey performed by William H. Warner and William Tecumseh Sherman imposed the beginnings of urban order on the fledging city. Using the increasingly popular gridiron pattern, most streets were platted at 80 feet wide, with blocks measuring 340 by 320 feet, each bisected by a 20-foot-wide alley. The major exception to this rule was M Street, now known as Capitol Mall, which Warner and Sherman platted at 100 feet wide, making possible its establishment as the city's grandest thoroughfare a century later.<sup>11</sup>

After California became a state in 1850, rivalries around the location of the capital marked the early years of statehood as San Jose, Monterey, Vallejo, and Benicia vied to host the seat of government. Sacramento, having established itself as a fixture along the important Sacramento River transportation corridor and having already constructed infrastructure to house state government functions, secured support for its bid for capital from San Francisco through political horse trading, and became the state capital in 1854.<sup>12</sup>

Planning for a major building to house state government functions began soon thereafter, but ongoing flood control challenges slowed the process for at least a decade. During 1861 and 1862, flooding in Sacramento was so serious that the state legislature met in San Francisco. Determined to retain its status as the state capital, however, Sacramento residents, with some assistance from the U.S. Army Corps of Engineers, undertook massive efforts to control the floodwaters, including raising city streets and rerouting the American River. This persistence was rewarded: modeled on the United States Capitol Building in Washington, D.C., the California State Capitol Building was occupied by 1869, although not technically completed until 1874.<sup>13</sup>

Sited on four square blocks, facing west down M Street (first renamed Capitol Avenue, later renamed Capitol Mall) toward the Sacramento River, the Capitol was originally bounded by 10th Street on the west, L Street on the north, 12th Street on the east, and N Street on the south. By 1872, the Capitol Park had expanded east to 15th Street and occupied 10 square blocks. However, during the early twentieth century, the Capitol Building struggled to accommodate a growing government. State departments and offices began moving westward to San Francisco, which began to seriously alarm Sacramento. 18 offices relocated to the Bay Area. These included the Supreme Court, the Horticultural Bureau, the State Insurance Committee, Regents of the University of California, Bureau of Charities and Correction, Building and Loan Commission, Fish and Game, and the Attorney General. San Francisco even went so far as to offer a site free of cost to the state in the city's new Civic Center for these state offices, and Assemblyman Arthur L. Shannon proposed having a building ready by 1915, in time for the Panama-Pacific International Exposition. Further infuriating

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<sup>11</sup> Ruth Todd and Meg de Courcy, Page & Turnbull, "General Plan Technical Background Report, Appendix B6.3 Cultural Resources: Appendix" prepared in support of *City of Sacramento 2035 Master Plan Environmental Impacts Report*, prepared on behalf of the City of Sacramento, 2013, p. 6.3-34. See Draft Master EIR Appendices. Available: [www.cityofsacramento.org/Community-Development/Planning/Environmental/Impact-Reports](http://www.cityofsacramento.org/Community-Development/Planning/Environmental/Impact-Reports). Accessed: March 13, 2017.

<sup>12</sup> Todd and de Courcy, 6.3-38.

<sup>13</sup> Todd and de Courcy, 6.3-40-43

Sacramentans, San Francisco petitioned for the office of the Governor to move to San Francisco for six months during the Exposition.<sup>14</sup>

Panicked at the prospect of state offices, including the Governor, permanently deserting Sacramento, in late 1912 local citizens and politicians rallied around a bond petition to purchase land near the Capitol Building for the purposes of constructing two new buildings. “It will be the greatest thing in the world for Sacramento to have two new State buildings erected here,” George W. Peltier, Chairman of the Citizens’ Committee on the subject expounded in the *Sacramento Bee*. “It will mean more people and more money to Sacramento, and above all it will mean that we have defeated our closest rivals.” The bond measure passed in 1913, securing \$700,000 for land adjacent to the Capitol building, facing northwest, looking towards the Sacramento River.<sup>15</sup>

## The Capitol Extension Group

As early as 1907, professionals from outside Sacramento testified to the importance of State Capitol planning and Capitol Mall improvements. Heavily influenced by the City Beautiful movement, these outside experts advocated for Sacramento to leverage the most up-to-date architectural concepts to elevate its reputation as a state capital and take its place among the nation’s great cities. A series of lectures delivered that year by Charles Zueblin of the University of Chicago led the City to engage planner and City Beautiful acolyte Charles Mulford Robinson to provide a set of recommendations. Robinson’s recommendations emphasized the importance of grandiosity and splendor. These recommendations led to the westward expansion of the Capitol and the eventual construction of the Library and Courts Building and OB 1. In 1913, another expert, German city planner Werner Hegemann, recommended using the two blocks west of Capitol Park for public buildings. Echoing the sentiment that the “settings and approaches to the Capitol Building” must befit the City’s role as state capital, pre-eminent city planner John Nolen cautioned the state government to finance the design and construction of worthy improvements. Nevertheless, progress toward remaking the western approach to the Capitol was slow.<sup>16</sup>

Contemporaneous with these recommendations, Sacramento purchased two blocks bounded by L, N, 9th and 10th streets in 1913 for the purposes of constructing a library and courts building and an office building. The buildings were called the Capitol Extension, and later known as the Capitol Extension Group. The name was coined as early as 1912, and used to communicate both the purpose of the buildings (extending the Capitol and providing more workspace) and the ameliorate the public to the bond vote, known as the Capitol Extension Bond. To fund the construction, the state approved a \$3,000,000 bond measure in 1914. The Sacramento State Buildings Commission was created, headed by the Governor, the presiding Chief Justice of the California Supreme Court, the chairman for the State Board of Control, the state Librarian, the State Architect (George B. McDougall) and superintendent of the Capitol Building (George G. Radcliff). The officers on this commission reflected the uses of the new extension group: the Library and Courts, as well as offices

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<sup>14</sup> “Line-Up for Capitol Fight,” *Sacramento Bee*, December 31, 1912, page 1 and 5; Regnery, Dorothy. “The Capitol Extension Group,” *California State Library Foundation Bulletin* no. 69, Fall 2000/Winter 2001, second publication; P.T Poage, “History of State Offices in Sacramento,” August 20, 1956, p. 3.

<sup>15</sup> “Line-Up for Capitol Fight,” *Sacramento Bee*, December 31, 1912, page 1 and 5; Cary and Co. Inc, “Historic Structure Report: Jesse Unruh Office Building.” Prepared for the State of California, March 4, 1996, p. 7.

<sup>16</sup> PAR Environmental Services, “The Grand Approach: Sacramento’s Capitol Mall, prepared on behalf of the City of Sacramento. Available: [www.parenvironmental.com/assets/articles/The-Grand-Approach-Sacramentos-Capitol-Mall.pdf](http://www.parenvironmental.com/assets/articles/The-Grand-Approach-Sacramentos-Capitol-Mall.pdf). Accessed: April 18, 2019. p. 6

that would be moved from the Capitol building and San Francisco to occupy the State Office Building.<sup>17</sup>

There was a relatively long delay between the 1913 purchase of the land by Sacramento and the deeding of the land to the State due to problems with the titles to the various lots that made up the purchase. After 5 years, Sacramento was able to clear title and on October 11, 1917, the City deeded the land to the state of California. Sacramentans celebrated the occasion with on-site festivities in which schoolchildren were invited to participate, school having been cancelled for the day. With the land free and clear, the state commenced a nationwide architectural competition to find designers for the two buildings.<sup>18</sup>

The architectural competition awarded the contract to San Francisco firm Weeks and Day in late September 1918. However, post-war inflation and the slowing sale of bonds delayed construction. Perhaps anticipating a long lag time (or simply providing a prophecy), the *Sacramento Bee* editorial board sniped in 1918, “The architects who prepared the plans for the proposed Capitol Extension Buildings have the very suggestive firm name of Weeks & Day. This, however, does not justify delaying construction years and years.”<sup>19</sup>

Unfortunately for the editors of the *Bee*, as well as Sacramentans eager to begin work on the Capitol Mall, the delays persisted. Beyond the post-war inflation and rising cost of materials, the rising costs of constructing the building as depicted by Weeks and Day, alongside the inability to sell the bonds that would provide the funding, began to reach a fever pitch in late 1920 and 1921. The expected cost of the buildings was \$3,800,000, but the four percent bonds set to provide this funding were not selling well. The square footage of the buildings was reduced, and a cost-saving measure of using a granite-lookalike terra cotta known as Granitex instead of granite on a majority of the exterior brought the cost down to \$3,400,000.<sup>20</sup>

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<sup>17</sup> Dorothy Regnery. “The Capitol Extension Group,” p. 13; “Step is Taken Toward Capitol Extension Work,” *Sacramento Bee*, November 21, 1917, p. 1 and 12.

<sup>18</sup> Carey & Co, Inc. p 7; PAR Environmental Services, “The Grand Approach: Sacramento’s Capitol Mall”; “Step is Taken Toward Capitol Extension Work,” *Sacramento Bee*, November 21, 1917, p. 1 and 12. ; Dorothy Regnery, “The Capitol Extension Group,” p. 13.

<sup>19</sup> Carey & Co, Inc. p. 7; “Editorial Page,” *Sacramento Bee*, November 30, 1918, p. 24; Regnery, Dorothy. “The Capitol Extension Group,” p. 14.

<sup>20</sup> Regnery, p. 14.

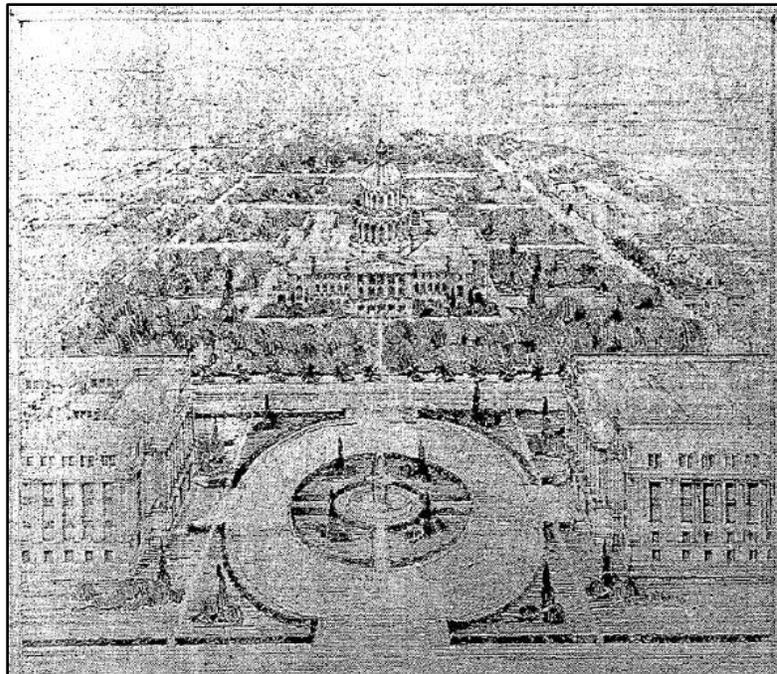


Figure 3. Drawing featured on the front page of the April 17, 1920 edition of the *Sacramento Bee* shows the first public plans of the Capitol Extension Group. The OB 1 building is on the left.<sup>21</sup>

In an effort to get construction moving, the Bank of Italy (now Bank of America) purchased the unmarketable bonds on August 21, 1921. George W. Peltier, who had headed the Citizens Committee that advocated for the bond measure that bought the land for the Capitol Extension Group, also served as a Vice President of the bank. Peltier had been advocating for the extension buildings since 1910, and his dual role of bank Vice President and concerned citizen served a critical role in getting construction off the ground. After the bonds sold, bidding on excavation, piling, concrete work, structural steel, brick work, granite and terra cotta opened by February 1922. Construction commenced in March.<sup>22</sup>

A stop-and-start pattern defined the construction of the entire Capitol Extension Group; funds were frequently short, and bidding for various tasks and types of construction happened in sometimes haphazard phases, such as when, in 1923, no bids for interior walls, heating, plumbing, and elevators were included in the second phase of bidding. Regardless, by 1922 Edward Field Sanford Jr. had been chosen to execute the sculptural elements of the buildings, and the government repeatedly adjusted cost expectations, with the total cost rising to \$4 million by the end of 1923. A second bond election ended with the State Controller questioning the legality of the bond's wording, and refusing to pay bills with the designated funds. This stalled work for almost 2 years, until a decision from the California Supreme Court permitted bills to be paid from the bonds. In their decision, the court stated that the extension buildings were part and parcel to the Capitol, implying their significance before they were even complete.<sup>23</sup>

<sup>21</sup> "News of Progress and Development," *Sacramento Bee*, April 17, 1920, p. 12.

<sup>22</sup> Carey & Co, Inc. p. 7-8; "Editorial Page," *Sacramento Bee*, November 30, 1918, p. 24

<sup>23</sup> Carey & Co, Inc. p. 7-8; Regnery, p. 14-15; National Register Of Historic Places Inventory – Nomination Form: Capitol Extension Group, April 24, 1984, p. 2.

An additional bond act of \$1.25 million dollars was passed in 1926, and provided a final push that got construction moving towards completion. By 1928 the buildings were partially occupied, and in 1929, almost 20 years of civic effort, government money, and architectural grit paid off: the State Office Building was officially open for business.<sup>24</sup>



Figure 4. *State Office Building No. 1*<sup>25</sup>

OB 1, when complete, was a formidable Beaux Arts building designed to communicate gravitas, stature, and importance from its central location just northwest of the Capitol Building. Its three-story Ionic columns, sculptural pediment, and structural symmetry communicated directly with the public, bolstering Sacramento as the seat of state Government. Government offices such as the Department of Agriculture and Vital Statistics moved into the building, and the interior sat relatively unchanged for decades.<sup>26</sup>

The area where OB 1 stands is in Sacramento's West End neighborhood, which is among its oldest, laid out as part of the grid established by John J. Sutter in 1848. It extends from the Sacramento River on the west, the State Capitol building at 10th Street on the east, the Southern Pacific Railroad yard on the north, and Y Street (now Broadway) on the south. In the late nineteenth century, the West End was Sacramento's commercial center and featured some of its most coveted residential addresses. Prominent individuals, such as Leland Stanford, Collis P. Huntington, Mark Hopkins, and Charles Crocker, all had associations with this vicinity.<sup>27</sup> By 1913, when Sacramento passed a \$700,000 bond to purchase the land at M and 10th Street, the two blocks consisted of flats, single-family residences, and tenements, as well as a boarding stable, dry cleaner, locksmith, and two

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<sup>24</sup> Carey & Co, Inc. p. 7-8; Regnery, p. 14-15; National Register Of Historic Places Inventory – Nomination Form: Capitol Extension Group, April 24, 1984, p. 2.

<sup>25</sup> California State Library

<sup>26</sup> "First Floor Plan" and "Fourth Floor Plan," State of California Department of Engineering, Sacramento. August 5, 1926. On file with the Department of General Services, Sacramento.

<sup>27</sup> "Sacramento's West End." *The Sacramento Bee*. October 14, 2013. Available: [http://blogs.sacbee.com/sac\\_history\\_happenings/2012/03/sacramentos-west-end.html](http://blogs.sacbee.com/sac_history_happenings/2012/03/sacramentos-west-end.html). Accessed: September 11, 2015.

restaurants.<sup>28</sup> A mix of business and residential development appear to have continued alongside the construction of OB 1 into the 1920s.

It was no accident that the Capitol Extension Group, including OB 1 took the physical forms that they did. OB 1, along with its fountain plaza and fraternal mirrored twin, Library & Courts, embody the intertwined approaches and philosophies advocated by Paris's École des Beaux Arts and the City Beautiful Movement.

## École des Beaux Arts

Jean-Baptiste Colbert, a minister to Louis XIV, established the Paris-based École des Beaux Arts (originally known as the Académie Royale d'Architecture) in 1683 to provide architectural training to designers of large-scale governmental buildings. After the French Revolution, the school merged with Académie Royale de Peinture et de Sculpture (originally established in 1648) and became an institution that integrated architectural training with training in other fine arts, such as sculpture, painting, philosophy, and theory. Considered the first architectural school of the modern era, the École is often credited for elevating the practice of architecture to a fine art. Alongside architecture, the École emphasized planning concepts, including the notion of grand axis as an ordering component for civic architecture, an idea that traces its origins to the *cardo maximus* of the ancient Roman Empire. École-trained architect Julien Guadet, the school's primary theorist, worked on the restoration drawings of the axially planned Forum of Trajan as a student. This work influenced his thinking and later the design theories he developed for and promulgated through the École des Beaux Arts.<sup>29</sup>

The École taught that, along either side of an axis, buildings should be treated as ensembles that shared characteristics. Among those shared characteristics was deference to the axis itself and, in the case of components, the dominant building in the ensemble, usually located at an axis terminus. In the case of OB 1, the axis is the Capitol Mall, with the Capitol Building located at the eastern terminus. Harmony between and among the buildings and their grounds, plus the play of visual and physical movement, were key École elements. Careful study and pre-planning of a total development or complex prior to its design and construction were also important.<sup>30</sup>

In the United States at the turn of the twentieth century, French-trained architects created what is sometimes referred to as the "American Renaissance" with Beaux Arts architecture. Beaux Arts became the inspiration for monumental buildings, and Americans celebrated the gravitas the elaborate Beaux Arts style instilled in their cities and towns. Beaux Arts celebrated city planning, and formal parks and grounds often accompanied new buildings. In Sacramento, elaborate column and pilaster work, along with sculptural elements including marble friezes, granite work, and wide

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<sup>28</sup> Sanborn Map Company. "Sanborn Fire Insurance Maps: Sacramento, California" 1895 (sheet 27), 1915, and 1951 revised (sheet 37). Available: [saclibrary.org](http://saclibrary.org). Accessed: April 19, 2019.

<sup>29</sup> Editors of Encyclopedia Britannica, "École des Beaux-Arts." [www.britannica.com/topic/École-des-Beaux-Arts](http://www.britannica.com/topic/École-des-Beaux-Arts). Accessed: April 11, 2017; Leland M. Roth and Amanda C. Roth Clark, *American Architecture: A History* (Boulder, CO: Westview Press, 2016) pp. 282-284; Leland M. Roth and Amanda C. Roth Clark, *Understanding Architecture: Its Elements, History, and Meaning* (Boulder, CO: Westview Press, 2014), p. 256; Leland Roth, Introduction to "J.-A. Guadet, Elements and Theories of Architecture," in *America Builds: Source Documents in American Architecture and Planning*, ed. Leland Roth (New York: Harper & Row, 1983), pp. 323-324.

<sup>30</sup> Leland M. Roth and Amanda C. Roth Clark, *American Architecture: A History* (Boulder, CO: Westview Press, 2016), p. 332-338; J. A. Guadet, excerpts from *Éléments et théories de l'architecture*, in *America Builds: Source Documents in American Architecture and Planning*, ed. Leland Roth (New York: Harper & Row, 1983), pp. 324-325.

receding and advancing planes of the façade, were an expression of the stately Beaux Arts style, with the interior formal spaces presenting typical Beaux Arts details of terrazzo flooring, brushed brass and bronze details, and painted effects.<sup>31</sup>

## City Beautiful

The 1893 Chicago World's Fair, more popularly known as the World's Columbian Exposition, was the most influential of early expression of École concepts realized in the United States. Millions of Americans experienced the École for the first time on a grand scale at the World's Fair. Creating an entire urban environment from the ground up, a team of architects under the direction of Daniel Burnham designed the White City to house the World's Fair using an integrated Roman Classical architectural idiom guide by École principles. The buildings of the White City introduced the full range of École concepts to a large and geographically diverse audience, effectively dispersing them nationwide and inspiring an urban design and reform philosophy known as City Beautiful.<sup>32</sup>

École principles directly influenced federal buildings, as well as other government buildings by association, through another legislative mechanism. In 1897, Congress enacted the Tarsney Act, which established a competitive process for the selection of private architects to design high-profile government buildings based on merit. Prior to the Tarsney Act, architectural design work was performed in house by government employees or contracted to private architects as political favors or graft. Under the Tarsney Act, numerous École-trained architects pursued and secured federal work, establishing Beaux-Arts as a lingua franca for government buildings. As a result, École-inspired government complexes were constructed at all levels of government.<sup>33</sup>

The Tarsney Act's authors aspired to eliminate corruption and graft in the federal architectural selection process. An early architectural expression of the Progressive Era, the City Beautiful movement responded to the disordered environments of the late nineteenth century. City Beautiful devotees strove to provide parkland and other landscape elements as a buffer against unchecked industrial development and tenement overcrowding and their effects on people. These effects proliferated during the Gilded Age. Symbolically and physically, the City Beautiful movement is expressed through parks and green spaces. To an even greater degree, however, City Beautiful concepts are manifested through the realization of substantially planned civic centers with classically inspired governmental buildings, often sited along a grand axis.<sup>34</sup>

The National Mall in Washington, D.C., is an early, and excellent, example of City Beautiful principles enacted. Influenced by the success of the Columbian Exposition, the United States Senate appointed Daniel Burnham and Charles Follen McKim to assist the government in the revitalization of Washington, D.C., parks in 1901. Alongside co-appointee landscape architect Frederick Law Olmstead, Burnham and McKim set about restoring Charles Pierre L'Enfant's original 1791 plan for the nation's capital, featuring the now-iconic grand axis known as the National Mall.<sup>35</sup>

With Washington, D.C., as the flagship, the City Beautiful movement influenced urban designs and planning nationwide, including in Sacramento. Beginning in the late nineteenth century, national

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<sup>31</sup> Roth and Clark, *American Architecture*, pp. 324-325.

<sup>32</sup> Roth and Clark, *American Architecture*, pp. 333-334.

<sup>33</sup> Roth and Clark, *American Architecture*, 284.

<sup>34</sup> Roth and Clark, *American Architecture*, 284.

<sup>35</sup> Roth and Clark, *American Architecture*, 284.

experts recommended that Sacramento develop its government buildings along a strong landscaped axis that focused on the Capitol Building. During the mid-twentieth century, in response to the deteriorated conditions and perceived blight of many American city centers, the urban renewal movement gained momentum. In Sacramento, local proponents of this movement called for Sacramento's West End to be cleared and replaced with an impressively scaled and landscaped avenue and a monumental grouping of government buildings. Designed in alignment with École principles and City Beautiful intentions, the Capitol Extension Group (including OB 1, the fountain, and the state government office buildings developed during the 1950s on the Mall) are a manifestation of these trends.<sup>36</sup>

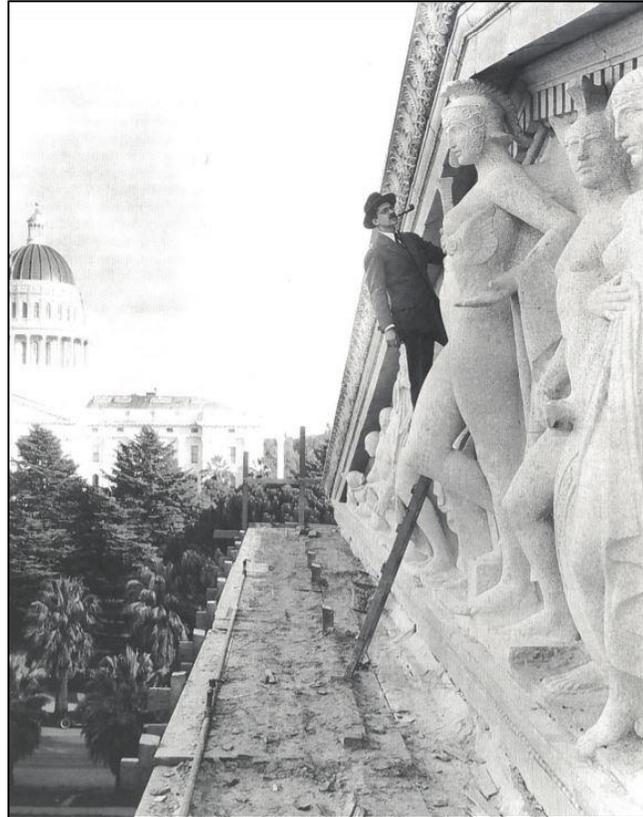


Figure 5. *Edward Field Sanford Jr. inspects the frieze sculpture in progress on the Library and Courts Building. The friezes on both State Office Building No. 1 and the Library and Courts buildings were completed contemporaneously.*<sup>37</sup>

In terms of presence, massing, siting, and overall *élan*, the influence of the *École des Beaux Arts* and City Beautiful precepts are manifest in OB 1. With respect to architectural detailing, however, OB 1 strongly reflects elements of the Classical Revival and Beaux Arts styles.

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<sup>36</sup> Roth and Clark, *American Architecture*, 284.

<sup>37</sup> California State Library

## Architectural Style

Weeks and Day, a prominent architectural and engineering firm based in San Francisco, designed the buildings of the Capitol Extension with a graceful combination of the Classical Revival and the Beaux Arts styles.

### Classical Revival

Formal and monumental in design, Classical Revival was a popular architectural style in the late nineteenth and early twentieth centuries. Inspired by the architecture of the 1893 Columbian Exposition in Chicago and the symmetrical order of Ancient Greek and Roman architecture, Classical Revival presented a weighty counterpoint to more naturalistic, extravagant ornament of earlier European styles, particularly Rococo. Classical Revival is defined by formal arrangements and took its inspiration from classic Greek elements, particularly the trabeated Greek temple. Known more colloquially as post and lintel construction, most Classical Revival style buildings present long horizontal elements (typically a triangular pediment) supported by strong vertical elements, which in the case of Classical Revival are characteristically columns with Doric, Ionic, or Corinthian capitals.<sup>38</sup>

Classical Revival's grand style made it immensely popular for use in monumental buildings such as banks and churches, and is particularly notable in civic buildings such as courthouses and state houses. The style depends on the arrangement of conventional forms, with the ideal building presenting symmetry, proportion, and a distinct relationship between individual features. More conventionally, the style is known for its application of decorative pediments, columns and pilasters, full height porches, and dentiled cornices.<sup>39</sup>

### Beaux Arts

Architecturally, the Beaux Arts style incorporated many elements of the earlier Classical Revival variations on Greek and Roman styles such as columns and pediments. Beaux-Arts often contained flat roof systems that lacked the domes of earlier design systems.<sup>40</sup> Beaux Arts style "displayed...rational and axial order,"<sup>41</sup> and was complemented by the contemporaneous "City Beautiful Movement" which fostered the revision of cities public and civic spaces. Examples of City

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<sup>38</sup> "Neoclassical Revival" Architectural Styles of America and Europe, Available: <https://architecturestyles.org/neoclassical/>. Accessed: April 30, 2019; "Classical Revival Style 1895-1950," Pennsylvania Historical & Museum Commission. Available: <http://www.phmc.state.pa.us/portal/communities/architecture/styles/classical-revival.html>. Accessed: April 30, 2019. Editors of Encyclopedia Britannica, "Neoclassical Architecture." <https://www.britannica.com/art/Neoclassical-architecture>. Accessed: May 6, 2019.

<sup>39</sup> "Neoclassical Revival" Architectural Styles of America and Europe; "Classical Revival Style 1895-1950," Pennsylvania Historical & Museum Commission

<sup>40</sup> Pennsylvania Historical & Museum Commission. Available: <http://www.phmc.state.pa.us/portal/communities/architecture/styles/classical-revival.html>. Accessed: April 30, 2019.

<sup>41</sup> Gelernter, Mark. *A History of American Architecture: Buildings in their Cultural and Technological Context* (Denver, Co: UPNE, 2001), 203-204.

Beautiful include Pierre L'Enfant's original plan, or "The Mall," in Washington D.C. and the Capitol Mall in Sacramento.<sup>42</sup>

Beaux Arts buildings typically present with a flat or mansard roof, rusticated stonework, masonry walls, and elaborate, symmetrical facades featuring columns, pilasters, porticos, roof-line balustrades, and elegant decoration, mainly composed of stone or terracotta, which often consist of flowers, greenery, or draped cloth motifs. Most importantly, Beaux Arts buildings are formal in composition, with symmetry and a main axis and axis terminus.<sup>43</sup> Formal settings in park-like surroundings also figure into the Beaux Arts style.

Architects and artists of some renown, including Weeks and Day and Edward Field Sanford Jr., are associated with OB 1.

## Weeks and Day

The firm of Weeks and Day consisted of Charles Peter Weeks and William Peyton Day. Charles Peter Weeks was born in Chicago, and studied at Buchtel (now Akron) University in Ohio. He began to study architecture at the firm of Charles Snyder in Ohio after his graduation in 1895, and later attended the École des Beaux-Arts in Paris to continue his training. Upon his return to the United States he worked in both New York and Cleveland, eventually moving to San Francisco in 1901, where he operated with the firm Sutton & Weeks from 1903 to 1910. Weeks worked alone until 1916, when he and William Day founded their firm in 1916.<sup>44</sup> William Peyton Day was a civil engineer by training, graduating from the University of California in 1905. Day went into practice with John B. Leonard until 1915, and in 1916 formed his partnership with Charles Peter Weeks.<sup>45</sup>

The firm was located in the Phelan Building in San Francisco and operational with both partners from 1916 to 1930.<sup>46</sup> The firm created some of the most famous buildings of the early twentieth century in California, including the Mark Hopkins Hotel in San Francisco, the Fox Theater in Oakland, and the Loew's State Building and Theater in Los Angeles. Charles Peter Weeks is widely credited with the design for OB 1 Building. Weeks passed away suddenly on March 25, 1928, before the official completion of the Capitol Extension Group.<sup>47</sup> His training at the École des Beaux-Arts and systematic mastery of the Beaux-Arts style is indelibly related to his body of work, and found a meaningful expression in his final project, the Capitol Extension Group.

Day continued the practice without Weeks until the 1950s, most famously serving as the Director of Works for the Golden Gate International Exposition, designing the Administration Building, Hall of Transportation, and Palace of Fine and Decorative Arts on Treasure Island for the exposition. These

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<sup>42</sup> Gelernter, Mark. *A History of American Architecture: Buildings in their Cultural and Technological Context* (Denver, Co: UPNE, 2001), 204; National Park Service, "The L'enfant and McMillian Plans," *Washington D.C.: A National Register of Historic Places Travel Itinerary* (Washington D.C.: U.S. Department of the Interior, no date). Available: <https://www.nps.gov/nr/travel/wash/lenfant.htm>. Accessed: July 10, 2018.

<sup>43</sup> "Discover the Beauty of Beaux Arts," Thought Co. Available: <https://www.thoughtco.com/what-is-beaux-arts-architecture-178195>. Accessed: April 30, 2019.

<sup>44</sup> Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)*, Hennessey and Ingalls Publishing: Los Angeles, CA, 1970, p. 639-640.

<sup>45</sup> "Finding aid to the William Peyton Day papers, MS 3616," California Historical Society. Available: [http://cdn.calisphere.org/data/13030/nt/c8ht2rnt/files/ms\\_3616.pdf](http://cdn.calisphere.org/data/13030/nt/c8ht2rnt/files/ms_3616.pdf). Accessed: April 30, 2019.

<sup>46</sup> *Biographical Dictionary of American Architects (Deceased)*, p. 639-640.

<sup>47</sup> "Designer of Capitol Extensions Passes," *Sacramento Bee*, March 26, 1928, page 1.

buildings (known as buildings 1, 2 and 3) are still extant on Treasure Island; other exposition buildings were razed.<sup>48</sup>

## William Vortriede

One of the more distinct characteristics of the setting of OB 1 is its park-like surroundings, including multitudinous plantings of trees, shrubs, flowers and grassy areas around its central fountain. The man responsible for the plantings was State Gardener William Vortriede. Born in Germany, he emigrated to Ohio before settling in California. Vortriede was appointed by Governor Hiram Johnson as State Gardener in 1911 and served until 1936, and considered both Governor and Mrs. Johnson close friends, often meeting the couples train with a bouquet for Mrs. Johnson when the pair arrived in Sacramento. He worked in eight California counties landscaping schools, including Sacramento High School. Additionally, Vortriede is credited with the proliferation of the Camellia plant in Sacramento, and had relationships with horticulturists and hobbyists all over the state, most notably with famed plant scientist Luther Burbank.<sup>49</sup>

However, Vortriede's main passion was the expansive Capitol Park, and by the 1920s, the plantings of the Capitol Extension Group, which abutted the Capitol. The main feature of the grounds was the plain central fountain costing \$5,000, which appears in plan drawings by Weeks & Day. Vortriede began landscaping around the two new buildings without permission from Weeks & Day, and saw the area as a natural extension of his domain in Capitol Park. Vortriede worked quickly: while the building was not completed until 1928-1929, the landscaping was finished by the fall of 1925. Fan palms were planted to harmonize with the border of Capitol Park, and Vortriede tended to the area while OB 1 and the Library and Courts building were in the process of completion.<sup>50</sup>

On his death in 1940, the *Sacramento Bee* wrote that "The [Capitol] park was more than a life work to Vortriede. It was a hobby, an all-consuming passion to which he gave almost his entire time."<sup>51</sup> During his 30 years of living in the Sacramento area, Vortriede has over 125 mentions in the *Sacramento Bee*, a testament to both his connection to the newspaper through his friendship with Chas K. McClatchy, the former editor of the *Sacramento Bee*, and his presence in making both the Capitol and the Capitol Extension Group world-famous for their gardens.

## Edward Field Sanford Jr.

The multitudinous sculptural ornamentation of both OB 1 Building and the Stanley Mosk Library and Courts building are the work of sculptor Edward Field Sanford Jr. Commissioners approved \$40,000 for two pediments, four statues, and twenty panels in October 1922, once work was underway at the site. Charles Peter Weeks chose Sanford Jr. for the commission, and Sanford Jr. worked closely with McGilvary-Raymond Granite Company, particularly Rissieri Boni, to help create the work. The pediments, huge structures carved into the frieze of their respective buildings, represented California and were both massive in size and symbolism, lending a grand air to the already impressive granite and terracotta buildings. "Bring Me Men to Match My Mountains" is both

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<sup>48</sup> Carey & Co Inc, p. 8; Pacific Coast Architecture Database, "Weeks and Day" Available: <http://pcad.lib.washington.edu/firm/112/>. Accessed: April 19, 2019; "Finding aid to the William Peyton Day papers, MS 3616," California Historical Society.

<sup>49</sup> "William Vortriede, Ex State Gardener, Dies in Hospital," *The Sacramento Bee*, May 29, 1940, p. 4.

<sup>50</sup> Regnery, p. 18.

<sup>51</sup> "A Nature Lover Passes," *The Sacramento Bee*, May 30, 1940, p. 24

the title and the large inscription visible from across the Mall on the State Office Building; its frieze represents the history of California, with figures representing different epochs of the state's history. The central figure, a woman, represents the undeveloped state of California, standing with arms outstretched. "Bring me men to match my mountains" comes from the Sam Walter Foss poem "The Coming American:"

Bring me men to match my mountains;  
Bring me men to match my plains, --  
Men with empires in their purpose,  
And new eras in their brains.<sup>52</sup>

The two statues Sanford Jr. carved for the State Office Building represented "Climatic Wealth" and "Mineral Wealth." These two figures flank the wide top landing of the granite steps leading to the entry of the building. The panels Sanford Jr. was commissioned to carve were not completed by him, with exception of the studies placed in the sides of the entries. The rest were cast of imitation stone. Sanford Jr. considered the works in the Capitol Extension to be some of his best, and institutions including the Smithsonian have catalogued them as important examples of outdoor sculpture in the west.<sup>53</sup>

## Alterations and Adaptations

OB 1 had 15 tenants by its official opening in 1929, including the State Mining Board, the Department of Education, the Fish and Game Commission, and Vital Statistics. Government offices of all sizes were represented, from the diminutive Boxing Board to the sizeable Department of Agriculture, whose offices took up the entire second floor. Over the course of the next 90 years, dozens of government offices utilized OB 1, with departments and offices relocating as new accommodation became available elsewhere, either on the Mall or in the region. After World War II, planning efforts on the Mall itself allowed offices to move into newer buildings, with the construction of six new buildings on the Mall and the creation of the Capitol Building Annex. As post-war funding became available for these building efforts, funds were also applied to interior changes for OB 1 – the first changes to the building since its completion in 1928-1929. Alterations were made to accommodate both the increasing number of state workers and modern systems like improved HVAC. Initial changes in the 1950s included more room for stenographers and typists, but as technology progressed, computer rooms and other modern amenities were crowded into the footprint.

Alterations began in 1952, with air conditioning improvements and replacements. Two new fan rooms was built on the first floor (later used as mechanical rooms), lighting fixtures were relocated or lowered to accommodate new grills and access panels, and first floor ceilings in the east corridor were dropped from 13'-3 ½ to 11'.<sup>54</sup> In 1956, drawings entitled "Renovation of Portions of Office

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<sup>52</sup> Foss, Sam Walter. "The Coming American." Available: <https://thebardonthehill.wordpress.com/2011/12/02/the-coming-american-by-sam-walter-foss/>. Accessed: April 19, 2019.

<sup>53</sup> Dorothy Regnery, "The Capitol Extension Group," p. 14-17; "Bring Me Men to Match My Mountains (sculpture)," Smithsonian Institution Art Inventories Catalog, Smithsonian American Art Museum. Available: <https://siris-artinventories.si.edu/ipac20/ipac.jsp?&profile=ariall&source=~!siartinventories&uri=full=3100001~!21816~!0#focu>. Accessed: April 4, 2019.

<sup>54</sup> 2322GC 12-L-63

Building no. 1” were issued. Extensive remodeling occurs at the northwest corner of the first floor with the addition of multiple partitions, removal of counters and shelving, and basic reconfiguration to fit more offices into the space – whereas in the 1926 “First Floor Plan” 14 partitioned spaces of various sizes and uses were available, the same space was reconfigured to offer 20 spaces in 1956. The third and fourth floor saw slightly less dramatic interior changes during this remodeling phase, but some interior partitions, doors, shelving and a sink on the fourth floor were replaced. Electrical work was also upgraded, and acoustic tile was installed on the ceilings.<sup>55</sup>

Physical alteration continued with the modernization of the elevators, which included new elevator doors, in 1960.<sup>56</sup> In 1962 the fifth floor was substantially altered, with the removal of existing partitions, relocation of light fixtures, relocation of air registers and duct work, and the additions of new wood stud and gypsum partitions. In 1965, interior alterations continued with substantial changes to the foot print of the second floor with the addition of a continuous interior corridor and a row of perimeter and interior offices; the original floor plan did not include this secondary corridor and only provided one row of offices. The third, fourth and fifth floors also saw the removal and replacement of partitions, new corridors, and the re-arrangement of office spaces to accommodate more offices and cubicles. The lath and plaster ceilings were removed, except at the second floor lobby. Overall, the 1965 changes dramatically changed the interior spaces of the building, with extensive major and minute changes. Over 37 drawings were issued for this remodeling effort alone.<sup>57</sup>

The basement underwent a 2-year remodel from 1968 to 1970, and four more remodeling efforts that affected interior spaces were completed by 1976. By the time the State Treasurer moved into the building in 1976, most of the interior renovations were complete. While the exterior and first floor lobby, along with some of the elevator lobbies on higher floors, remained intact, the interior reflects a much more bifurcated footprint than originally planned, with an increase in cut-off interior spaces that were designed to accommodate a swelling amount of state employees.<sup>58</sup>

In 1987, the State of California renamed OB 1 by Executive Order D-66-78 the Jesse M. Unruh Office Building. It honors Jesse Unruh, a political powerhouse who served as Speaker of the California Assembly from 1961 to 1968. At the time, he was considered second only in political stature to Governor Edmund G. Brown, Sr. After losing his place as speaker in the 1968 election and a losing gubernatorial bid in 1970, Californians elected him as State Treasurer in 1974. Unruh transformed the position of treasurer from relatively anonymous to quite powerful. His accomplishments included founding the California Housing Finance Agency and the Council of Institutional Investors, helping safeguard Californians pension funds from corporate takeovers. Unruh moved the State Treasury Office from the first floor of the Capitol Building into OB 1 in 1976. In preparation for the Treasury’s move, the basement was excavated to accommodate a large vault, which sits beneath the buildings front steps. Unruh served as treasurer until his death in 1987.<sup>59</sup>

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<sup>55</sup> 3086GC 12-L-63; “Third Floor Plan” “First Floor Plan” and “Fourth Floor Plan” State Office Building Sacramento, April 1926.

<sup>56</sup> 4306GC-19 12-L-63

<sup>57</sup> GS00 024C 12-L-64 [complete set] Department of General Services, October 1965.

<sup>58</sup> Carey & Co, Inc. p. 7-8; Regnery, p. 14-15.

<sup>59</sup> Mark Uhlig, “Jesse Unruh, a California Political Power, Dies.” *The New York Times*. August 6, 1987. Available: <https://www.nytimes.com/1987/08/06/obituaries/jesse-unruh-a-california-political-power-dies.html>. Accessed: April 30, 2019; “Finding aid to the Jesse M. Unruh Papers, LP236,” California State Archives, Available: [https://oac.cdlib.org/findaid/ark:/13030/kt4j49r6gc/entire\\_text/](https://oac.cdlib.org/findaid/ark:/13030/kt4j49r6gc/entire_text/). Accessed: April 30, 2019; Dorothy Mills-Gregg,

OB 1 still serves as a state office building and houses the State Treasurer's Office, the State Transportation Agency, the Government Operations Agency, and the Business, Consumer Services and Housing Agency. The building is known for both its architecture and its central location, mere steps from the Capitol Building.

## Summary

OB 1 represents the development of Sacramento as the seat of state government. The building remained a centerpiece in the Capitol developments of the early twentieth century. Despite extensive interior alterations, OB 1 and the Capitol Extension Group are intact physical markers of the development of government in Sacramento, and their endurance among the multitudinous changes of the West End is a testament to their stature.

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"Notes from the Underground: the Treasurer's Vault." Capitol Public Radio, March 10, 2016. Available: <https://capitolweekly.net/vault-state-secrets-treasurer/>. Accessed: April 30, 2019.

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The following provides a narrative architectural description and integrity analysis for OB 1 and the fountain plaza.

## Architectural Description and Integrity

### Setting

OB 1 is a five-story office building located in downtown Sacramento, bounded by L Street to the north, 9th Street to the west, 10th Street to the east, and Capitol Mall to the south. Completed in 1928, OB 1 was designed by architects Charles Peter Weeks and William Peyton Day in the Beaux Arts style with sculptures by Edward Field Sanford Jr. The primary (south) façade faces the Capitol Mall fountain plaza, accessed by a scored concrete walkway that extends from the wide granite steps of OB 1. The building is set back on the secondary elevations by a grass covered lawn shaded by mature-growth trees. The fountain plaza consists of a roundabout with a modest, central concrete fountain surrounded by a grass-covered lawn. OB 1 is sited northwest of the California State Capitol Building and to the north of State Library and Courts Building, designed as nearly a mirror image across the fountain plaza. Concrete walkways curve around the subject property, lit by metal street lamps. A concrete sculpture is located along the walkway southeast of OB 1 to honor Mexican-American veterans from World War II. The sculpture was built in 1951 and moved to its current location facing the State Capitol in the 1970s.



Figure 6. *The south (primary) façade, view north from the fountain plaza. Photo taken April 3, 2019.*

## Exterior

Five stories tall and rectangular in plan, OB 1 includes 164,600square feet. Designed in the Beaux Arts style, the building features a steel frame on a concrete slab foundation. The building is composed of granite on the first floor and terra cotta glazed in a Granitex decorative stone finish on the upper floors. It is capped by a flat roof clad in rolled composition roofing. Aerial images reveal four light courts that extend from the first floor composed of buff-colored brick in a common bond pattern. Mechanical shafts composed of corrugated metal extend along the southern light courts. A two-story penthouse is located at the central axis of the four light courts, which features rounded corners and utilities on the roof; it is composed of terra cotta glazed in a Granitex finish. Two metal water towers are sited on the roof along the southern elevation of the central axis. A small one-story entrance is located on the roof line above the main façade to provide roof access.

The primary façade is symmetrically divided into three sections. It features a central projecting section capped by a decorative pediment with a relief of allegorical figures and animals depicting the history of California. The pediment has overhanging eaves framed with both dentil and egg and dart molding, a raked cornice carved in a running anthemion pattern, pronounced entablature, and a decorative acanthus leaf extending at the roof pitch. The pediment is supported by a three-story portico composed of Ionic columns supporting an entablature engraved with “BRING ME MEN TO MATCH MY MOUNTAINS.” Beneath the pediment is a soffit highlighted by a coffered sunburst pattern surrounded in a Greek Fret with egg and dart molding. A terra cotta guilloche molding adorns the soffit in between the columns and between the columns and the façade. Ten fluted Ionic

columns span three stories, highlighted with egg and dart molding on the front and a guilloche on the sides of the capital. The façade features a series of flat pilasters framing a vertical set of three side-by-side windows, which are separated between the second and third floors by a pink marble spandrel panel; the third and fourth floors are separated by a pair of bronze spandrel panels decorated in a floral relief. All of the windows are framed by a bronze running bead motif that extends three stories. The first floor is distinguished by scored granite designed to emulate stones. It is punctuated by a central primary entrance composed of a pair of bronze doors with a large transom. The entrance is framed by flat pilasters with an acanthus leaf capital, modest entablature, and capped by three decorative acanthus leaves. The entry way is framed in a pronounced surround and highlighted by a scrolled brackets supporting a cornice with dentil molding. The transom is labeled with the building name and address painted on the glass. Flanking the entrance on each side is a secondary entrance, also composed of a pair of bronze doors with a large transom; these entrances are framed by a thick surround.



Figure 7. South (primary) façade, detail of the portico and pediment. Photo taken April 3, 2019.

Each entrance is recessed from the façade; the vestibule walls leading to the entrance feature a pair of vertical bands carved with a running tulip motif and a square, marble plaque carved with a bas relief, in which each plaque depicts a different symbol of California. The three entrance bays are accessed by a flight of wide granite steps that expand beyond the length of the three entrance bays, interrupted by metal hand railing. The top flight of stairs are framed to the west by a marble sculpture of a crowned woman seated in a chair, labeled “CLIMATIC WEALTH.” To the east of the stairs is a marble sculpture of a bearded man seated in a chair with lion skin draped over his body, labeled “MINERAL WEALTH.” The flanking sections of the portico are symmetrical and identical in design. They feature two flat pilasters framing a pair of side-by-side windows, separated by a pink

marble spandrel panel and pair of bronze decorative spandrels, similar to the fenestration behind the portico. Landscape features lining the concrete walkway to the façade include concrete benches and trashcans. A cornerstone west of the entrance is carved “Anno Domini MCMXXIII.” The eastern recessed section features a small granite window grill in a clathri pattern on the first floor, protecting a fixed narrow window.



Figure 8. *Detail of the primary entrance on the south (primary) façade. Photo taken April 3, 2019.*

The west elevation displays five stories and a basement level that is largely underground. The basement fenestration is composed of slightly recessed, fixed, side-by-side original wood windows. A retaining wall made of buff-colored brick and capped with a thick band of concrete projects from the elevation. Access to the basement windows is via concrete clad stairs and a metal railing. A rounded belt course separates the basement from the first floor; the first floor is also distinguished by scored granite designed to emulate stones. The first floor reveals a pronounced central entrance identical to the primary façade; it is highlighted by a thick molding framed by a cornice with carved brackets and dentil molding. The entrance is framed by flat pilasters with an acanthus leaf capital, modest entablature, and capped by three decorative acanthus leaves. The entrance is accessed by granite steps lined with a metal railing that spans over the recessed basement level. Flanking the entrance are six window bays punctuated by two side-by-side original oak windows capped by two transom windows set in a simple surround. The first floor is capped by a pronounced belt course that slightly projects from the façade. The second through the fourth floors are vertically aligned by a series of side-by-side fixed windows separated by a pink marble spandrel panel between the second and third floor and a pair of decorative bronze spandrels between the third and fourth floors. The vertical fenestration is slightly recessed and separated by fluted pilasters capped with egg and dart molding and an Ionic capital. Above the fourth floor is a distinctive entablature highlighted by egg and dart molding, a blank frieze, and thick dentil molding. The fifth story is punctuated by slightly recessed, single-pane fixed windows. The roof is capped by a slightly pronounced cornice.

The east elevation shows five stories and a basement level that is largely underground. The basement fenestration is composed of fixed side-by-side original wood windows. A basement well wall made of buff-colored brick in a common bond pattern and capped with a thick band of concrete projects from the elevation. A rounded belt course separates the basement from the first floor. The first floor is distinguished by scored granite designed to emulate stones. A central recessed entrance is sheltered by the structure. The entry and doors are the same design as the primary façade: a pair of decorative aluminum doors with a transom framed by a cornice with curved brackets and dentil molding. The recessed entry walls also feature a running tulip motif, decorative marble plaque, and acanthus details surrounding the doors. The entrance is accessed from the northeast and the northwest by two non-original accessibility ramps clad in concrete and lined with a metal railing. The two ramps meet, forming a reinforced concrete walkway that leads to the entrance and spans over the recessed basement story. Flanking the entrance are six window bays: two side-by-side original oak windows capped by two transom windows and set in a defined granite surround. The first floor is capped by a pronounced belt course that slightly projects from the façade. The second through the fourth floors are vertically aligned by fluted pilasters capped with egg and dart molding and Ionic capital. The pilasters are separated by a pair of side-by-side fixed windows separated vertically by a pink marble spandrel panel between the second and third floor, and a pair of decorative bronze spandrels between the third and fourth floors. Above the fourth floor is a distinctive entablature highlighted by egg and dart molding, a blank frieze and thick dentil molding. The fifth story is punctuated by slightly recessed, single-pane fixed windows. The roof is capped by a slightly pronounced cornice.



Figure 9. *The east elevation, view west. Photo taken April 3, 2019.*

The north (rear) elevation reveals the five stories with a basement level. The basement has a central recessed entrance sheltered by the structure; composed of a pair of non-original, recessed metal doors accessed by a concrete ramp. The entrance is framed at the façade by a cast iron molding. Flanking the entrance are four slightly recessed window bays consisting of two side-by-side windows with a lower lintel. A thick concrete curb bounds the basement elevation, which is adjacent to concrete-clad parking spaces. Access to the basement is issued by a concrete ramp that provides vehicular access at each end of the elevation. The ramp is lined with a thick concrete curb and composed of buff-colored brick and capped by a thick slab of concrete. A concrete retaining wall capped by a metal and cyclone fence supports vehicular access to the basement. A belt course separates the first floor from the basement and the upper floors; the first floor is also distinguished by scored granite designed to emulate stones. The first floor windows are punctuated by a pair of original oak side-by-side windows with two side-by-side transom windows. The second through fourth floors are vertically aligned by a series of nine recessed window bays that consist of a pair of side-by-side fixed windows separated by a pink marble spandrel panel between the second and third floors and a pair of decorative bronze spandrels between the third and fourth floors. Above the fourth floor is a distinctive entablature above the dentil molding. The fifth story is a band of single pane fixed windows, slightly recessed. The central section is flanked by a slightly recessed section punctuated by a single vertical band of windows on the second through fourth floors, framed by two Tuscan pilasters. A single window punctuates the first floor and two small fixed windows punctuate the fifth floor, similar in design to the central section. The roof is capped by a slightly pronounced cornice.



Figure 10. North elevation, view south. Photo taken April 3, 2019.

## Interior

### First Floor

The interior of the first floor is highlighted by the lobby. Access through the primary entrances leads to a tall first floor with a wide lobby framed by fluted Doric columns raised on a defined base with classical moldings enhancing the capitol. The columns support a beamed coffered ceiling that have recessed square panels adorned with a central flower set in a smaller square lined with bead and reel molding. The outer edge of the coffering is surrounded with egg and dart molding as well as bead and reel molding. A larger square coffer is centered in front of each of the three entrances, in which a central flower modillion framed by acanthus leaves is attached to a decorative bronze chandelier.

The center of OB 1, where the guard desk is located, is accessed from the front lobby through a central corridor. The space is divided by square column supports capped with stepped molding. The corridor features an arcade of fluted Doric columns, the same design as the front lobby. This corridor is highlighted by two additional chandeliers that are identical in design to the front lobby; however, they are connected to the ceiling only through the central flower modillion, located in a small coffer. A series of three fixed wood windows with decorative lead glass, which is composed of anthemion along with egg and dart molding, are raised with a decorative lower lintel of Vitruvian wave molding. These windows punctuate the light courts, which border the lobby and frame the corridor. Flat pilasters flank the raised windows, adorned with decorative molding at the top and a defined base.

The corridor ends at a set of three stairs that provide access to a central lobby through a pronounced entranceway. There is a set of wood paneled doors framed by side lights and a lower wood panel. The entranceway is highlighted by a large tripartite transom composed of lead glass adorned with anthemion and egg and dart molding patterns. The central lobby holds a square guard desk in the middle of the room. It is set under an elaborate coffered ceiling composed of a central rectangular coffer that holds a chandelier expanding through a central modillion. The surrounding ceiling holds smaller flowers that are placed in an octagonal shape and lined with bead and reel molding along with egg and dart molding. Smaller, unadorned diamond coffers surround each of the octagonal coffers.



Figure 11. *First floor corridor, view south. Photo taken March 27, 2019.*

Within the central lobby, elevator access is provided to the other floors. The door openings are framed with a thick cast stone surround, with some moldings placed even where walls are located instead of doors to create a balance of symmetry. Crown molding and marble wainscoting highlight this lobby. A wide east-west corridor spans from the central lobby and is simple in design with wainscoting, leading to the side entrances of both elevations. The first floor is composed of grey terrazzo floors with a rose marble base trim. The 1963 renovations kept all of the corridors and the main lobby areas; however, the office spaces were divided further in order to create more office space for different departments, specifically in the northwest quadrant, and a few in the northeast and southwest quadrants. CAD drawings from 2019 show how the floor plan was changed to accommodate current office needs. The southeast quadrant was opened up to create one large space with three minor offices for the Treasurer's office. The southwest quadrant was divided into multiple large office spaces for the Post Office and Treasurer's office, and new bathrooms installed. The northwest quadrant was drastically reconfigured to create office spaces of various sizes and multiple conference rooms.

## Upper Floors

In general, the upper floors are less adorned than the first floor lobby spaces. Additionally, the upper floors experienced a series of renovations in the mid-twentieth century, which heavily altered the floor plans. The second floor is highlighted by a central lobby above the guard desk, which reveals terrazzo floors, and marble moldings that frame door openings and walls to make the fenestration openings symmetrical. The ceiling is pronounced by a frieze and decorative molding, but the ceiling is flat with a large central florescent light box. Stairs leading to the first floor adjacent to the lobby space are clad in the same marble as the door surrounds (see Appendix C, figure 1).

Alterations to the lobby area include dropped ceilings in front of some of the door openings. Interior hallways that line the light courts have been covered in carpet; dropped ceilings with florescent lighting are also present. CAD drawings from 2019 show the reconfiguration of offices spaces have been minor—some of the office sizes have changed but the corridor design is largely intact, except for the northeast quadrant, where the offices no longer line the eastern wall of the light court and a narrow corridor was installed. A larger reconfiguration of offices is now located along the east elevation of the exterior wall (see Appendix C, figures 2 and 3).

The third floor lobby has the same design as the second floor: ceiling molding, central florescent light fixture, and marble-clad openings and stairs. Dropped ceilings are present in some of the office entrances from the lobby. The marble cladding was also used in the bathroom walls and in partitions, which, along with some of the sinks, appear to be original. The third floor plans changed in 1963 to add a mail and storage room off the north lobby corridor (see Appendix C, figure 7). CAD drawings from 2019 show more extensive alterations to the floor's footprint. Now, a narrow corridor extends in a full circle around the floor, flanked on both sides by smaller sized offices (see Appendix C, figure 8). The new floor plan shows an ease of accessing any office. Originally, the southern section did not have a corridor at all, nor did the north section in the northeast quadrant. These altered areas are visible through the carpeted hallways, florescent lighting, and tile ceilings. Original configurations can be seen from marble cladding lining the original floor space, accompanied by original wood paneled doors and terrazzo floors (for second and third floor plans, see Appendix C, figures 4-8).

The fourth floor lobby space is the same design as the second and third floor, highlighted by marble surrounds and molding. Some of the original spaces by the stairwells remain, such as the terrazzo floors, marble flooring, and a water fountain. The original drawings show the floor was used for the Board of Medical Examiners. The entire floor was not built out at the time, specifically within the southwest quadrant. Seismic drawings from 1971 shows how the fourth floor plans changed in order to create a continual corridor that circles around the building; this created new corridors along the north elevation, east elevation in the southeast quadrant, and corridors in the southwest quadrant (see Appendix C, figures 9 and 10). Through the construction of corridors, small office spaces were added lining all outside elevations and the interior light courts. These alterations are visible today from carpeted floors, florescent lighting, and a tile ceiling. The floor is now occupied by the Treasurer's office.

The fifth floor lobby is the same design as the second through fourth floors, highlighted by marble surrounds, terrazzo flooring, and classical molding. Some of the original spaces by the stairwells remain, such as the terrazzo floors, marble flooring, and a water fountain, as well as the marble bathrooms. The original floor plan shows three large drafting rooms in three corners and offices for various different departments including the state architect, auditing department, stenographer, and attorney.

Seismic floor plans created in 1971 show how the fifth floor plans created corridors in the northeast, southeast, and southwest quadrants. Additionally, because of these hallways, many smaller offices could be added along the exterior elevations as well as the northern and southern elevations of the light courts to accommodate the Treasurer's office. These alterations are visible due to carpeted floors, florescent lighting, and tile ceiling. However, some original spaces are evidenced by a marble belt course along a wall and original wood panel door for a utility closet. (see Appendix C, figures 11 and 12).

The penthouse is accessed by marble stairs. Instead of a lobby, since it is a penthouse with limited space, there is a breakroom, reconfigured offices, and a storage room. CAD drawings from 2019 show what once was a drafting room, office, two small corridors, and a stenographers office became one large space to create a breakroom. Additionally, a wall from the storage room was removed to create a larger space (see Appendix C, figures 13 and 14).

The basement has concrete floors, wide original corridors providing access to the elevator lobby, wood base trim, and open ceilings for mechanical units. The 1963 renovations on the basement level were minimal—more partitions and doors were added to create more offices and wall off rooms. Through this process a small hallway was extended the full length of the northern elevation. CAD floorplans from 2019 show the main corridors remain the same; however, the central lobby is smaller and has been reconfigured to accommodate more office and storage spaces (see Appendix C, figures 15 and 16). In the southeast quadrant a narrow corridor was removed and two large corridors created to connect to storage, computer, and office rooms of various sizes. In the southwest quadrant most of the original side corridor was kept, but the rooms have been completely divided up to support building, grounds, and shop storage. Two additional bathrooms were also installed. In the northwest quadrant two narrow corridors were removed in order to create large office and storage rooms; previously, this area had multiple small offices. In the northeast quadrant all secondary corridors were removed and the space was completely reconfigured to accommodate larger office spaces and storage rooms. The Treasurer’s office occupies the majority of the spaces in the basement, with the Department of General Services and storage rooms occupying secondary spaces. Due to heavy security inside the vault—constructed in 1976—photo-documentation of the space during field survey was not permitted.

Additional alterations that occurred within the interior include renovations to all but three restrooms, which were updated in order to make them accessible per compliance with the Americans with Disabilities Act.

## Fountain Plaza



Figure 12. *Historic image of OB 1 and the fountain plaza, view northwest. Photo taken in 1931<sup>60</sup>*

The fountain is circular and modest in design. Composed of concrete and 25 feet wide, it has a raised outside lip that is curved and slopes toward the center of the fountain. The outer edge of the foundation curves back inward and then slopes out again to meet the concrete base. There is a central, circular water spout surrounded by four small light fixtures focused to highlight the water spout. The bottom of the fountain is clad in light green hexagonal tiles; the inside wall is painted green to match. Many small metal water spouts protrude from the inside wall of the fountain, pointing toward the center of the fountain, and held by metal straps. The fountain is protected and obscured by a single row of manicured yellow rose bushes, bounded by a low concrete curb. A concrete clad walkway circles the fountain boundary next to the bushes, scored near the curb to highlight the circular shape, and a walkway extends to OB 1, the State Library and Courts Building, and both directions along the Capitol Mall. The remainder of the roundabout is covered in a grass lawn. The fountain currently does not operate and has fallen into disrepair.

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<sup>60</sup> California State Library

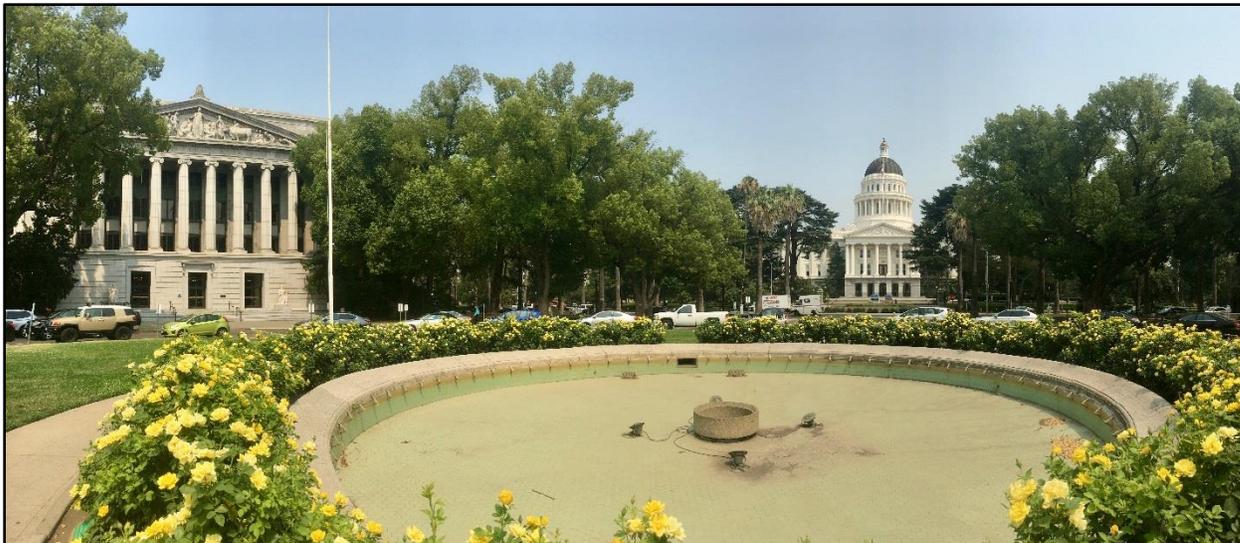


Figure 13. *Fountain, with view of OB 1 and Capitol Building. View southwest. Photo taken April 3, 2019.*

## Integrity

The property retains its integrity of **location, feeling, setting, and association**. The building remains in the same location where it was constructed. OB 1 was designed and built to serve as a state office building and continues to do so, and thus retains its integrity of association. The buildings' integrity of setting is good; the surrounding buildings along the Capitol Mall largely date to the time of construction; however, the buildings to the rear of the building to the north, along L Street, have a more recent date of construction, as do the buildings farther west down Capitol Mall. The street grid remains unchanged.

Integrity of **design, materials, and workmanship** remains intact with respect to exterior elevations. A large number of interior modifications were made from the 1950s through the 1970s. These alterations do not meet the Secretary of the Interior's Standards for Rehabilitation.<sup>61</sup>

Exterior alterations include the replacement of many original wood-frame sashes with aluminum sashes in the late 1970s on the second through fifth floors and non-original metal doors on the north elevation. Although the sashes were largely replaced, the fenestration remains intact. Original oak windows remain on the first floor and basement level, as well as a few elevations in the light courts. Additional alterations include accessibility ramps, which were added in 1994 as a result of the Americans with Disabilities Act. Major interior spaces such as the ground floor lobby, upper floor elevator lobbies, ground floor offices, and bathrooms remain largely intact, but the basement and upper floor office spaces have been altered extensively and do not retain integrity.

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<sup>61</sup> The Secretary of the Interior Standards offer four distinct treatment approaches: Preservation, Restoration, Rehabilitation, and Reconstruction.

# Evaluation of Significance

## OB 1

### National Register of Historic Places/California Register of Historical Resources

#### Criteria Related to Events/Broad Patterns of History

*A: National Register of Historic Places*

*1: California Register of Historical Resources*

**Eligible under Criterion A/1.** OB 1 is eligible under Criterion A and Criterion 1 for its direct association with the permanent establishment of Sacramento as California's undisputed capital city. Edging out rival cities, Sacramento secured the honor of serving as California's capital city in the mid-nineteenth century. Shortly thereafter, however, lack of office space in the Capitol Building resulted in the relocation of state services to available space in San Francisco. In a major commitment for the use of City funds, Sacramento purchased the land adjacent to the Capitol Building and donated the land to the state. Construction of two stately buildings and a fountain plaza, collectively known as the Capitol Extension Group, resulted. OB 1, which is one of the two Capitol Extension Group buildings, is therefore directly and importantly associated with the permanent establishment of Sacramento as California's undisputed capital city. The building represents Sacramento's permanent establishment as the seat of state government in with the construction of OB 1.

For the reason stated above, OB 1 is individually eligible for listing in the NRHP under Criterion A and the CRHR under Criterion 1.

#### Criteria Related to Association with Significant Persons

*B: National Register of Historic Places*

*2: California Register of Historical Resources*

**Not eligible under Criterion B/2.** The State of California under the Deukmejian administration renamed OB 1 in honor of Jesse Unruh in 1987. Serving as State Treasurer from 1975 to 1987, Unruh is credited with accomplishments such as helping safeguard Californians' pension funds from corporate takeovers. Criteria B and 2 require that individuals associated with the building live or work in it during a period of their lives or careers in which they made important contributions to history. A notable figure in California politics, Unruh did not live or work in OB 1. Research did not yield evidence that Jesse Unruh's achievements or contributions to history reached the threshold of importance that would confer significance on the building that bears his name. Research did not reveal direct and important associations between OB 1 and any other significant individuals.

For these reasons, the OB 1 does not appear to be individually significant under NRHP Criterion B or CRHR Criterion 2.

#### Criteria Related to Architectural Quality

*C: National Register of Historic Places*

*3: California Register of Historical Resources*

**Eligible under Criterion C/3.** OB 1 is eligible under Criterion C and Criterion 3 for its expression of the distinctive characteristics of École des Beaux Arts philosophy and City Beautiful concepts. Both Beaux Arts and City Beautiful promoted compositions that emphasized relationship to an axis. OB1 is set adjacent to the Capitol Building at a right angle and directly across from its fraternal twin, the Library & Courts Building. The axis is the Capitol Mall, with the Capitol Building located at the eastern terminus. Buildings and objects, that have been built as ensembles with shared characteristics, as OB1 has been with the Capitol Building, Library and Courts Building, and fountain, benefit from being treated as they were built. Harmony between and among the buildings and their grounds, plus the play of visual and physical movement, are key Beaux Arts and City Beautiful elements manifested by OB1. Construction of the building extended the reach of the capital along M Street, firmly establishing the area as the seat of California's state government, a realization of City Beautiful goals. The education provided at the École des Beaux Arts integrated the training of artists and architects, and this characteristic is reflected in OB 1 through the extensive use of sculptural elements.

An excellent example of Beaux Arts and Classical Revival style architecture, OB 1 mirrors the Library and Courts Building. It complements the adjacent nineteenth century Capitol Building in style and materials while remaining appropriately subordinate to it in massing. Consistent with the Beaux Arts style, OB1 presents the symmetry demanded by the style along with the decorative pediments, columns and pilasters, full height porches, and dentiled cornices associated with it. Most importantly, Beaux Arts buildings are formal in composition, with symmetry and a main axis and axis terminus.<sup>62</sup> The Capitol Extension Group and its relation to the Capitol building, the Capitol Mall, and the green space with fountain between the State Office Building and the Library and Courts Building are a fine expression of this type of meticulous planning.

Park-like surroundings, such as OB1's surroundings, also figure into the Beaux Arts style. Classical Revival buildings evoke Greek architecture with pediments, columns, and porticoes, all of which OB1 features. Often selected for government buildings, Classical Revival appropriately conveys the gravitas expected in a building where important matters of state are conducted.

For these reasons, OB 1 is considered eligible for listing in the NRHP and CRHR under criteria C/3.

### **Criteria Related to Archaeology and/or Information Potential**

*D: National Register of Historic Places*

*4: California Register of Historical Resources*

**Not eligible under Criterion D/4.** OB 1 does not appear to be significant as a source, or likely source, of important historical information, nor does it appear likely to yield important information about historic construction methods, materials, or technologies. This technology is well understood through contemporary trade journals. Consideration of potential prehistoric or historic archaeological resources is outside the scope of this investigation. For these reasons, OB 1 is not considered significant under NRHP Criterion D or CRHR Criterion 4.

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<sup>62</sup> "Discover the Beauty of Beaux Arts," Thought Co. Available: <https://www.thoughtco.com/what-is-beaux-arts-architecture-178195>. Accessed: April 30, 2019.

## California Historical Landmark

### Requirement Related to First, Last, or Most Significant in Its Region

Although exemplary of the successful establishment of Sacramento as the undisputed seat of California state government, OB 1 is not the first, last, or most significant individual building associated with this context in the Northern California region. It does not, therefore, appear to be eligible as a CHL under this requirement.

### Requirement Related to Important Individuals or Groups

Research did not reveal direct and important associations between OB 1 and any important individuals or groups during its period of significance. OB 1, therefore, does not appear to be eligible as a CHL under this requirement.

### Requirement Related to Prototypes or Outstanding Examples

Although an excellent example of the Beaux Arts and Classical Revival styles, OB 1 is one among a number of excellent California buildings designed with elements of these styles. It is, therefore, neither a prototype nor an outstanding example commensurate with eligibility as a CHL under this requirement.

## Fountain Plaza

### National Register of Historic Places/California Register of Historical Resources

#### Criteria Related to Events/Broad Patterns of History

*A: National Register of Historic Places*

*1: California Register of Historical Resources*

**Eligible under Criterion A/1.** The fountain plaza is eligible under Criterion A and Criterion 1 as a contributing element to the Capitol Extension. With its direct association to the construction of OB 1 (and the larger Capitol Extension), the fountain represents a major character-defining role with the permanent establishment of Sacramento as California's undisputed capital city and seat of state government. For this reason, the fountain plaza is eligible for listing in the NRHP under Criterion A and the CRHR under Criterion 1 as a **contributing element** to the Capitol Extension.

#### Criteria Related to Association with Significant Persons

*B: National Register of Historic Places*

*2: California Register of Historical Resources*

**Not eligible under Criterion B/2.** The fountain plaza is not associated with known persons of historical significance at the local, state, or national level such that it would qualify under NRHP Criterion B or CRHR Criterion 2. To be found eligible under Criteria B/2, a resource must be directly tied to an important person and be the place where the individual conducted or produced the work for which he or she is known. Although the fountain is associated with State Gardener William Vortriede, this type of association is better suited for evaluation under Criterion C/3 as a resource that represents the work of a master. Furthermore, Vortriede's life work mainly concerned

landscaping and the Capitol Park. Otherwise, the fountain does not have any direct association with individuals whose work was singularly important to local, state, or national history. It is therefore not eligible for listing under NRHP Criterion B or CRHR Criterion 2.

### **Criteria Related to Architectural Quality**

*C: National Register of Historic Places*

*3: California Register of Historical Resources*

**Not eligible under Criterion C/3.** The fountain plaza does not convey notable attributes of an architectural style or possess high artistic value, nor does it represent the work of a master. It is a modest landscape feature. Research does not indicate the fountain's designer/builder William Vortriede rose to the level of master architect or builder during his career. As noted in National Register Bulletin 15, a master architect is considered of generally recognized greatness in a particular field and whose work is distinguishable from others by its characteristic style and quality. There does not appear to be a place for Vortriede within this context. Therefore, the fountain plaza does not represent a significant example of a type, period, or method of construction, or represent the work of a master under NRHP Criterion C or CRHR Criterion 3.

### **Criteria Related to Archaeology and/or Information Potential**

*D: National Register of Historic Places*

*4: California Register of Historical Resources*

**Not eligible under Criterion D/4.** The fountain plaza does not appear to be significant as a source, or likely source, of important historical information, nor does it appear likely to yield important information about historic construction methods, materials, or technologies. Technology related to fountain construction is well understood through contemporary trade journals. Consideration of potential prehistoric or historic archaeological resources is outside the scope of this investigation. For these reasons, the fountain is not considered significant under NRHP Criterion D or CRHR Criterion 4.

## **California Historical Landmark**

### **Requirement Related to First, Last, or Most Significant in Its Region**

Although a contributing feature to the larger, successful establishment of Sacramento as the seat of state government, this fountain is not the first, last, or most significant individual landscape feature associated with this context in the Northern California region. It does not, therefore, appear to be eligible as a CHL under this requirement.

### **Requirement Related to Important Individuals or Groups**

Research did not reveal direct and important associations between the fountain plaza and any important individuals or groups during its period of significance (1928). The Fountain, therefore, does not appear to be eligible as a CHL under this requirement.

### **Requirement Related to Prototypes or Outstanding Examples**

A modest example of fountain construction, the landscape feature is one among a number of fountains designed in a similar style. It is, therefore, neither a prototype nor an outstanding example commensurate with eligibility as a CHL under this requirement.

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## Chapter 6

# Conclusions and Recommendations

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### Conclusions

OB 1 appears eligible for listing in the NRHP and CRHR under Criteria A/1 and C/3. Although it is already included in the Master List of State-Owned Historical Resources as a district contributor, it is also appropriately included as an individual property. It is also a historical resource for the purposes of CEQA.

### Recommendations

To the extent that ground-disturbing activity is contemplated for projects related to the, ICF recommends that DGS undertake additional studies to identify and evaluate potential archaeological resources.

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## Chapter 7

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# Appendix A

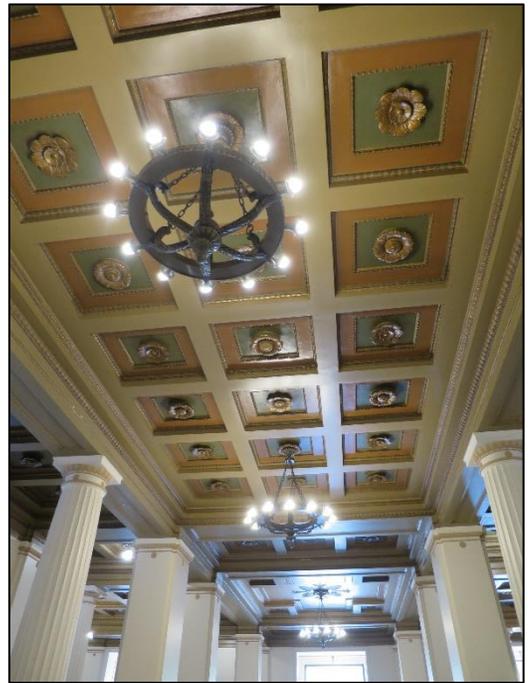
## Field Photographs

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# Office Building 1 (Jesse Unruh Building)

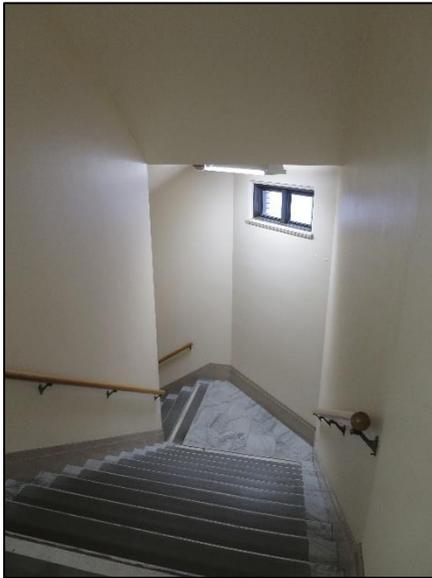
## Historic Resources Technical Report



# Office Building 1 (Jesse Unruh Building)

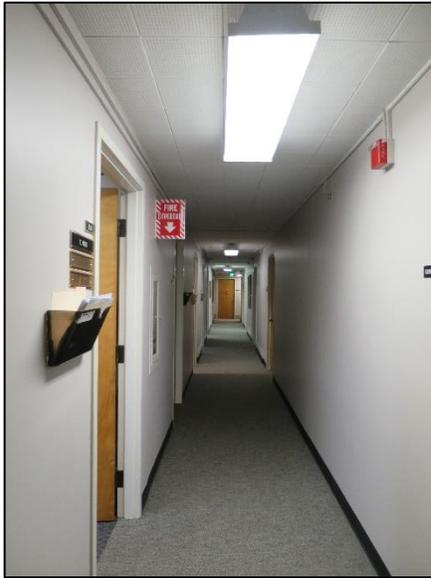
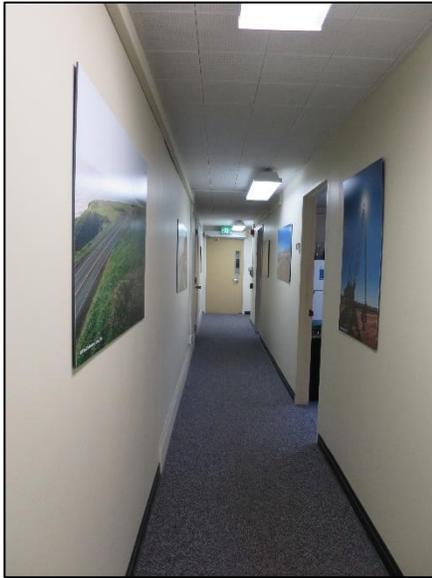
## Historic Resources Technical Report

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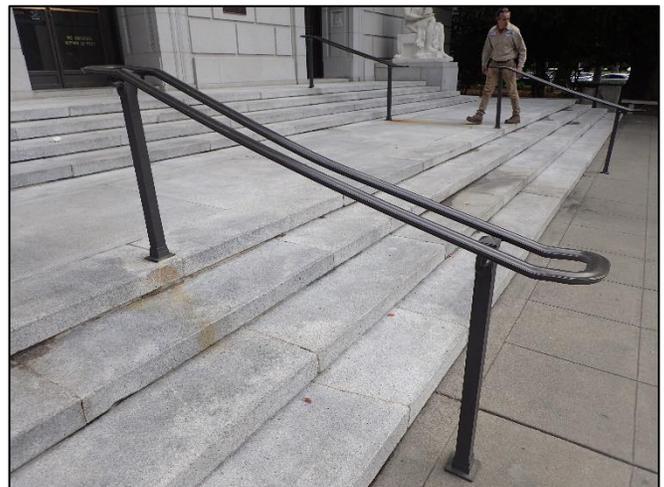
# Office Building 1 (Jesse Unruh Building)

## Historic Resources Technical Report



# Office Building 1 (Jesse Unruh Building)

## Historic Resources Technical Report



# Office Building 1 (Jesse Unruh Building)

## Historic Resources Technical Report

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# Office Building 1 (Jesse Unruh Building)

## Historic Resources Technical Report

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# Appendix B

## Character-Defining Features Matrix

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Excellent example of Classical Revival/Beaux-Arts architectural style	Cementing Sacramento as the California Capitol	Monumental City Beautiful example worthy of a major state capital
Exterior	Feature		Building facade	Ionic columns, portico, pediment, Greek Revival molding	Essential	X		X
Exterior	Feature		Building facade	"Bring me Men to Match My Mountains" carved pediment sculpture by Edward Sanford Field Jr.	Essential	X	X	X
Exterior	Feature		All exterior elevations	Copper spandrel panels, fluted columns, terra cotta exterior with Granitex finish, bronze window frame with molding, vertical fenestration	Essential	X		

**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

**Contributing:** a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.

**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Excellent example of Classical Revival/Beaux-Arts architectural style	Cementing Sacramento as the California Capitol	Monumental City Beautiful example worthy of a major state capital
Exterior	Feature		All elevations	Bronze and glass doors with decorative molding, granite first floor with decorative molding, marble and imitation stone plaques	Contributing	X	X	
Exterior	Feature		Primary facade	Guilloche, Greek fret, sunburst pattern, fluted columns with ionic capitals	Essential	X		
Exterior	Feature		All exterior elevations	Original oak windows, granite window surround	Contributing	X		

**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

**Contributing:** a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.

**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Excellent example of Classical Revival/Beaux-Arts architectural style	Cementing Sacramento as the California Capitol	Monumental City Beautiful example worthy of a major state capital
Exterior	Feature		Primary facade	Scored granite, wide granite steps, marble sculptures (Mineral Wealth and Climatic Wealth), primary entrance entablature	Essential	X	X	
Exterior	Feature		Primary facade	One of the primary entrance, bronze doors with Greek molding, thick granite surround	Contributing	X		
Exterior	Feature		East elevation	Fluted ionic pilasters, marble and decorative copper spandrel panels, granite base, entablature	Essential	X		

**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

**Contributing:** a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.

**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Excellent example of Classical Revival/Beaux-Arts architectural style	Cementing Sacramento as the California Capitol	Monumental City Beautiful example worthy of a major state capital
Exterior	Feature		East elevation	Entablature, dentil molding, egg and dart molding, cornice, decorative spandrel panel, ionic pilasters, recessed top floor	Essential	X		
Exterior	Feature		West elevation	Recessed basement level, retaining wall composed of brick and concrete, belt course	Contributing	X		
Exterior	Feature		All elevations	Five story massing, rusticated base, rectangular plan, symmetrical elevations, Tuscan and Ionic pilasters, vertical fenestration, evenly spaced windows, spandrel panels	Essential	X		X

**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

**Contributing:** a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.

**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

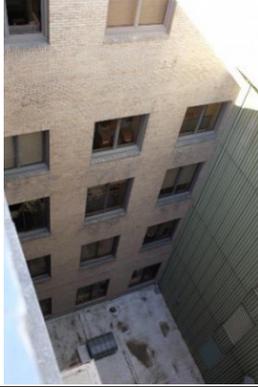
	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Excellent example of Classical Revival/Beaux-Arts architectural style	Cementing Sacramento as the California Capitol	Monumental City Beautiful example worthy of a major state capital
Exterior	Feature		North elevation	Excavated semi-circular concrete driveway, curved buff brick and concrete retaining walls	Contributing	X		
Exterior	Feature		Roof	Two-story penthouse, flat roof	Contributing	X		
Exterior	Feature		Roof	Parapet walls, view of Capitol, composition roofing	Non-contributing	X		

**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

**Contributing:** a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.

**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Excellent example of Classical Revival/Beaux-Arts architectural style	Cementing Sacramento as the California Capitol	Monumental City Beautiful example worthy of a major state capital
Exterior/ Interior	Space		Exterior, interior, roof	Brick walls, light courts	Essential	X		
Interior	Space		Interior of main lobby	Entrance, coffered ceiling, chandeliers, columns, floor, raised lead glass windows, classical molding, north-south axis, T-shaped room, marble base trim	Essential	X	X	
Interior	Feature		Interior of lobby, ceiling	coffered ceiling, chandeliers, applied molding in coffers	Essential	X		

**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

**Contributing:** a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.

**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Excellent example of Classical Revival/Beaux-Arts architectural style	Cementing Sacramento as the California Capitol	Monumental City Beautiful example worthy of a major state capital
Interior	Space		Interior of central lobby	Square room with east-west axis, terrazzo floors, marble wainscoting, coffered ceiling, chandelier	Essential	X		
Interior	Feature		Interior of central lobby, ceiling	coffered ceiling, chandelier	Essential	X		
Interior	Feature		Lobby interior	Decorative molding, pilasters, leaded glass windows	Contributing	X		

**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

**Contributing:** a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.

**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

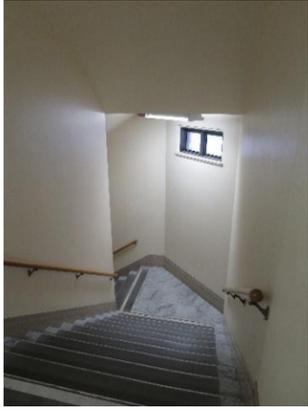
	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Excellent example of Classical Revival/Beaux-Arts architectural style	Cementing Sacramento as the California Capitol	Monumental City Beautiful example worthy of a major state capital
Interior	Space		Central portion of lobby, interior	East-west axis corridor, terrazzo floor, marble wainscoting, wide corridor	Contributing	X		
Interior	Space		Interior lobby, upper floors	floor plan with four axial corridors, central location, terrazzo floors, marble surrounds, base trim, classical molding	Contributing	X		
Interior	Feature		Interior lobby, upper floors	marble surrounds, classical molding, flat ceiling	Contributing	X		

**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

**Contributing:** a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.

**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Excellent example of Classical Revival/Beaux-Arts architectural style	Cementing Sacramento as the California Capitol	Monumental City Beautiful example worthy of a major state capital
Interior	Feature		Interior upper floors	Bronze mailbox and mail chutes	Contributing	X		
Interior	Feature		Interior (lobby/first floor)	Bronze directory and signage	Contributing	X		
Interior	Space		interior staircase	Marble staircase, shape of staircase, handrails, baseboard trim	Essential	X		

**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

**Contributing:** a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.

**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Excellent example of Classical Revival/Beaux-Arts architectural style	Cementing Sacramento as the California Capitol	Monumental City Beautiful example worthy of a major state capital
Interior	Space		Interior bathroom	Marble partitions, wood doors, marble backsplash, terrazzo flooring, some original bathroom fixtures, wood frame casement windows	Contributing			
Interior	Space		Interior corridor/ vestibule	Marble floor inlay, original plaster walls, original wood paneled doors, terrazzo floors, wood door trim, bronze hardware	Contributing			
Interior	Space		Interior corridor/vestibule, maintenance room (Janitor's Closets)	Marble floor inlay, water fountain, base trim, wood door, wood door trim, grey terrazzo floors	Contributing			

**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

**Contributing:** a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.

**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Excellent example of Classical Revival/Beaux-Arts architectural style	Cementing Sacramento as the California Capitol	Monumental City Beautiful example worthy of a major state capital
Interior	Space		Interior corridor/vestibule, storage room	Glass and wood door, wood door trim, grey terrazzo floors, two-story height	Non- contributing			
Interior	Space		Interior basement corridor	Concrete floors, base trim, wood handrails, open ceiling, wide corridor, plaster walls	Non- contributing			
Interior	Space		Interior office	orientation at the perimeter of the building	Non- contributing			
Interior	Space	Treasurer's Vault (no photos per security)	Basement	Three rooms: vestibule, secured vault space, smaller support space	Non- contributing			

**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

**Contributing:** a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.

**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Excellent example of Classical Revival/Beaux-Arts architectural style	Cementing Sacramento as the California Capitol	Monumental City Beautiful example worthy of a major state capital
Interior	Feature		Interior (elevator lobbies)	Wood paneled doors, marble baseboard trim	Contributing	X		
Landscape/ Hardscape	Feature		South of OB 1	Formal composition and siting on the Capitol Mall, with Roundabout, fountain, cast stone curb, rose bush plantings, and view of the Capitol,	Essential	X	X	X
Landscape/ Hardscape	Feature		South of OB 1	Fountain tile basin, central fountainhead, perimeter water spouts, cast stone curb, rose bush plantings, view of the Capitol, placement of buildings along Capitol Mall	Contributing	X		X
Landscape/ Hardscape	Feature		Surrounding OB 1	Mature growth trees, grass covered lawn, concrete walkways	Contributing	X		X

**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

**Contributing:** a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.

**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Excellent example of Classical Revival/Beaux-Arts architectural style	Cementing Sacramento as the California Capitol	Monumental City Beautiful example worthy of a major state capital
Landscape/ Hardscape	Feature		South of the primary façade	Concrete walkway, benches, trash can, manicured landscaping, granite steps	Non- contributing			

**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

**Contributing:** a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.

**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

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**Key:**

**Essential:** a feature or space that is essential to the significance of the building and should be retained/repared to the extent possible or replaced in-kind.

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**Not:** a feature or space that is neither essential nor contributes to the significance of the building.

# Appendix C

## Architectural Drawings

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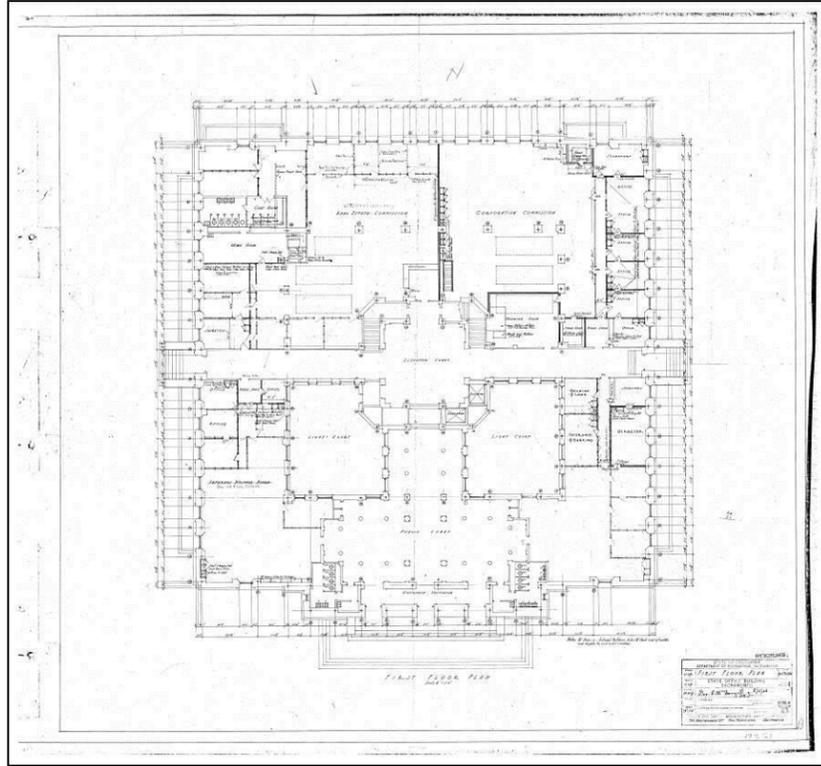


Figure 1. *OB 1 First Floor Plan. April 20, 1926.*

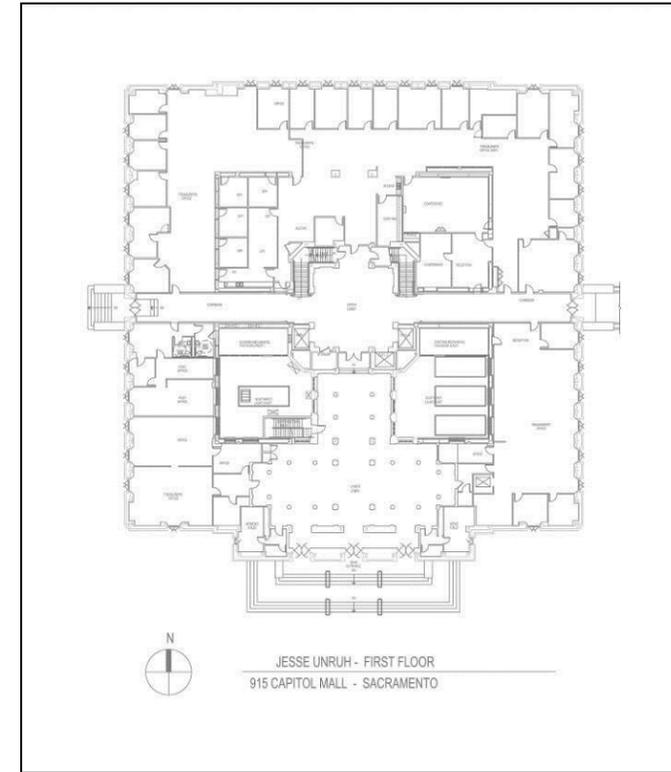


Figure 3. *OB 1 First Floor CAD Drawing. 2019.*

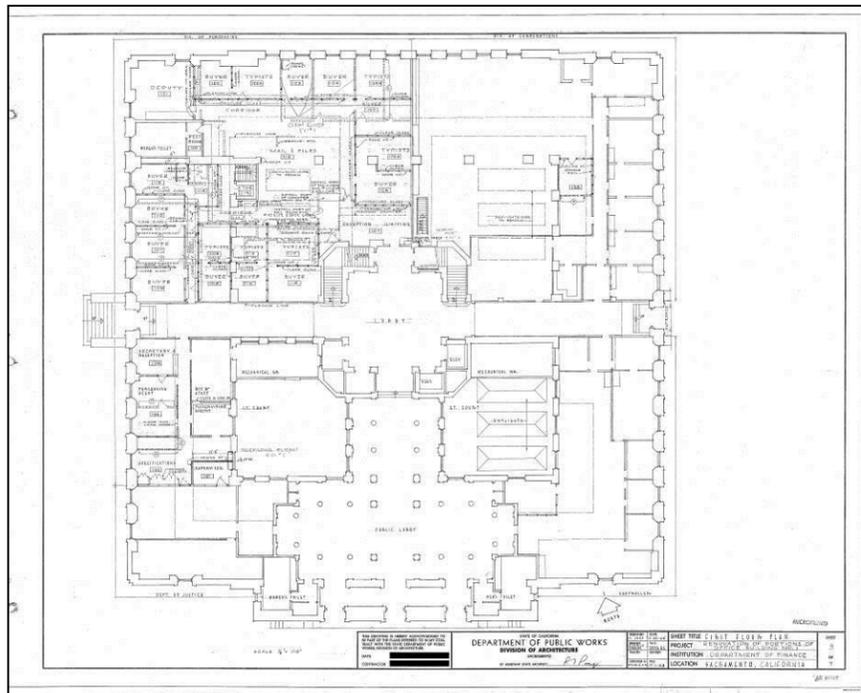


Figure 2. *OB 1 First Floor Plan Renovation. December 30, 1963.*

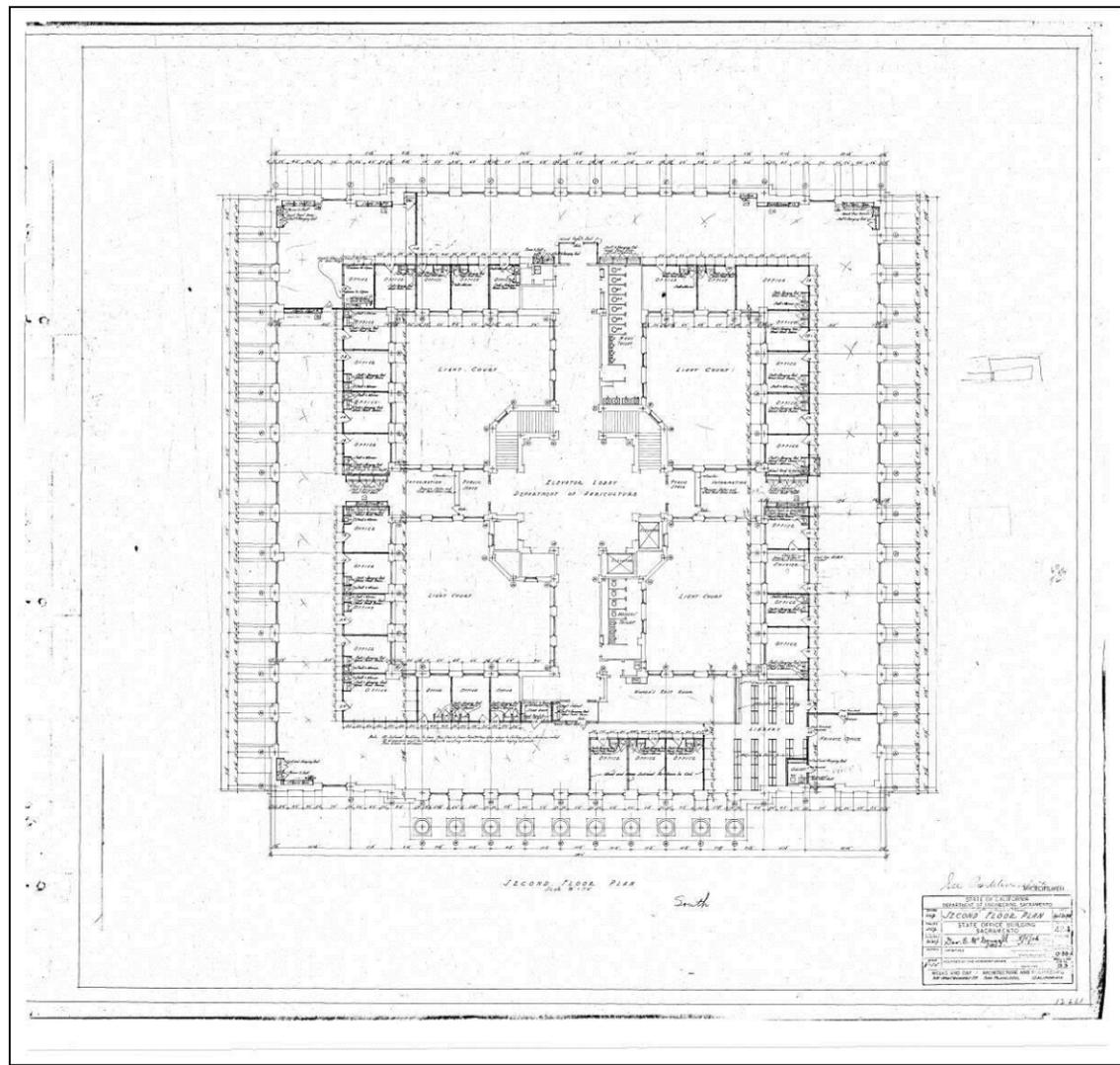


Figure 4. OB 1 Second Floor Plan. April 20, 1926.

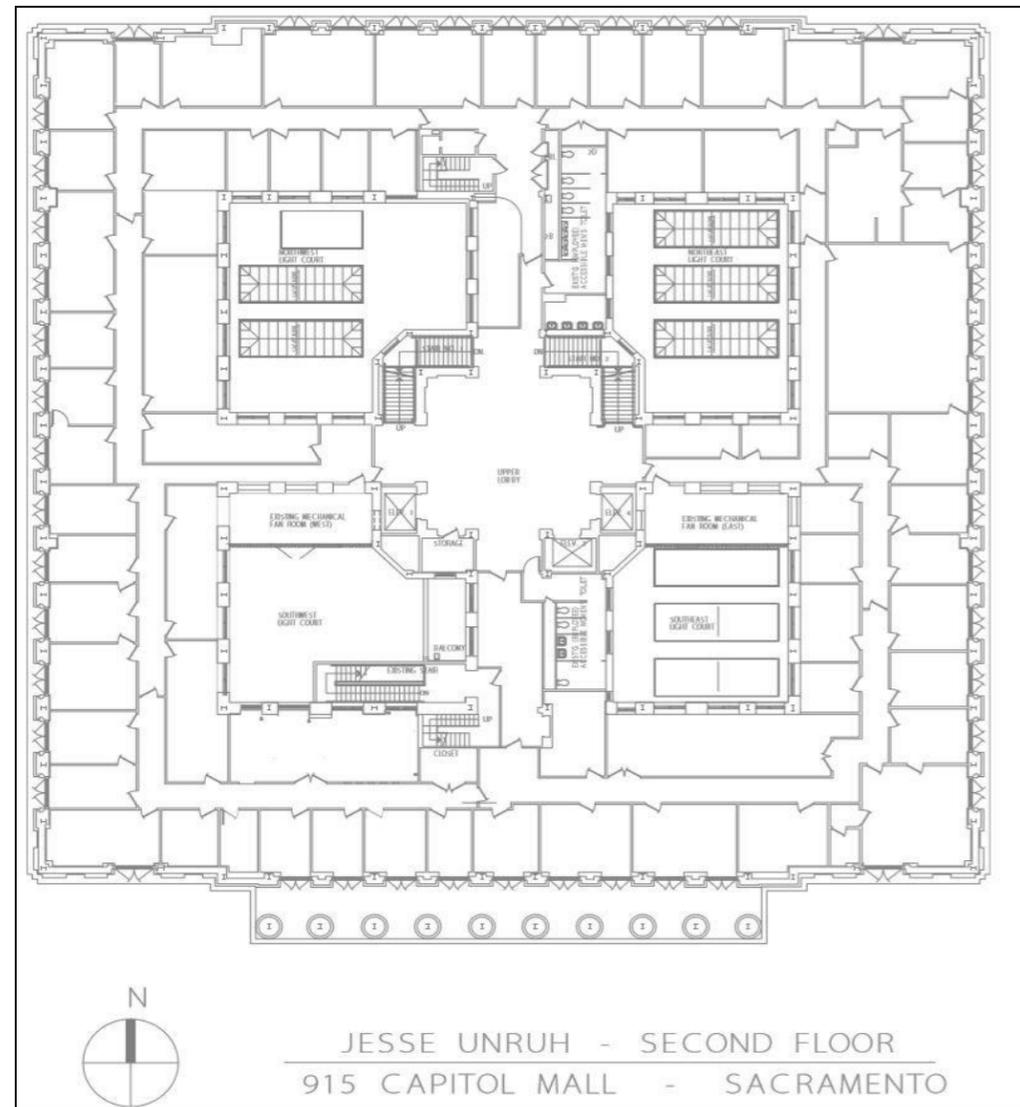


Figure 5. OB 1 Second Floor CAD Drawing. 2019.

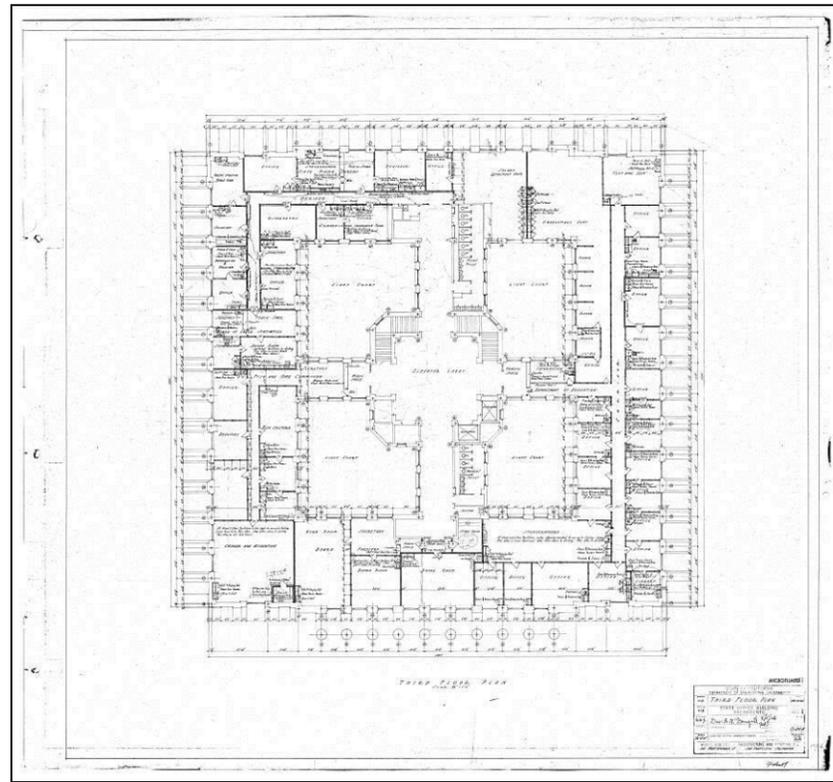


Figure 6. *OB 1 Third Floor Plan. April 20, 1926.*

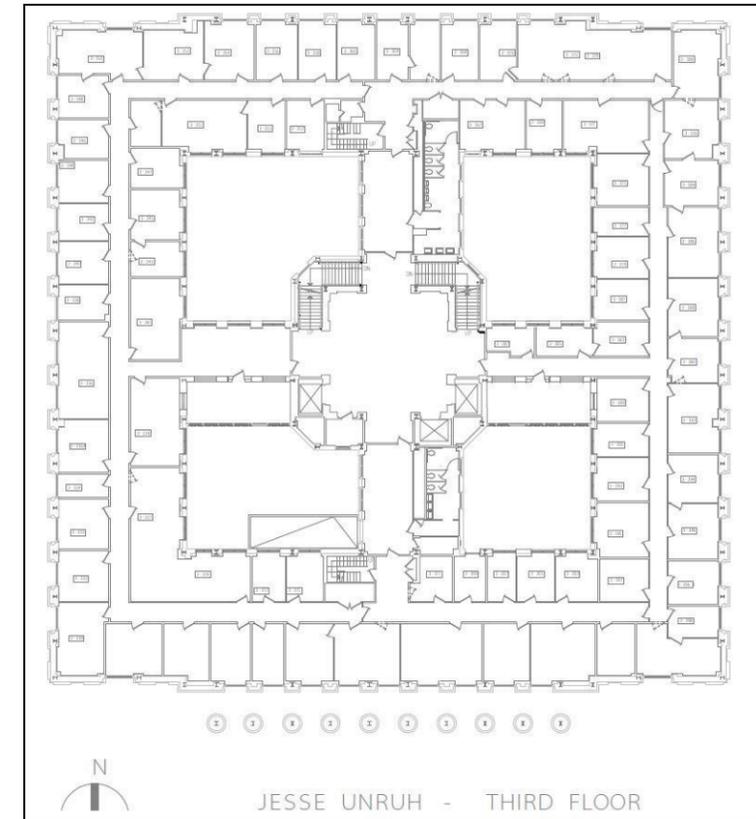


Figure 8. *OB 1 Third Floor CAD Drawing. 2019.*

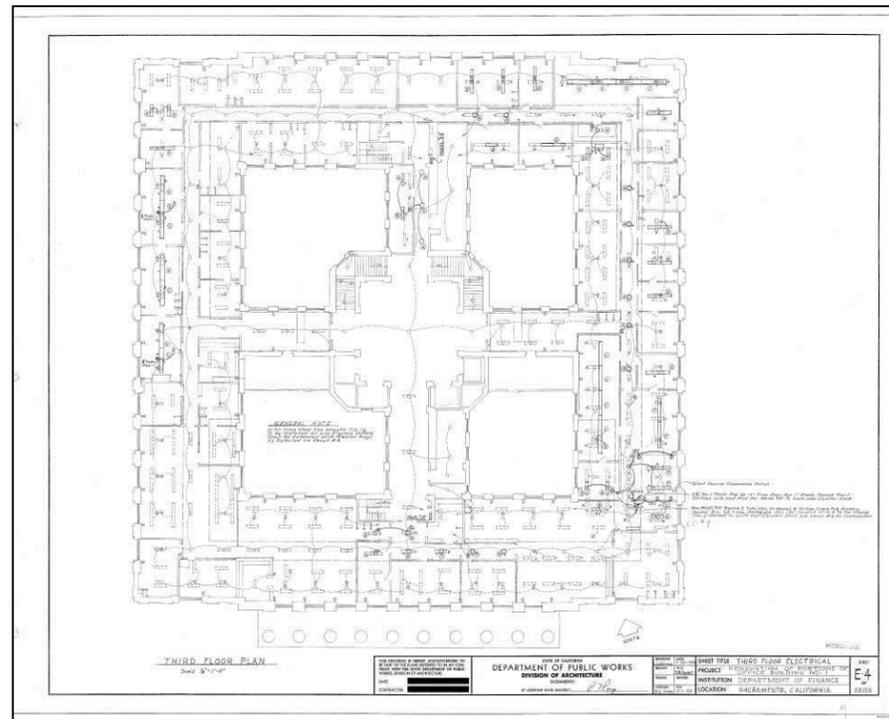


Figure 7. *OB 1 Third Floor Plan Renovation. December 30, 1963.*



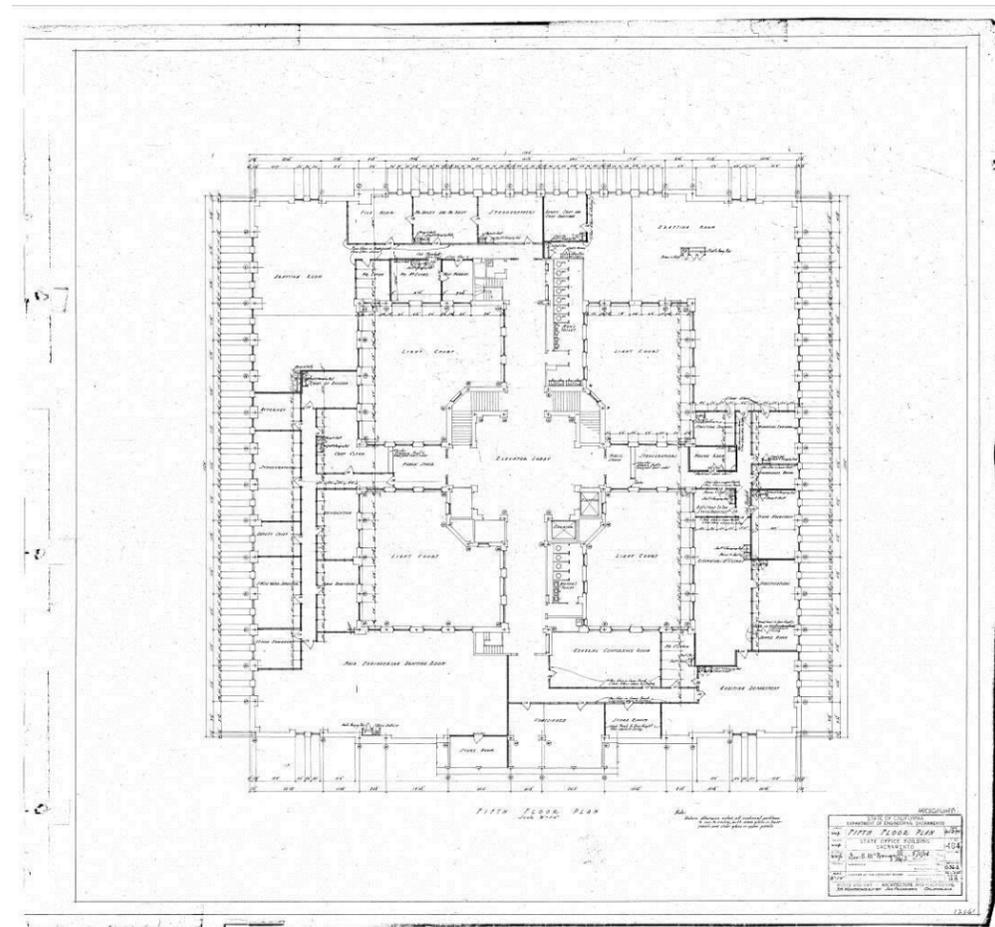


Figure 11. OB 1 Fifth Floor Plan. April 20, 1926.

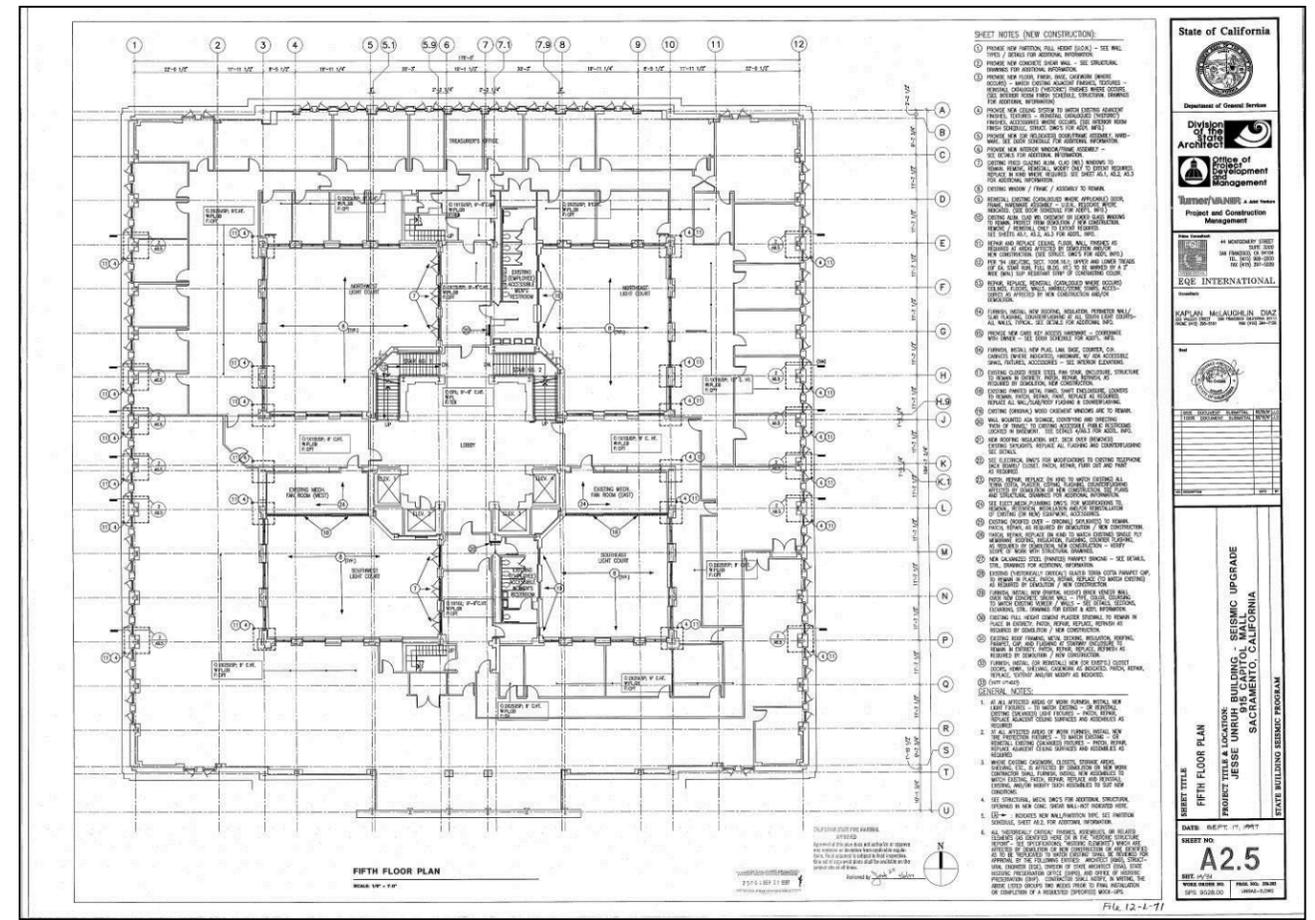


Figure 12. OB 1 Fifth Floor Seismic Upgrade Plan. September 17, 1997.

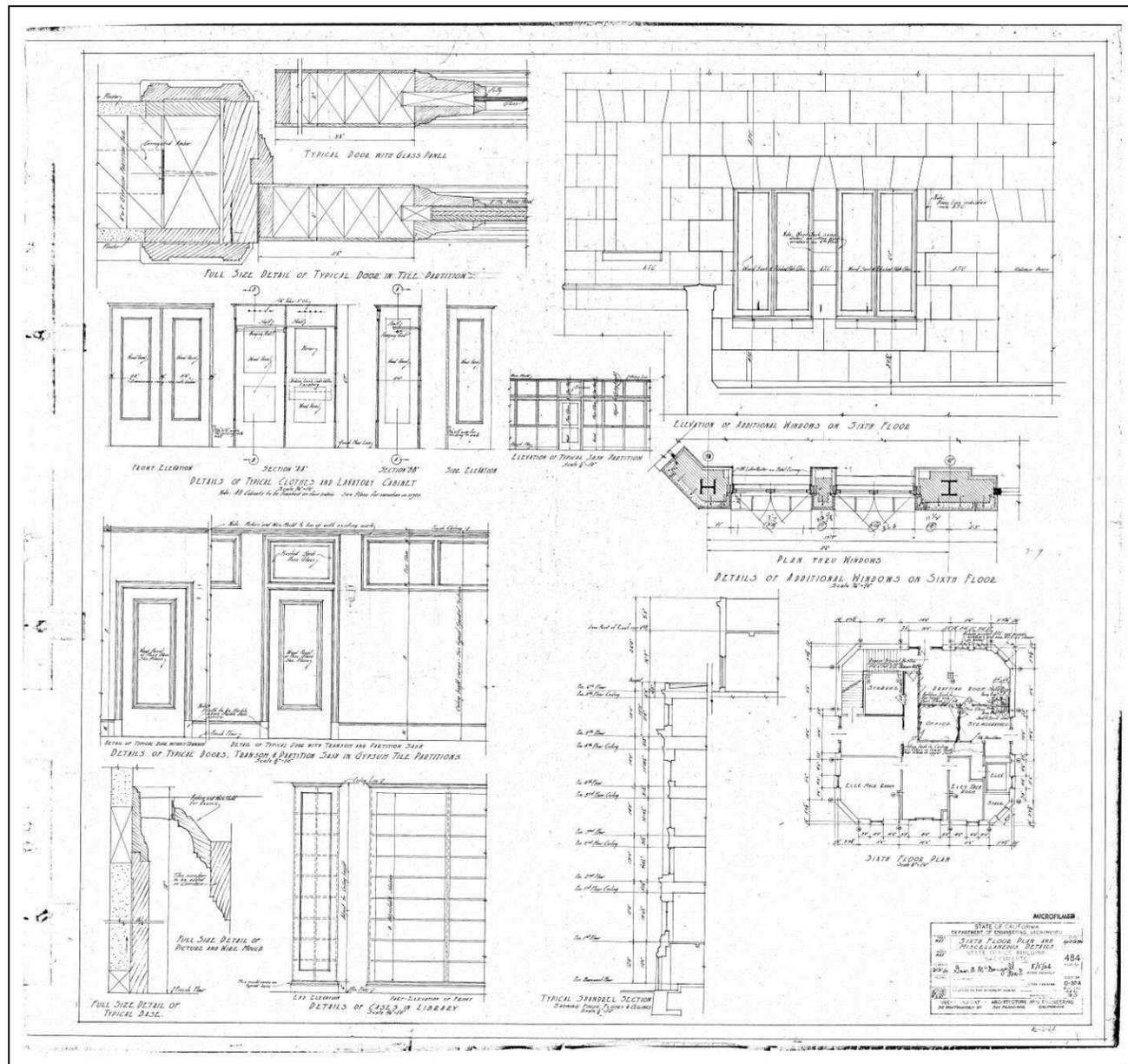


Figure 13. OB 1 Sixth Floor and Miscellaneous Details. April 20, 1926.

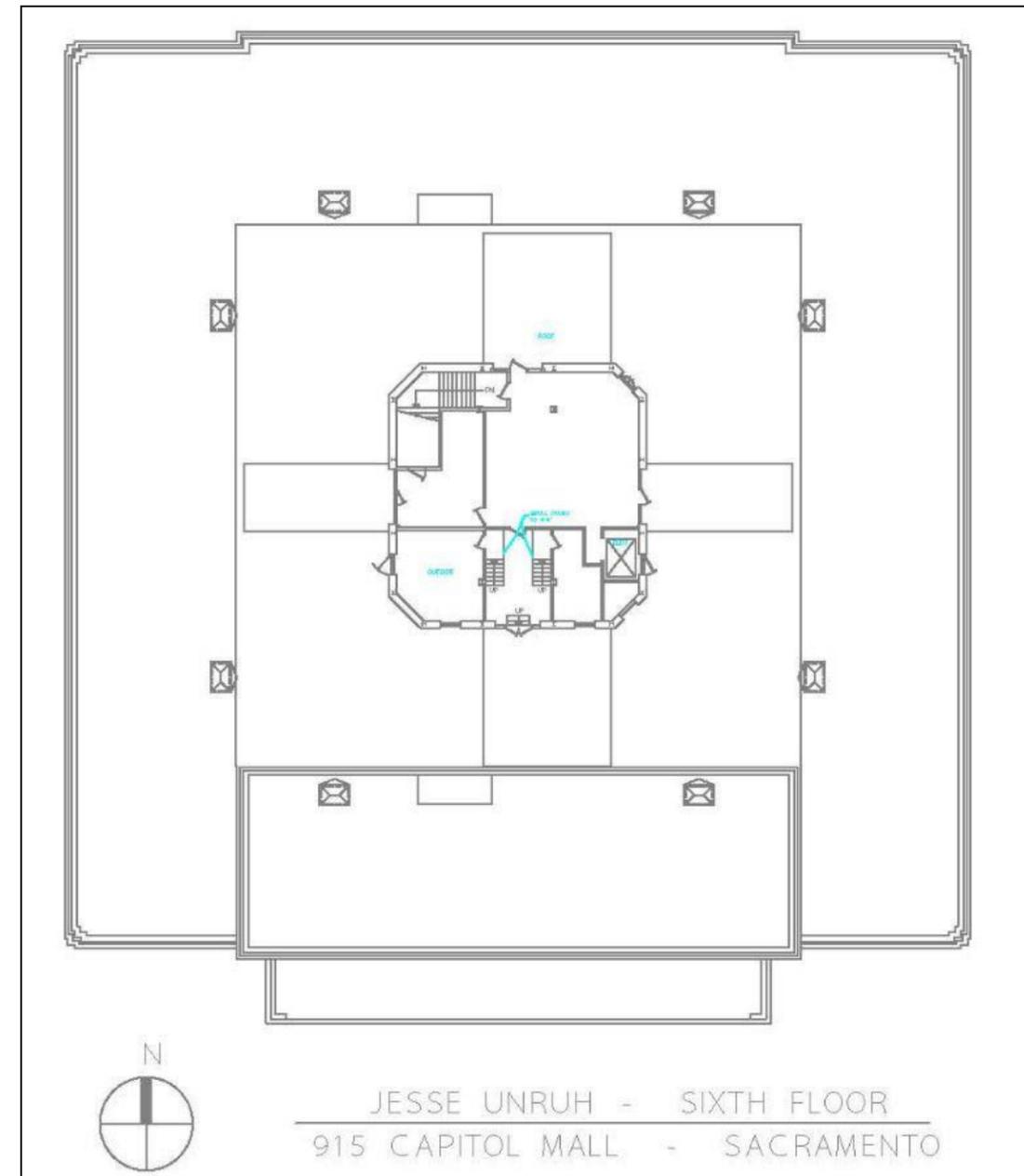


Figure 14. OB 1 Sixth Floor CAD Drawing. 2019.



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**Appendix D**  
**DPR 523 Forms**

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State of California – The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code \_\_\_\_\_

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 18

\*Resource Name or # (Assigned by recorder) Fountain Plaza

**P1. Other Identifier:** N/A

**\*P2. Location:**  Not for Publication  Unrestricted  
and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*a. County Sacramento

\*b. **USGS 7.5' Quad** Sacramento East Date 1967(photo revised 1980) T 8S; R 4E; \_\_\_ ¼ of Sec unsectioned; Mount Diablo B.M.

c. Address 915 Capitol Mall City Sacramento Zip 95814

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

APN: 006-0161-001-0000

**\*P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The fountain is circular and modest in design. Composed of concrete and 25 feet wide, it has a raised outside lip that is curved and slopes toward the center of the fountain. The outer edge of the foundation curves back inward and then slopes out again to meet the concrete base. There is a central, circular water spout surrounded by four small light fixtures focused to highlight the water spout. The bottom of the fountain is clad in light green hexagonal tiles; the inside wall is painted green to match. Many small metal water spouts protrude from the inside wall of the fountain, pointing toward the center of the fountain, and held by metal straps. (See Continuation Sheet).

**\*P3b. Resource Attributes:** (List attributes and codes) HP29. Landscape Architecture

**\*P4. Resources Present:**  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5b. Description of Photo: (View, date, accession #) View northeast, April 3, 2019.



**\*P6. Date Constructed/Age and Sources:**

Historic  Prehistoric  Both

c.1 926, Department of General Services and Sacramento Public Library

**\*P7. Owner and Address:**

State of California, DGS  
707 Third Street, Suite 3-401  
West Sacramento, CA 95605

**\*P8. Recorded by:** (Name, affiliation, address)

David Lemon  
ICF  
630 K Street, Suite 400  
Sacramento, California 95814

**\*P9. Date Recorded:** March 27 and April 3, 2019

**\*P10. Survey Type:** (Describe) Intensive

**\*P11. Report Citation:** ICF. 2019. Office Building No. 1 Historic Resources Technical Report. June. Sacramento, CA. Prepared for State of California, Department of General Services, Real Estate Services Division.

**\*Attachments:** NONE  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  Archaeological Record  
 District Record  Linear Feature Record  Milling Station Record  Rock Art Record  Artifact Record  Photograph Record  
 Other (list) \_\_\_\_\_

B1. Historic Name: N/A

B2. Common Name: N/A

B3. Original Use: Decorative B4. Present Use: None

\*B5. Architectural Style: Beaux Arts and Classical Revival

\*B6. Construction History: (Construction date, alteration, and date of alterations) Fountain was completed by 1926 and is historically related to the Jesse Unruh Building and the Stanley Mosk Library & Courts building.

\*B7. Moved?  No  Yes  Unknown Date: N/A Original Location N/A

\*B8. Related Features: Stanley L. Mosk Library and Courts Building and Jesse Unruh Building

B9. Architect: Charles Peter Weeks and William Peyton Day b. Builder: N/A

\*B10. Significance: N/A Theme N/A Area N/A

Period of Significance N/A Property Type N/A Applicable Criteria N/A

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The fountain located at 915 Capitol Mall in Sacramento is not eligible for individual listing in the National Register of Historic Places (NRHP) and the California Register of Historical Resources (CRHR). However, the Capitol Fountain is a current contributor to the Capitol Extension Group, which is listed on the National Register of Historic Places. However, the fountain is not listed on its own merit, and therefore is only a contributor to the Capitol Group Extension district. It is also on the Master List of historic resources in the state of California. It is a historical resource for the purposes of CEQA as a contributor to the Capitol Extension Group district, but not individually.

See continuation sheet.

B11. Additional Resource Attributes: (List attributes and codes)

\*B12. References: Please see ICF. 2019. Office Building No. 1 Historic Resources Technical Report. June. Sacramento, CA. Prepared for State of California, Department of General Services, Real Estate Services Division.

B13. Remarks:

\*B14. Evaluator:

David Lemon

ICF

630 K Street, Suite 400

Sacramento, California 95814

\*Date of Evaluation: May 2019

(Sketch Map with north arrow required.)

See Location Map

(This space reserved for official comments.)

**P3a. Description (continued):**

The fountain is protected and obscured by a single row of manicured yellow rose bushes, bounded by a low concrete curb. A concrete clad walkway circles the fountain boundary next to the bushes, scored near the curb to highlight the circular shape, and a walkway extends to OB 1, the State Library and Courts Building, and both directions along the Capitol Mall. The remainder of the roundabout is covered in a grass lawn. The fountain currently does not operate and has fallen into disrepair.

**\*B10. Significance (continued):**

## Historic Context

The period of historical significance for OB 1 is 1928, the year the building was constructed, to 1952, when a series of interior alterations began that markedly changed the original layout and design of the building's interior. In addition to the extensive interior alterations, by the 1950s, state government had begun to expand down westward along the Capitol Mall, with the addition of six buildings and the Capitol Building Annex by 1955. This post-World War II expansion saw many departments change offices, and some moved out of OB 1, which, for much of its lifespan, had been central to the state government's day to day operations, second only to the Capitol building behind to the east. of it. The post war expansion of state government offices also marked the beginning of OB 1's spate of remodeling, re-shaping the offices for a new way of doing business with computer rooms, HVAC, and other additions and changes.

OB 1, along with the Library and Courts building (now known as the Stanley Mosk Library and Courts Building) and the plaza fountain that separates them, encompass the Capitol Extension Group. This grouping is emblematic of the early twentieth century movement to expand the capital westward to create a Capitol Mall.

Originally known as the State Office Building, OB 1 represents the efforts of the City, private citizens, and the state government to re-center California government in Sacramento after many state offices absconded moved to San Francisco due to lack of space in the 1868 Capitol Building, and the further lack of additional state buildings in Sacramento. originally the only state government building located in the central valley city struggling to compete with the city by the Bay. The sheer number of state offices located in San Francisco threatened Sacramento advocates. The creation of the State Office Building in the 1920s, with its stately combination of Beaux Arts and Classical Revival architecture, park-like setting, and access to the Capitol building, presented an opportunity to re-establish state government in Sacramento for a new century. Moreover, construction of this stately grouping brought the respected architectural philosophy of École des Beaux Arts and the admired planning concepts of the City Beautiful movement to the wide M Street (later the Capitol Mall). The Capitol Extension's buildings gracefully combined Classical Revival and Beaux Arts stylings, set them within carefully planned park space, and sited them in a centralized location. Finished in 1929, OB 1, along with the Library and Courts building and their large, playful fountain, became a centerpiece of the Capitol Mall, remaining a principal anchor as the area developed in the coming decades. This historic context addresses the important ideas that the State Office Building represents, as well as the significant symbolism in its architecture and planned sculptural elements. It begins with an overall description of Sacramento's founding and early efforts to establish it as California's seat of government. Next, the context addresses details surrounding the planning and construction of OB 1. To contextualize OB 1's physical form, a discussion of the École des Beaux Arts approach and City Beautiful movement follows. The context finishes with descriptions of the relevant architectural styles, Classical Revival and Beaux Arts, and of the architects and artists associated with OB 1, Weeks and Day and Edward Field Sanford, Jr.

## Sacramento and State Government

Originally established as a fort known as New Helvetia, Sacramento quickly developed once gold was discovered nearby in 1848. With newcomers arriving daily, a proposed street grid and a survey performed by William H. Warner and William Tecumseh Sherman imposed the beginnings of urban order on the fledging city. Using the increasingly popular gridiron pattern, most streets were platted at 80 feet wide, with blocks measuring 340 by 320 feet, each bisected by a 20-foot-wide alley. The major exception to this rule was M Street, now known as Capitol Mall, which Warner and Sherman platted at 100 feet wide, making possible its establishment as the city's grandest thoroughfare a century later.<sup>1</sup>

After California became a state in 1850, rivalries around the location of the capital marked the early years of statehood as San Jose, Monterey, Vallejo, and Benicia vied to host the seat of government. Sacramento, having established itself as a fixture along the important Sacramento River transportation corridor and having already constructed infrastructure to house state government functions, secured support for its bid for capital from San Francisco through political horse trading, and became the state capital in 1854.<sup>2</sup>

Planning for a major building to house state government functions began soon thereafter, but ongoing flood control challenges slowed the process for at least a decade. During 1861 and 1862, flooding in Sacramento was so serious that the state legislature met in San Francisco. Determined to retain its status as the state capital, however, Sacramento residents, with some assistance from the U.S. Army Corps of Engineers, undertook massive efforts to control the floodwaters, including raising city streets and rerouting the American River. This persistence was rewarded: modeled on the United States Capitol Building in Washington, D.C., the California State Capitol Building was occupied by 1869, although not technically completed until 1874.<sup>3</sup>

Sited on four square blocks, facing west down M Street (first renamed Capitol Avenue, later renamed Capitol Mall) toward the Sacramento River, the Capitol was originally bounded by 10th Street on the west, L Street on the north, 12th Street on the east, and N Street on the south. By 1872, the Capitol Park had expanded east to 15th Street and occupied 10 square blocks. However, during the early twentieth century, the Capitol Building struggled to accommodate a growing government. State departments and offices began moving westward to San Francisco, which began to seriously alarm Sacramento. 18 offices relocated to the Bay Area. These included the Supreme Court, the Horticultural Bureau, the State Insurance Committee, Regents of the University of California, Bureau of Charities and Correction, Building and Loan Commission, Fish and Game, and the Attorney General. San Francisco even went so far as to offer a site free of cost to the state in the city's new Civic Center for these state offices, and Assemblyman Arthur L. Shannon proposed having a building ready by 1915, in time for the Panama-Pacific International Exposition. Further infuriating Sacramentans, San Francisco petitioned for the office of the Governor to move to San Francisco for six months during the Exposition.<sup>4</sup>

Panicked at the prospect of state offices, including the Governor, permanently deserting Sacramento, in late 1912 local citizens and politicians rallied around a bond petition to purchase land near the Capitol Building for the purposes of constructing two new buildings. "It will be the greatest thing in the world for Sacramento to have two new State buildings erected here," George W. Peltier, Chairman of the Citizens' Committee on the subject expounded in the *Sacramento Bee*. "It

<sup>1</sup> Ruth Todd and Meg de Courcy, Page & Turnbull, "General Plan Technical Background Report, Appendix B6.3 Cultural Resources: Appendix" prepared in support of *City of Sacramento 2035 Master Plan Environmental Impacts Report*, prepared on behalf of the City of Sacramento, 2013, p. 6.3-34. See Draft Master EIR Appendices. Available: [www.cityofsacramento.org/Community-Development/Planning/Environmental/Impact-Reports](http://www.cityofsacramento.org/Community-Development/Planning/Environmental/Impact-Reports). Accessed: March 13, 2017.

<sup>2</sup> Todd and de Courcy, 6.3-38.

<sup>3</sup> Todd and de Courcy, 6.3-40-43

<sup>4</sup> "Line-Up for Capitol Fight," *Sacramento Bee*, December 31, 1912, page 1 and 5; Regnery, Dorothy. "The Capitol Extension Group," *California State Library Foundation Bulletin* no. 69, Fall 2000/Winter 2001, second publication; P.T Poage, "History of State Offices in Sacramento," August 20, 1956, p. 3.

will mean more people and more money to Sacramento, and above all it will mean that we have defeated our closest rivals." The bond measure passed in 1913, securing \$700,000 for land adjacent to the Capitol building, facing northwest, looking towards the Sacramento River.<sup>5</sup>

## The Capitol Extension Group

As early as 1907, professionals from outside Sacramento testified to the importance of State Capitol planning and Capitol Mall improvements. Heavily influenced by the City Beautiful movement, these outside experts advocated for Sacramento to leverage the most up-to-date architectural concepts to elevate its reputation as a state capital and take its place among the nation's great cities. A series of lectures delivered that year by Charles Zueblin of the University of Chicago led the City to engage planner and City Beautiful acolyte Charles Mulford Robinson to provide a set of recommendations. Robinson's recommendations emphasized the importance of grandiosity and splendor. These recommendations led to the westward expansion of the Capitol and the eventual construction of the Library and Courts Building and OB 1. In 1913, another expert, German city planner Werner Hegemann, recommended using the two blocks west of Capitol Park for public buildings. Echoing the sentiment that the "settings and approaches to the Capitol Building" must befit the City's role as state capital, pre-eminent city planner John Nolen cautioned the state government to finance the design and construction of worthy improvements. Nevertheless, progress toward remaking the western approach to the Capitol was slow.<sup>6</sup>

Contemporaneous with these recommendations, Sacramento purchased two blocks bounded by L, N, 9th and 10th streets in 1913 for the purposes of constructing a library and courts building and an office building. The buildings were called the Capitol Extension, and later known as the Capitol Extension Group. The name was coined as early as 1912, and used to communicate both the purpose of the buildings (extending the Capitol and providing more workspace) and the ameliorate the public to the bond vote, known as the Capitol Extension Bond. To fund the construction, the state approved a \$3,000,000 bond measure in 1914. The Sacramento State Buildings Commission was created, headed by the Governor, the presiding Chief Justice of the California Supreme Court, the chairman for the State Board of Control, the state Librarian, the State Architect (George B. McDougall) and superintendent of the Capitol Building (George G. Radcliff). The officers on this commission reflected the uses of the new extension group: the Library and Courts, as well as offices that would be moved from the Capitol building and San Francisco to occupy the State Office Building.<sup>7</sup>

There was a relatively long delay between the 1913 purchase of the land by Sacramento and the deeding of the land to the State due to problems with the titles to the various lots that made up the purchase. After 5 years, Sacramento was able to clear title and on October 11, 1917, the City deeded the land to the state of California. Sacramentans celebrated the occasion with on-site festivities in which schoolchildren were invited to participate, school having been cancelled for the day. With the land free and clear, the state commenced a nationwide architectural competition to find designers for the two buildings.<sup>8</sup>

The architectural competition awarded the contract to San Francisco firm Weeks and Day in late September 1918. However, post-war inflation and the slowing sale of bonds delayed construction. Perhaps anticipating a long lag time (or simply providing a prophecy), the *Sacramento Bee* editorial board sniped in 1918, "The architects who prepared the plans for the

<sup>5</sup> "Line-Up for Capitol Fight," *Sacramento Bee*, December 31, 1912, page 1 and 5; Cary and Co. Inc, "Historic Structure Report: Jesse Unruh Office Building." Prepared for the State of California, March 4, 1996, p. 7.

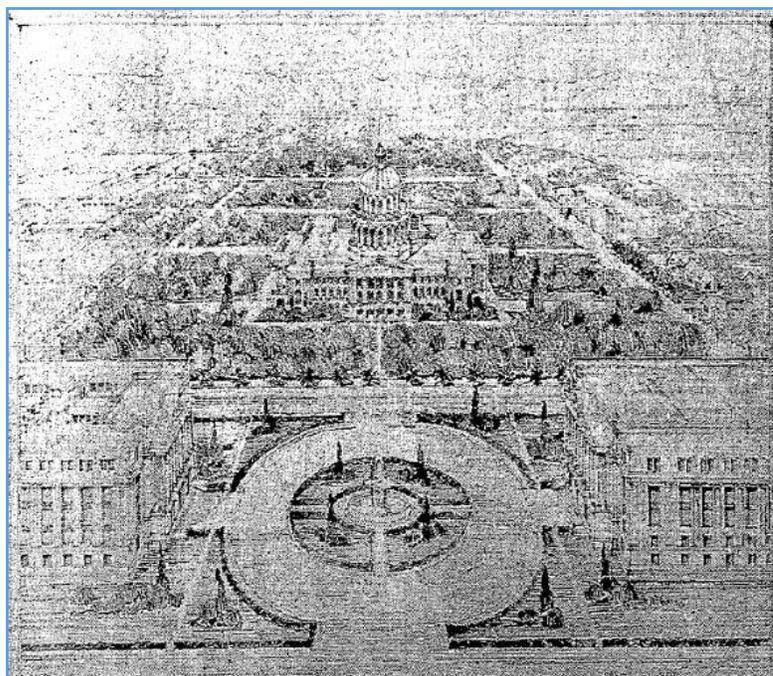
<sup>6</sup> PAR Environmental Services, "The Grand Approach: Sacramento's Capitol Mall, prepared on behalf of the City of Sacramento. Available: [www.parenvironmental.com/assets/articles/The-Grand-Approach-Sacramentos-Capitol-Mall.pdf](http://www.parenvironmental.com/assets/articles/The-Grand-Approach-Sacramentos-Capitol-Mall.pdf). Accessed: April 18, 2019. p. 6

<sup>7</sup> Dorothy Regnery. "The Capitol Extension Group," p. 13; "Step is Taken Toward Capitol Extension Work," *Sacramento Bee*, November 21, 1917, p. 1 and 12.

<sup>8</sup> Carey & Co, Inc. p 7; PAR Environmental Services, "The Grand Approach: Sacramento's Capitol Mall"; "Step is Taken Toward Capitol Extension Work," *Sacramento Bee*, November 21, 1917, p. 1 and 12. ; Dorothy Regnery, "The Capitol Extension Group," p. 13.

proposed Capitol Extension Buildings have the very suggestive firm name of Weeks & Day. This, however, does not justify delaying construction years and years.”<sup>9</sup>

Unfortunately for the editors of the Bee, as well as Sacramentans eager to begin work on the Capitol Mall, the delays persisted. Beyond the post-war inflation and rising cost of materials, the rising costs of constructing the building as depicted by Weeks and Day, alongside the inability to sell the bonds that would provide the funding, began to reach a fever pitch in late 1920 and 1921. The expected cost of the buildings was \$3,800,000, but the four percent bonds set to provide this funding were not selling well. The square footage of the buildings was reduced, and a cost-saving measure of using a granite-lookalike terra cotta known as Granitex instead of granite on a majority of the exterior brought the cost down to \$3,400,000.<sup>10</sup>



*Drawing featured on the front page of the April 17, 1920 edition of the Sacramento Bee shows the first public plans of the Capitol Extension Group. The OB 1 building is on the left.<sup>11</sup>*

In an effort to get construction moving, the Bank of Italy (now Bank of America) purchased the unmarketable bonds on August 21, 1921. George W. Peltier, who had headed the Citizens Committee that advocated for the bond measure that bought the land for the Capitol Extension Group, also served as a Vice President of the bank. Peltier had been advocating for the extension buildings since 1910, and his dual role of bank Vice President and concerned citizen served a critical role in getting construction off the ground. After the bonds sold, bidding on excavation, piling, concrete work, structural steel, brick work, granite and terra cotta opened by February 1922. Construction commenced in March.<sup>12</sup>

A stop-and-start pattern defined the construction of the entire Capitol Extension Group; funds were frequently short, and bidding for various tasks and types of construction happened in sometimes haphazard phases, such as when, in 1923, no bids for interior walls, heating, plumbing, and elevators were included in the second phase of bidding. Regardless, by 1922

<sup>9</sup> Carey & Co, Inc. p. 7; “Editorial Page,” *Sacramento Bee*, November 30, 1918, p. 24; Regnery, Dorothy. “The Capitol Extension Group,” p. 14.

<sup>10</sup> Regnery, p. 14.

<sup>11</sup> “News of Progress and Development,” *Sacramento Bee*, April 17, 1920, p. 12.

<sup>12</sup> Carey & Co, Inc. p. 7-8; “Editorial Page,” *Sacramento Bee*, November 30, 1918, p. 24

Edward Field Sanford Jr. had been chosen to execute the sculptural elements of the buildings, and the government repeatedly adjusted cost expectations, with the total cost rising to \$4 million by the end of 1923. A second bond election ended with the State Controller questioning the legality of the bond's wording, and refusing to pay bills with the designated funds. This stalled work for almost 2 years, until a decision from the California Supreme Court permitted bills to be paid from the bonds. In their decision, the court stated that the extension buildings were part and parcel to the Capitol, implying their significance before they were even complete.<sup>13</sup>

An additional bond act of \$1.25 million dollars was passed in 1926, and provided a final push that got construction moving towards completion. By 1928 the buildings were partially occupied, and in 1929, almost 20 years of civic effort, government money, and architectural grit paid off: the State Office Building was officially open for business.<sup>14</sup>



*State Office Building No. 1<sup>15</sup>*

OB 1, when complete, was a formidable Beaux Arts building designed to communicate gravitas, stature, and importance from its central location just northwest of the Capitol Building. Its three-story Ionic columns, sculptural pediment, and structural symmetry communicated directly with the public, bolstering Sacramento as the seat of state Government. Government offices such as the Department of Agriculture and Vital Statistics moved into the building, and the interior sat relatively unchanged for decades.<sup>16</sup>

The area where OB 1 stands is in Sacramento's West End neighborhood, which is among its oldest, laid out as part of the grid established by John J. Sutter in 1848. It extends from the Sacramento River on the west, the State Capitol building at 10th Street on the east, the Southern Pacific Railroad yard on the north, and Y Street (now Broadway) on the south. In the late nineteenth century, the West End was Sacramento's commercial center and featured some of its most coveted residential addresses. Prominent individuals, such as Leland Stanford, Collis P. Huntington, Mark Hopkins, and Charles Crocker, all had

<sup>13</sup> Carey & Co, Inc. p. 7-8; Regnery, p. 14-15; National Register Of Historic Places Inventory – Nomination Form: Capitol Extension Group, April 24, 1984, p. 2.

<sup>14</sup> Carey & Co, Inc. p. 7-8; Regnery, p. 14-15; National Register Of Historic Places Inventory – Nomination Form: Capitol Extension Group, April 24, 1984, p. 2.

<sup>15</sup> California State Library

<sup>16</sup> "First Floor Plan" and "Fourth Floor Plan," State of California Department of Engineering, Sacramento. August 5, 1926. On file with the Department of General Services, Sacramento.

associations with this vicinity.<sup>17</sup> By 1913, when Sacramento passed a \$700,000 bond to purchase the land at M and 10th Street, the two blocks consisted of flats, single-family residences, and tenements, as well as a boarding stable, dry cleaner, locksmith, and two restaurants.<sup>18</sup> A mix of business and residential development appear to have continued alongside the construction of OB 1 into the 1920s.

It was no accident that the Capitol Extension Group, including OB 1 took the physical forms that they did. OB 1, along with its fountain plaza and fraternal mirrored twin, Library & Courts, embody the intertwined approaches and philosophies advocated by Paris's École des Beaux Arts and the City Beautiful Movement.

## École des Beaux Arts

Jean-Baptiste Colbert, a minister to Louis XIV, established the Paris-based École des Beaux Arts (originally known as the Académie Royale d'Architecture) in 1683 to provide architectural training to designers of large-scale governmental buildings. After the French Revolution, the school merged with Académie Royale de Peinture et de Sculpture (originally established in 1648) and became an institution that integrated architectural training with training in other fine arts, such as sculpture, painting, philosophy, and theory. Considered the first architectural school of the modern era, the École is often credited for elevating the practice of architecture to a fine art. Alongside architecture, the École emphasized planning concepts, including the notion of grand axis as an ordering component for civic architecture, an idea that traces its origins to the cardo maximus of the ancient Roman Empire. École-trained architect Julien Guadet, the school's primary theorist, worked on the restoration drawings of the axially planned Forum of Trajan as a student. This work influenced his thinking and later the design theories he developed for and promulgated through the École des Beaux Arts.<sup>19</sup>

The École taught that, along either side of an axis, buildings should be treated as ensembles that shared characteristics. Among those shared characteristics was deference to the axis itself and, in the case of components, the dominant building in the ensemble, usually located at an axis terminus. In the case of OB 1, the axis is the Capitol Mall, with the Capitol Building located at the eastern terminus. Harmony between and among the buildings and their grounds, plus the play of visual and physical movement, were key École elements. Careful study and pre-planning of a total development or complex prior to its design and construction were also important.<sup>20</sup>

In the United States at the turn of the twentieth century, French-trained architects created what is sometimes referred to as the "American Renaissance" with Beaux Arts architecture. Beaux Arts became the inspiration for monumental buildings, and Americans celebrated the gravitas the elaborate Beaux Arts style instilled in their cities and towns. Beaux Arts celebrated city planning, and formal parks and grounds often accompanied new buildings. In Sacramento, elaborate column and pilaster work, along with sculptural elements including marble friezes, granite work, and wide receding and advancing planes of the

<sup>17</sup> "Sacramento's West End." *The Sacramento Bee*. October 14, 2013. Available: [http://blogs.sacbee.com/sac\\_history\\_happenings/2012/03/sacramentos-west-end.html](http://blogs.sacbee.com/sac_history_happenings/2012/03/sacramentos-west-end.html). Accessed: September 11, 2015.

<sup>18</sup> Sanborn Map Company. "Sanborn Fire Insurance Maps: Sacramento, California" 1895 (sheet 27), 1915, and 1951 revised (sheet 37). Available: [saclibrary.org](http://saclibrary.org). Accessed: April 19, 2019.

<sup>19</sup> Editors of Encyclopedia Britannica, "École des Beaux-Arts." [www.britannica.com/topic/École-des-Beaux-Arts](http://www.britannica.com/topic/École-des-Beaux-Arts). Accessed: April 11, 2017; Leland M. Roth and Amanda C. Roth Clark, *American Architecture: A History* (Boulder, CO: Westview Press, 2016) pp. 282-284; Leland M. Roth and Amanda C. Roth Clark, *Understanding Architecture: Its Elements, History, and Meaning* (Boulder, CO: Westview Press, 2014), p. 256; Leland Roth, Introduction to "J.-A. Guadet, Elements and Theories of Architecture," in *America Builds: Source Documents in American Architecture and Planning*, ed. Leland Roth (New York: Harper & Row, 1983), pp. 323-324.

<sup>20</sup> Leland M. Roth and Amanda C. Roth Clark, *American Architecture: A History* (Boulder, CO: Westview Press, 2016), p. 332-338; J. A. Guadet, excerpts from *Éléments et théories de l'architecture*, in *America Builds: Source Documents in American Architecture and Planning*, ed. Leland Roth (New York: Harper & Row, 1983), pp. 324-325.

façade, were an expression of the stately Beaux Arts style, with the interior formal spaces presenting typical Beaux Arts details of terrazzo flooring, brushed brass and bronze details, and painted effects.<sup>21</sup>

## City Beautiful

The 1893 Chicago World's Fair, more popularly known as the World's Columbian Exposition, was the most influential of early expression of École concepts realized in the United States. Millions of Americans experienced the École for the first time on a grand scale at the World's Fair. Creating an entire urban environment from the ground up, a team of architects under the direction of Daniel Burnham designed the White City to house the World's Fair using an integrated Roman Classical architectural idiom guided by École principles. The buildings of the White City introduced the full range of École concepts to a large and geographically diverse audience, effectively dispersing them nationwide and inspiring an urban design and reform philosophy known as City Beautiful.<sup>22</sup>

École principles directly influenced federal buildings, as well as other government buildings by association, through another legislative mechanism. In 1897, Congress enacted the Tarsney Act, which established a competitive process for the selection of private architects to design high-profile government buildings based on merit. Prior to the Tarsney Act, architectural design work was performed in house by government employees or contracted to private architects as political favors or graft. Under the Tarsney Act, numerous École-trained architects pursued and secured federal work, establishing Beaux-Arts as a lingua franca for government buildings. As a result, École-inspired government complexes were constructed at all levels of government.<sup>23</sup>

The Tarsney Act's authors aspired to eliminate corruption and graft in the federal architectural selection process. An early architectural expression of the Progressive Era, the City Beautiful movement responded to the disordered environments of the late nineteenth century. City Beautiful devotees strove to provide parkland and other landscape elements as a buffer against unchecked industrial development and tenement overcrowding and their effects on people. These effects proliferated during the Gilded Age. Symbolically and physically, the City Beautiful movement is expressed through parks and green spaces. To an even greater degree, however, City Beautiful concepts are manifested through the realization of substantially planned civic centers with classically inspired governmental buildings, often sited along a grand axis.<sup>24</sup>

The National Mall in Washington, D.C., is an early, and excellent, example of City Beautiful principles enacted. Influenced by the success of the Columbian Exposition, the United States Senate appointed Daniel Burnham and Charles Follen McKim to assist the government in the revitalization of Washington, D.C., parks in 1901. Alongside co-appointee landscape architect Frederick Law Olmstead, Burnham and McKim set about restoring Charles Pierre L'Enfant's original 1791 plan for the nation's capital, featuring the now-iconic grand axis known as the National Mall.<sup>25</sup>

With Washington, D.C., as the flagship, the City Beautiful movement influenced urban designs and planning nationwide, including in Sacramento. Beginning in the late nineteenth century, national experts recommended that Sacramento develop its government buildings along a strong landscaped axis that focused on the Capitol Building. During the mid-twentieth century, in response to the deteriorated conditions and perceived blight of many American city centers, the urban renewal movement gained momentum. In Sacramento, local proponents of this movement called for Sacramento's West End to be cleared and replaced with an impressively scaled and landscaped avenue and a monumental grouping of government buildings. Designed in alignment with École principles and City Beautiful intentions, the Capitol Extension Group (including

<sup>21</sup> Roth and Clark, *American Architecture*, pp. 324-325.

<sup>22</sup> Roth and Clark, *American Architecture*, pp. 333-334.

<sup>23</sup> Roth and Clark, *American Architecture*, 284.

<sup>24</sup> Roth and Clark, *American Architecture*, 284.

<sup>25</sup> Roth and Clark, *American Architecture*, 284.

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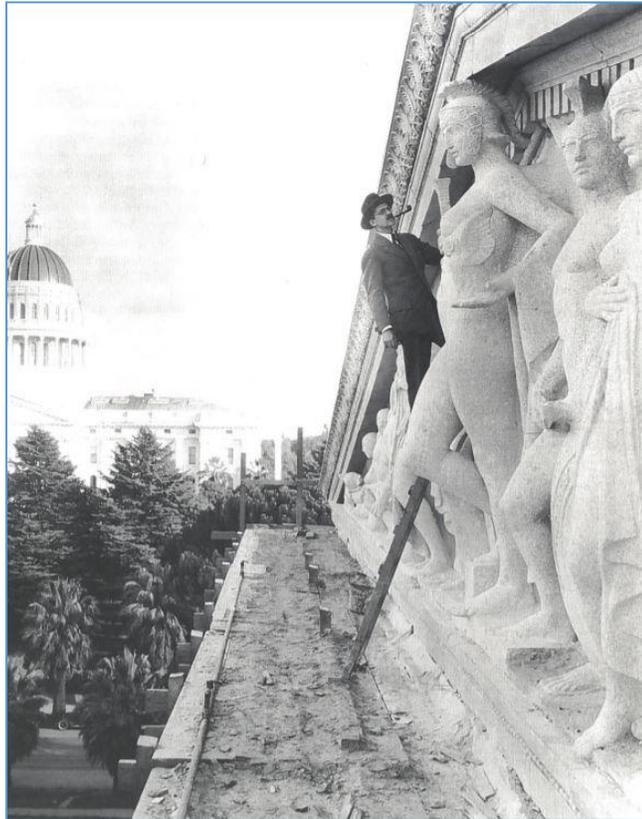
\*Recorded by David Lemon

\*Date May 2019

\*Resource Name or # (Assigned by recorder) Fountain Plaza

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OB 1, the fountain, and the state government office buildings developed during the 1950s on the Mall) are a manifestation of these trends.<sup>26</sup>



*Edward Field Sanford Jr. inspects the frieze sculpture in progress on the Library and Courts Building. The friezes on both State Office Building No. 1 and the Library and Courts buildings were completed contemporaneously.<sup>27</sup>*

In terms of presence, massing, siting, and overall *élan*, the influence of the *École des Beaux Arts* and City Beautiful precepts are manifest in OB 1. With respect to architectural detailing, however, OB 1 strongly reflects elements of the Classical Revival and Beaux Arts styles.

## **Architectural Style**

Weeks and Day, a prominent architectural and engineering firm based in San Francisco, designed the buildings of the Capitol Extension with a graceful combination of the Classical Revival and the Beaux Arts styles.

### ***Classical Revival***

Formal and monumental in design, Classical Revival was a popular architectural style in the late nineteenth and early twentieth centuries. Inspired by the architecture of the 1893 Columbian Exposition in Chicago and the symmetrical order of Ancient Greek and Roman architecture, Classical Revival presented a weighty counterpoint to more naturalistic, extravagant ornament of earlier European styles, particularly Rococo. Classical Revival is defined by formal arrangements and took its

<sup>26</sup> Roth and Clark, *American Architecture*, 284.

<sup>27</sup> California State Library

inspiration from classic Greek elements, particularly the trabeated Greek temple. Known more colloquially as post and lintel construction, most Classical Revival style buildings present long horizontal elements (typically a triangular pediment) supported by strong vertical elements, which in the case of Classical Revival are characteristically columns with Doric, Ionic, or Corinthian capitals.<sup>28</sup>

Classical Revival's grand style made it immensely popular for use in monumental buildings such as banks and churches, and is particularly notable in civic buildings such as courthouses and state houses. The style depends on the arrangement of conventional forms, with the ideal building presenting symmetry, proportion, and a distinct relationship between individual features. More conventionally, the style is known for its application of decorative pediments, columns and pilasters, full height porches, and dentiled cornices.<sup>29</sup>

### **Beaux Arts**

Architecturally, the Beaux Arts style incorporated many elements of the earlier Classical Revival variations on Greek and Roman styles such as columns and pediments. Beaux-Arts often contained flat roof systems that lacked the domes of earlier design systems.<sup>30</sup> Beaux Arts style "displayed...rational and axial order,"<sup>31</sup> and was complemented by the contemporaneous "City Beautiful Movement" which fostered the revision of cities public and civic spaces. Examples of City Beautiful include Pierre L'Enfant's original plan, or "The Mall," in Washington D.C. and the Capitol Mall in Sacramento.<sup>32</sup>

Beaux Arts buildings typically present with a flat or mansard roof, rusticated stonework, masonry walls, and elaborate, symmetrical facades featuring columns, pilasters, porticos, roof-line balustrades, and elegant decoration, mainly composed of stone or terracotta, which often consist of flowers, greenery, or draped cloth motifs. Most importantly, Beaux Arts buildings are formal in composition, with symmetry and a main axis and axis terminus.<sup>33</sup> Formal settings in park-like surroundings also figure into the Beaux Arts style.

Architects and artists of some renown, including Weeks and Day and Edward Field Sanford Jr., are associated with OB 1.

### **Weeks and Day**

The firm of Weeks and Day consisted of Charles Peter Weeks and William Peyton Day. Charles Peter Weeks was born in Chicago, and studied at Buchtel (now Akron) University in Ohio. He began to study architecture at the firm of Charles Snyder in Ohio after his graduation in 1895, and later attended the École des Beaux-Arts in Paris to continue his training. Upon his return to the United States he worked in both New York and Cleveland, eventually moving to San Francisco in 1901, where he operated with the firm Sutton & Weeks from 1903 to 1910. Weeks worked alone until 1916, when he and William Day

<sup>28</sup> "Neoclassical Revival" Architectural Styles of America and Europe, Available: <https://architecturestyles.org/neoclassical/>. Accessed: April 30, 2019; "Classical Revival Style 1895-1950," Pennsylvania Historical & Museum Commission. Available:

<http://www.phmc.state.pa.us/portal/communities/architecture/styles/classical-revival.html>. Accessed: April 30, 2019. Editors of Encyclopedia Britannica, "Neoclassical Architecture." <https://www.britannica.com/art/Neoclassical-architecture>. Accessed: May 6, 2019.

<sup>29</sup> "Neoclassical Revival" Architectural Styles of America and Europe; "Classical Revival Style 1895-1950," Pennsylvania Historical & Museum Commission

<sup>30</sup> Pennsylvania Historical & Museum Commission. Available:

<http://www.phmc.state.pa.us/portal/communities/architecture/styles/classical-revival.html>. Accessed: April 30, 2019.

<sup>31</sup> Gelernter, Mark. *A History of American Architecture: Buildings in their Cultural and Technological Context* (Denver, Co: UPNE, 2001), 203-204.

<sup>32</sup> Gelernter, Mark. *A History of American Architecture: Buildings in their Cultural and Technological Context* (Denver, Co: UPNE, 2001), 204; National Park Service, "The L'enfant and McMillian Plans," *Washington D.C.: A National Register of Historic Places Travel Itinerary* (Washington D.C.: U.S. Department of the Interior, no date). Available: <https://www.nps.gov/nr/travel/wash/lenfant.htm>. Accessed: July 10, 2018.

<sup>33</sup> "Discover the Beauty of Beaux Arts," Thought Co. Available: <https://www.thoughtco.com/what-is-beaux-arts-architecture-178195>. Accessed: April 30, 2019.

founded their firm in 1916.<sup>34</sup> William Peyton Day was a civil engineer by training, graduating from the University of California in 1905. Day went into practice with John B. Leonard until 1915, and in 1916 formed his partnership with Charles Peter Weeks.<sup>35</sup>

The firm was located in the Phelan Building in San Francisco and operational with both partners from 1916 to 1930.<sup>36</sup> the firm created some of the most famous buildings of the early twentieth century in California, including the Mark Hopkins Hotel in San Francisco, the Fox Theater in Oakland, and the Loew's State Building and Theater in Los Angeles. Charles Peter Weeks is widely credited with the design for OB 1 Building. Weeks passed away suddenly on March 25, 1928, before the official completion of the Capitol Extension Group.<sup>37</sup> His training at the École des Beaux-Arts and systematic mastery of the Beaux-Arts style is indelibly related to his body of work, and found a meaningful expression in his final project, the Capitol Extension Group.

Day continued the practice without Weeks until the 1950s, most famously serving as the Director of Works for the Golden Gate International Exposition, designing the Administration Building, Hall of Transportation, and Palace of Fine and Decorative Arts on Treasure Island for the exposition. These buildings (known as buildings 1, 2 and 3) are still extant on Treasure Island; other exposition buildings were razed.<sup>38</sup>

## William Vortriede

One of the more distinct characteristics of the setting of OB 1 is its park-like surroundings, including multitudinous plantings of trees, shrubs, flowers and grassy areas around its central fountain. The man responsible for the plantings was State Gardener William Vortriede. Born in Germany, he immigrated to Ohio before settling in California. Vortriede was appointed by Governor Hiram Johnson as State Gardener in 1911 and served until 1936, and considered both Governor and Mrs. Johnson close friends, often meeting the couples train with a bouquet for Mrs. Johnson when the pair arrived in Sacramento. He worked in eight California counties landscaping schools, including Sacramento High School. Additionally, Vortriede is credited with the proliferation of the Camellia plant in Sacramento, and had relationships with horticulturists and hobbyists all over the state, most notably with famed plant scientist Luther Burbank.<sup>39</sup>

However, Vortriede's main passion was the expansive Capitol Park, and by the 1920s, the plantings of the Capitol Extension Group, which abutted the Capitol. The main feature of the grounds was the plain central fountain costing \$5,000, which appears in plan drawings by Weeks & Day. Vortriede began landscaping around the two new buildings without permission from Weeks & Day, and saw the area as a natural extension of his domain in Capitol Park. Vortriede worked quickly: while the building was not completed until 1928-1929, the landscaping was finished by the fall of 1925. Fan palms were planted to harmonize with the border of Capitol Park, and Vortriede tended to the area while OB 1 and the Library and Courts building were in the process of completion.<sup>40</sup>

<sup>34</sup> Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)*, Hennessey and Ingalls Publishing: Los Angeles, CA, 1970, p. 639-640.

<sup>35</sup> "Finding aid to the William Peyton Day papers, MS 3616," California Historical Society. Available: [http://cdn.calisphere.org/data/13030/nt/c8ht2rnt/files/ms\\_3616.pdf](http://cdn.calisphere.org/data/13030/nt/c8ht2rnt/files/ms_3616.pdf). Accessed: April 30, 2019.

<sup>36</sup> *Biographical Dictionary of American Architects (Deceased)*, p. 639-640.

<sup>37</sup> "Designer of Capitol Extensions Passes," *Sacramento Bee*, March 26, 1928, page 1.

<sup>38</sup> Carey & Co Inc, p. 8; Pacific Coast Architecture Database, "Weeks and Day" Available: <http://pcad.lib.washington.edu/firm/112/>. Accessed: April 19, 2019; "Finding aid to the William Peyton Day papers, MS 3616," California Historical Society.

<sup>39</sup> "William Vortriede, Ex State Gardener, Dies in Hospital," *The Sacramento Bee*, May 29, 1940, p. 4.

<sup>40</sup> Regnery, p. 18.

On his death in 1940, the *Sacramento Bee* wrote that “The [Capitol] park was more than a life work to Vortriede. It was a hobby, an all-consuming passion to which he gave almost his entire time.”<sup>41</sup> During his 30 years of living in the Sacramento area, Vortriede has over 125 mentions in the *Sacramento Bee*, a testament to both his connection to the newspaper through his friendship with Chas K. McClatchy, the former editor of the *Sacramento Bee*, and his presence in making both the Capitol and the Capitol Extension Group world-famous for their gardens.

## Edward Field Sanford Jr.

The multitudinous sculptural ornamentation of both OB 1 Building and the Stanley Mosk Library and Courts building are the work of sculptor Edward Field Sanford Jr. Commissioners approved \$40,000 for two pediments, four statues, and twenty panels in October 1922, once work was underway at the site. Charles Peter Weeks chose Sanford Jr. for the commission, and Sanford Jr. worked closely with McGilvary-Raymond Granite Company, particularly Rissieri Boni, to help create the work. The pediments, huge structures carved into the frieze of their respective buildings, represented California and were both massive in size and symbolism, lending a grand air to the already impressive granite and terracotta buildings. “Bring Me Men to Match My Mountains” is both the title and the large inscription visible from across the Mall on the State Office Building; its frieze represents the history of California, with figures representing different epochs of the state’s history. The central figure, a woman, represents the undeveloped state of California, standing with arms outstretched. “Bring me men to match my mountains” comes from the Sam Walter Foss poem “The Coming American:”

Bring me men to match my mountains;

Bring me men to match my plains, --

Men with empires in their purpose,

And new eras in their brains.<sup>42</sup>

The two statues Sanford Jr. carved for the State Office Building represented “Climatic Wealth” and “Mineral Wealth.” These two figures flank the wide top landing of the granite steps leading to the entry of the building. The panels Sanford Jr. was commissioned to carve were not completed by him, with exception of the studies placed in the sides of the entries. The rest were cast of imitation stone. Sanford Jr. considered the works in the Capitol Extension to be some of his best, and institutions including the Smithsonian have catalogued them as important examples of outdoor sculpture in the west.<sup>43</sup>

## Alterations and Adaptations

OB 1 had 15 tenants by its official opening in 1929, including the State Mining Board, the Department of Education, the Fish and Game Commission, and Vital Statistics. Government offices of all sizes were represented, from the diminutive Boxing Board to the sizeable Department of Agriculture, whose offices took up the entire second floor. Over the course of the next 90 years, dozens of government offices utilized OB 1, with departments and offices relocating as new accommodation became available elsewhere, either on the Mall or in the region. After World War II, planning efforts on the Mall itself allowed offices to move into newer buildings, with the construction of six new buildings on the Mall and the creation of the Capitol Building Annex. As post-war funding became available for these building efforts, funds were also applied to interior changes for OB 1

<sup>41</sup> “A Nature Lover Passes,” *The Sacramento Bee*, May 30, 1940, p. 24

<sup>42</sup> Foss, Sam Walter. “The Coming American.” Available: <https://thebardonthehill.wordpress.com/2011/12/02/the-coming-american-by-sam-walter-foss/>. Accessed: April 19, 2019.

<sup>43</sup> Dorothy Regnery, “The Capitol Extension Group,” p. 14-17; “Bring Me Men to Match My Mountains (sculpture),” Smithsonian Institution Art Inventories Catalog, Smithsonian American Art Museum. Available: <https://siris-artinventories.si.edu/ipac20/ipac.jsp?&profile=ariall&source=~!siartinventories&uri=full=3100001~!21816~!0#focus>. Accessed: April 4, 2019.

– the first changes to the building since its completion in 1928-1929. Alterations were made to accommodate both the increasing number of state workers and modern systems like improved HVAC. Initial changes in the 1950s included more room for stenographers and typists, but as technology progressed, computer rooms and other modern amenities were crowded into the footprint.

Alterations began in 1952, with air conditioning improvements and replacements. Two new fan rooms was built on the first floor (later used as mechanical rooms), lighting fixtures were relocated or lowered to accommodate new grills and access panels, and first floor ceilings in the east corridor were dropped from 13'-3 ½ to 11'.<sup>44</sup> In 1956, drawings entitled "Renovation of Portions of Office Building no. 1" were issued. Extensive remodeling occurs at the northwest corner of the first floor with the addition of multiple partitions, removal of counters and shelving, and basic reconfiguration to fit more offices into the space – whereas in the 1926 "First Floor Plan" 14 partitioned spaces of various sizes and uses were available, the same space was reconfigured to offer 20 spaces in 1956. The third and fourth floor saw slightly less dramatic interior changes during this remodeling phase, but some interior partitions, doors, shelving and a sink on the fourth floor were replaced. Electrical work was also upgraded, and acoustic tile was installed on the ceilings.<sup>45</sup>

Physical alteration continued with the modernization of the elevators, which included new elevator doors, in 1960.<sup>46</sup> In 1962 the fifth floor was substantially altered, with the removal of existing partitions, relocation of light fixtures, relocation of air registers and duct work, and the additions of new wood stud and gypsum partitions. In 1965, interior alterations continued with substantial changes to the foot print of the second floor with the addition of a continuous interior corridor and a row of perimeter and interior offices; the original floor plan did not include this secondary corridor and only provided one row of offices. The third, fourth and fifth floors also saw the removal and replacement of partitions, new corridors, and the re-arrangement of office spaces to accommodate more offices and cubicles. The lath and plaster ceilings were removed, except at the second floor lobby. Overall, the 1965 changes dramatically changed the interior spaces of the building, with extensive major and minute changes. Over 37 drawings were issued for this remodeling effort alone.<sup>47</sup>

The basement underwent a 2-year remodel from 1968 to 1970, and four more remodeling efforts that affected interior spaces were completed by 1976. By the time the State Treasurer moved into the building in 1976, most of the interior renovations were complete. While the exterior and first floor lobby, along with some of the elevator lobbies on higher floors, remained intact, the interior reflects a much more bifurcated footprint than originally planned, with an increase in cut-off interior spaces that were designed to accommodate a swelling amount of state employees.<sup>48</sup>

In 1987, the State of California renamed OB 1 by Executive Order D-66-78 the Jesse M. Unruh Office Building. It honors Jesse Unruh, a political powerhouse who served as Speaker of the California Assembly from 1961 to 1968. At the time, he was considered second only in political stature to Governor Edmund G. Brown, Sr. after losing his place as speaker in the 1968 election and a losing a gubernatorial bid in 1970, Californians elected him as State Treasurer in 1974. Unruh transformed the position of treasurer from relatively anonymous to quite powerful. His accomplishments included founding the California Housing Finance Agency and the Council of Institutional Investors, helping safeguard Californians pension funds from corporate takeovers. Unruh moved the State Treasury Office from the first floor of the Capitol Building into OB 1 in 1976. In preparation for the Treasury's move, the basement was excavated to accommodate a large vault, which sits beneath the buildings front steps. Unruh served as treasurer until his death in 1987.<sup>49</sup>

<sup>44</sup> 2322GC 12-L-63

<sup>45</sup> 3086GC 12-L-63; "Third Floor Plan" "First Floor Plan" and "Fourth Floor Plan" State Office Building Sacramento, April 1926.

<sup>46</sup> 4306GC-19 12-L-63

<sup>47</sup> GS00 024C 12-L-64 [complete set] Department of General Services, October 1965.

<sup>48</sup> Carey & Co, Inc. p. 7-8; Regnery, p. 14-15.

<sup>49</sup> Mark Uhlig, "Jesse Unruh, a California Political Power, Dies." *The New York Times*. August 6, 1987. Available:

<https://www.nytimes.com/1987/08/06/obituaries/jesse-unruh-a-california-political-power-dies.html>. Accessed: April 30, 2019; "Finding aid to the Jesse M. Unruh Papers, LP236," California State Archives, Available: [https://oac.cdlib.org/findaid/ark:/13030/kt4j49r6gc/entire\\_text/](https://oac.cdlib.org/findaid/ark:/13030/kt4j49r6gc/entire_text/).

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\*Recorded by David Lemon

\*Date May 2019

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OB 1 still serves as a state office building and houses the State Treasurer's Office, the State Transportation Agency, the Government Operations Agency, and the Business, Consumer Services and Housing Agency. The building is known for both its architecture and its central location, mere steps from the Capitol Building.

## Summary

OB 1 represents the development of Sacramento as the seat of state government. The building remained a centerpiece in the Capitol developments of the early twentieth century. Despite extensive interior alterations, OB 1 and the Capitol Extension Group are intact physical markers of the development of government in Sacramento, and their endurance among the multitudinous changes of the West End is a testament to their stature.

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Accessed: April 30, 2019; Dorothy Mills-Gregg, "Notes from the Underground: the Treasurer's Vault." Capitol Public Radio, March 10, 2016. Available: <https://capitolweekly.net/vault-state-secrets-treasurer/>. Accessed: April 30, 2019.

## Evaluation of Significance

### **National Register of Historic Places/California Register of Historical Resources**

#### ***Criteria Related to Events/Broad Patterns of History***

*A: National Register of Historic Places*

*1: California Register of Historical Resources*

**Eligible under Criterion A/1.** The fountain plaza is eligible under Criterion A and Criterion 1 as a contributing element to the Capitol Extension. With its direct association to the construction of OB 1 (and the larger Capitol Extension), the fountain represents a major character-defining role with the permanent establishment of Sacramento as California's undisputed capital city and seat of state government. For this reason, the fountain plaza is eligible for listing in the NRHP under Criterion A and the CRHR under Criterion 1 as a **contributing element** to the Capitol Extension.

#### ***Criteria Related to Association with Significant Persons***

*B: National Register of Historic Places*

*2: California Register of Historical Resources*

**Not eligible under Criterion B/2.** The fountain plaza is not associated with known persons of historical significance at the local, state, or national level such that it would qualify under NRHP Criterion B or CRHR Criterion 2. To be found eligible under Criteria B/2, a resource must be directly tied to an important person and be the place where the individual conducted or produced the work for which he or she is known. Although the fountain is associated with State Gardener William Vortriede, this type of association is better suited for evaluation under Criterion C/3 as a resource that represents the work of a master. Furthermore, Vortriede's life work mainly concerned landscaping and the Capitol Park. Otherwise, the fountain does not have any direct association with individuals whose work was singularly important to local, state, or national history. It is therefore not eligible for listing under NRHP Criterion B or CRHR Criterion 2.

#### ***Criteria Related to Architectural Quality***

*C: National Register of Historic Places*

*3: California Register of Historical Resources*

**Not eligible under Criterion C/3.** The fountain plaza does not convey notable attributes of an architectural style or possess high artistic value, nor does it represent the work of a master. It is a modest landscape feature. Research does not indicate the fountain's designer/builder William Vortriede rose to the level of master architect or builder during his career. As noted in National Register Bulletin 15, a master architect is considered of generally recognized greatness in a particular field and whose work is distinguishable from others by its characteristic style and quality. There does not appear to be a place for Vortriede within this context. Therefore, the fountain plaza does not represent a significant example of a type, period, or method of construction, or represent the work of a master under NRHP Criterion C or CRHR Criterion 3.

### ***Criteria Related to Archaeology and/or Information Potential***

*D: National Register of Historic Places*

*4: California Register of Historical Resources*

**Not eligible under Criterion D/4.** The fountain plaza does not appear to be significant as a source, or likely source, of important historical information, nor does it appear likely to yield important information about historic construction methods, materials, or technologies. Technology related to fountain construction is well understood through contemporary trade journals. Consideration of potential prehistoric or historic archaeological resources is outside the scope of this investigation. For these reasons, the fountain is not considered significant under NRHP Criterion D or CRHR Criterion 4.

### **California Historical Landmark**

#### ***Requirement Related to First, Last, or Most Significant in Its Region***

Although a contributing feature to the larger, successful establishment of Sacramento as the seat of state government, this fountain is not the first, last, or most significant individual landscape feature associated with this context in the Northern California region. It does not, therefore, appear to be eligible as a CHL under this requirement.

#### ***Requirement Related to Important Individuals or Groups***

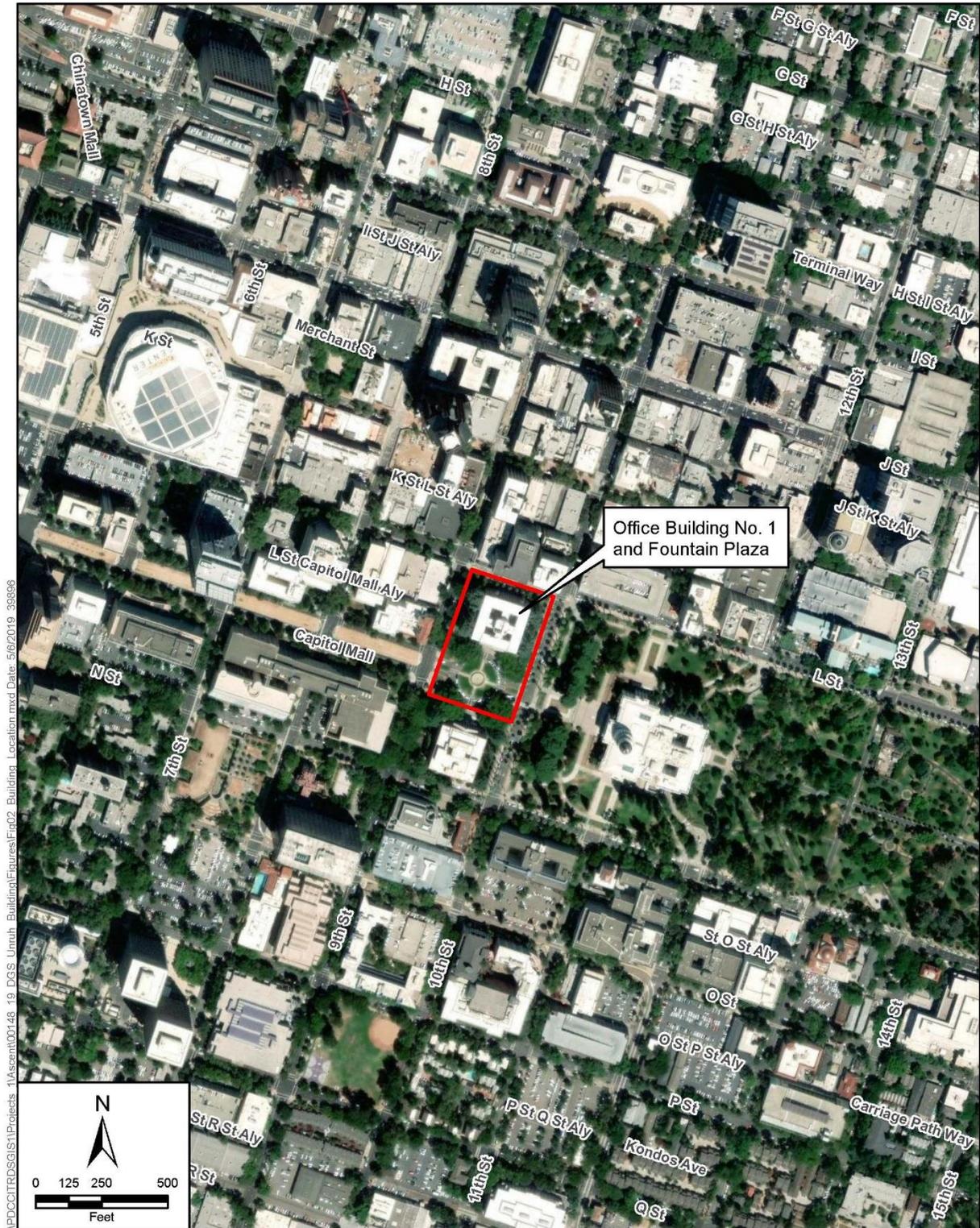
Research did not reveal direct and important associations between the fountain plaza and any important individuals or groups during its period of significance (1928). The Fountain, therefore, does not appear to be eligible as a CHL under this requirement.

#### ***Requirement Related to Prototypes or Outstanding Examples***

A modest example of fountain construction, the landscape feature is one among a number of fountains designed in a similar style. It is, therefore, neither a prototype nor an outstanding example commensurate with eligibility as a CHL under this requirement.

### **Conclusions**

The fountain plaza is not eligible for listing individually in the NRHP and CRHR. However, it is already included in the Master List of State-Owned Historical Resources as a district contributor, and is therefore a historical resource for the purposes of CEQA.



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State of California – The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code \_\_\_\_\_

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

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\*Resource Name or # (Assigned by recorder) Office Building no. 1 (OB 1)

**P1. Other Identifier:** Jesse M. Unruh Building

**\*P2. Location:**  Not for Publication  Unrestricted  
and (P2b and P2c or P2d. Attach a Location Map as necessary.)

**\*a. County** Sacramento

**\*b. USGS 7.5' Quad** Sacramento East **Date** 1967(photo revised 1980) **T** 8S; **R** 4E; \_\_\_ **¼ of Sec** unsectioned; **Mount Diablo** **B.M.**

**c. Address** 915 Capitol Mall City Sacramento **Zip** 95814

**e. Other Locational Data:** (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

**APN:** 006-0161-001-0000

**\*P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

OB 1 is a five-story office building located in downtown Sacramento, bounded by L Street to the north, 9th Street to the west, 10th Street to the east, and Capitol Mall to the south. Completed in 1928, OB 1 was designed by architects Charles Peter Weeks and William Peyton Day in the Beaux Arts style with sculptures by Edward Field Sanford Jr. The primary (south) façade faces the Capitol Mall fountain plaza, accessed by a scored concrete walkway that extends from the wide granite steps of OB 1. The building is set back on the secondary elevations by a grass covered lawn shaded by mature-growth trees. The fountain plaza consists of a roundabout with a modest, central concrete fountain surrounded by a grass-covered lawn. OB 1 is sited northwest of the California State Capitol Building and to the north of State Library and Courts Building, designed as nearly a mirror image across the fountain plaza. Concrete walkways curve around the subject property, lit by metal street lamps. A concrete sculpture is located along the walkway southeast of OB 1 to honor Mexican-American veterans from World War II. The sculpture was built in 1951 and moved to its current location facing the State Capitol in the 1970s (See Continuation Sheet).

**\*P3b. Resource Attributes:** (List attributes and codes) HP 14. Government Building

**\*P4. Resources Present:**  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

**P5b. Description of Photo:** (View, date, accession #) View south, April 3, 2019.

**\*P6. Date Constructed/Age and Sources:**

Historic  Prehistoric  Both

1928, Department of General Services

**\*P7. Owner and Address:**

State of California, DGS  
707 Third Street, Suite 3-401  
West Sacramento, CA 95605

**\*P8. Recorded by:** (Name, affiliation, address)

David Lemon  
ICF  
630 K Street, Suite 400  
Sacramento, California 95814

**\*P9. Date Recorded:** March 27 and April 3, 2019

**\*P10. Survey Type:** (Describe) Intensive



**\*P11. Report Citation:** ICF. 2019. Office Building No. 1 Historic Resources Technical Report. June. Sacramento, CA. Prepared for State of California, Department of General Services, Real Estate Services Division.

**\*Attachments:**  NONE  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  Artifact Record  Photograph Record  Other (list) \_\_\_\_\_

\*Resource Name or # (Assigned by recorder) Office Building no. 1 (OB 1)

B1. Historic Name: State Office Building; later State Office Building 1

B2. Common Name: N/A

B3. Original Use: Government B4. Present Use: Government

\*B5. Architectural Style: Beaux Arts and Classical Revival

\*B6. Construction History: (Construction date, alteration, and date of alterations) Built 1922-1928. See "Alterations and Adaptations" for more information.

\*B7. Moved?  No  Yes  Unknown Date: N/A Original Location N/A

\*B8. Related Features: Stanley L. Mosk Library and Courts Building and fountain plaza

B9. Architect: Charles Peter Weeks and William Peyton Day b. Builder: N/A

\*B10. Significance: California State Government Theme Government Area Community Planning and Development

Period of Significance 1928-1952 Property Type Government/Civic Building Applicable Criteria A/1, C/3  
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Jesse M. Unruh Building (OB 1) located at 915 Capitol Mall in Sacramento is eligible for listing in the National Register of Historic Places (NRHP) and the California Register of Historical Resources (CRHR) under criterion A/1, for its direct association with the permanent establishment of Sacramento as California's undisputed capital city, and under criterion C/3, for its expression of the distinctive characteristics of École des Beaux Arts philosophy and City Beautiful concepts. Additionally, OB 1 is a current contributor to the Capitol Extension Group, which is listed on the National Register of Historic Places. It is on the Master List of historic resources in the state of California. It is a historical resource for the purposes of CEQA.

See continuation sheet.

B11. Additional Resource Attributes: (List attributes and codes)

\*B12. References: Please see ICF. 2019. Office Building No. 1 Historic Resources Technical Report. June. Sacramento, CA. Prepared for State of California, Department of General Services, Real Estate Services Division.

B13. Remarks:

\*B14. Evaluator:

David Lemon

ICF

630 K Street, Suite 400

Sacramento, California 95814

\*Date of Evaluation: May 2019

(Sketch Map with north arrow required.)

See Location Map

(This space reserved for official comments.)

**P3a. Description (continued):**

**Exterior**

Five stories tall and rectangular in plan, OB 1 includes 164,600square feet. Designed in the Beaux Arts style, the building features a steel frame on a concrete slab foundation. The building is composed of granite on the first floor and terra cotta glazed in a Granitex decorative stone finish on the upper floors. It is capped by a flat roof clad in rolled composition roofing. Aerial images reveal four light courts that extend from the first floor composed of buff-colored brick in a common bond pattern. Mechanical shafts composed of corrugated metal extend along the southern light courts. A two-story penthouse is located at the central axis of the four light courts, which features rounded corners and utilities on the roof; it is composed of terra cotta glazed in a Granitex finish. Two metal water towers are sited on the roof along the southern elevation of the central axis. A small one-story entrance is located on the roof line above the main façade to provide roof access.

The primary façade is symmetrically divided into three sections. It features a central projecting section capped by a decorative pediment with a relief of allegorical figures and animals depicting the history of California. The pediment has overhanging eaves framed with both dentil and egg and dart molding, a raked cornice carved in a running anthemion pattern, pronounced entablature, and a decorative acanthus leaf extending at the roof pitch. The pediment is supported by a three-story portico composed of Ionic columns supporting an entablature engraved with "BRING ME MEN TO MATCH MY MOUNTAINS." Beneath the pediment is a soffit highlighted by a coffered sunburst pattern surrounded in a Greek Fret with egg and dart molding. A terra cotta guilloche molding adorns the soffit in between the columns and between the columns and the façade. Ten fluted Ionic columns span three stories, highlighted with egg and dart molding on the front and a guilloche on the sides of the capital. The façade features a series of flat pilasters framing a vertical set of three side-by-side windows, which are separated between the second and third floors by a pink marble spandrel panel; the third and fourth floors are separated by a pair of bronze spandrel panels decorated in a floral relief. All of the windows are framed by a bronze running bead motif that extends three stories. The first floor is distinguished by scored granite designed to emulate stones. It is punctuated by a central primary entrance composed of a pair of bronze doors with a large transom. The entrance is framed by flat pilasters with an acanthus leaf capital, modest entablature, and capped by three decorative acanthus leaves. The entry way is framed in a pronounced surround and highlighted by a scrolled brackets supporting a cornice with dentil molding. The transom is labeled with the building name and address painted on the glass. Flanking the entrance on each side is a secondary entrance, also composed of a pair of bronze doors with a large transom; these entrances are framed by a thick surround.



*South (primary) façade, detail of the portico and pediment. Photo taken April 3, 2019.*

Each entrance is recessed from the façade; the vestibule walls leading to the entrance feature a pair of vertical bands carved with a running tulip motif and a square, marble plaque carved with a bas relief, in which each plaque depicts a different symbol of California. The three entrance bays are accessed by a flight of wide granite steps that expand beyond the length of the three entrance bays, interrupted by metal hand railing. The top flight of stairs are framed to the west by a marble sculpture of a crowned woman seated in a chair, labeled “CLIMATIC WEALTH.” To the east of the stairs is a marble sculpture of a bearded man seated in a chair with lion skin draped over his body, labeled “MINERAL WEALTH.” The flanking sections of the portico are symmetrical and identical in design. They feature two flat pilasters framing a pair of side-by-side windows, separated by a pink marble spandrel panel and pair of bronze decorative spandrels, similar to the fenestration behind the portico. Landscape features lining the concrete walkway to the façade include concrete benches and trashcans. A cornerstone west of the entrance is carved “Anno Domini MCMXXIII.” The eastern recessed section features a small granite window grill in a clathri pattern on the first floor, protecting a fixed narrow window.



*Detail of the primary entrance on the south (primary) façade. Photo taken April 3, 2019.*

The west elevation displays five stories and a basement level that is largely underground. The basement fenestration is composed of slightly recessed, fixed, side-by-side original wood windows. A retaining wall made of buff-colored brick and capped with a thick band of concrete projects from the elevation. Access to the basement windows is via concrete clad stairs and a metal railing. A rounded belt course separates the basement from the first floor; the first floor is also distinguished by scored granite designed to emulate stones. The first floor reveals a pronounced central entrance identical to the primary façade; it is highlighted by a thick molding framed by a cornice with carved brackets and dentil molding. The entrance is framed by flat pilasters with an acanthus leaf capital, modest entablature, and capped by three decorative acanthus leaves. The entrance is accessed by granite steps lined with a metal railing that spans over the recessed basement level. Flanking the entrance are six window bays punctuated by two side-by-side original oak windows capped by two transom windows set in a simple surround. The first floor is capped by a pronounced belt course that slightly projects from the façade. The second through the fourth floors are vertically aligned by a series of side-by-side fixed windows separated by a pink marble spandrel panel between the second and third floor and a pair of decorative bronze spandrels between the third and fourth floors. The vertical fenestration is slightly recessed and separated by fluted pilasters capped with egg and dart molding and an Ionic capital. Above the fourth floor is a distinctive entablature highlighted by egg and dart molding, a blank frieze, and thick dentil molding. The fifth story is punctuated by slightly recessed, single-pane fixed windows. The roof is capped by a slightly pronounced cornice.

The east elevation shows five stories and a basement level that is largely underground. The basement fenestration is composed of fixed side-by-side original wood windows. A basement well wall made of buff-colored brick in a common bond pattern and capped with a thick band of concrete projects from the elevation. A rounded belt course separates the basement from the first floor. The first floor is distinguished by scored granite designed to emulate stones. A central recessed entrance is sheltered by the structure. The entry and doors are the same design as the primary façade: a pair of decorative aluminum doors with a transom framed by a cornice with curved brackets and dentil molding. The recessed entry walls also feature a running tulip motif, decorative marble plaque, and acanthus details surrounding the doors. The entrance is accessed from

the northeast and the northwest by two non-original accessibility ramps clad in concrete and lined with a metal railing. The two ramps meet, forming a reinforced concrete walkway that leads to the entrance and spans over the recessed basement story. Flanking the entrance are six window bays: two side-by-side original oak windows capped by two transom windows and set in a defined granite surround. The first floor is capped by a pronounced belt course that slightly projects from the façade. The second through the fourth floors are vertically aligned by fluted pilasters capped with egg and dart molding and Ionic capital. The pilasters are separated by a pair of side-by-side fixed windows separated vertically by a pink marble spandrel panel between the second and third floor, and a pair of decorative bronze spandrels between the third and fourth floors. Above the fourth floor is a distinctive entablature highlighted by egg and dart molding, a blank frieze and thick dentil molding. The fifth story is punctuated by slightly recessed, single-pane fixed windows. The roof is capped by a slightly pronounced cornice.



*The east elevation, view west. Photo taken April 3, 2019.*

The north (rear) elevation reveals the five stories with a basement level. The basement has a central recessed entrance sheltered by the structure; composed of a pair of non-original, recessed metal doors accessed by a concrete ramp. The entrance is framed at the façade by a cast iron molding. Flanking the entrance are four slightly recessed window bays consisting of two side-by-side windows with a lower lintel. A thick concrete curb bounds the basement elevation, which is adjacent to concrete-clad parking spaces. Access to the basement is issued by a concrete ramp that provides vehicular access at each end of the elevation. The ramp is lined with a thick concrete curb and composed of buff-colored brick and capped by a thick slab of concrete. A concrete retaining wall capped by a metal and cyclone fence supports vehicular access to the basement. A belt course separates the first floor from the basement and the upper floors; the first floor is also distinguished by scored granite designed to emulate stones. The first floor windows are punctuated by a pair of original oak side-by-side windows with two side-by-side transom windows. The second through fourth floors are vertically aligned by a series of nine recessed window bays that consist of a pair of side-by-side fixed windows separated by a pink marble spandrel panel

between the second and third floors and a pair of decorative bronze spandrels between the third and fourth floors. Above the fourth floor is a distinctive entablature above the dentil molding. The fifth story is a band of single pane fixed windows, slightly recessed. The central section is flanked by a slightly recessed section punctuated by a single vertical band of windows on the second through fourth floors, framed by two Tuscan pilasters. A single window punctuates the first floor and two small fixed windows punctuate the fifth floor, similar in design to the central section. The roof is capped by a slightly pronounced cornice.



*North elevation, view south. Photo taken April 3, 2019.*

## Interior

### ***First Floor***

The interior of the first floor is highlighted by the lobby. Access through the primary entrances leads to a tall first floor with a wide lobby framed by fluted Doric columns raised on a defined base with classical moldings enhancing the capitol. The columns support a beamed coffered ceiling that have recessed square panels adorned with a central flower set in a smaller square lined with bead and reel molding. The outer edge of the coffering is surrounded with egg and dart molding as well as bead and reel molding. A larger square coffer is centered in front of each of the three entrances, in which a central flower modillion framed by acanthus leaves is attached to a decorative bronze chandelier. The center of OB 1, where the guard desk is located, is accessed from the front lobby through a central corridor. The space is divided by square column supports capped with stepped molding. The corridor features an arcade of fluted Doric columns, the same design as the front lobby. This corridor is highlighted by two additional chandeliers that are identical in design to the front lobby; however, they are connected to the ceiling only through the central flower modillion, located in a small coffer. A series of three fixed wood windows with decorative lead glass, which is composed of anthemion along with egg and dart molding, are raised with a decorative lower lintel of Vitruvian wave molding. These windows punctuate the light courts, which border the lobby and

frame the corridor. Flat pilasters flank the raised windows, adorned with decorative molding at the top and a defined base. The corridor ends at a set of three stairs that provide access to a central lobby through a pronounced entranceway. There is a set of wood paneled doors framed by side lights and a lower wood panel. The entranceway is highlighted by a large tripartite transom composed of lead glass adorned with anthemion and egg and dart molding patterns. The central lobby holds a square guard desk in the middle of the room. It is set under an elaborate coffered ceiling composed of a central rectangular coffer that holds a chandelier expanding through a central modillion. The surrounding ceiling holds smaller flowers that are placed in an octagonal shape and lined with bead and reel molding along with egg and dart molding. Smaller, unadorned diamond coffers surround each of the octagonal coffers.



*First floor corridor, view south. Photo taken March 27, 2019.*

### ***Upper Floors***

In general, the upper floors are less adorned than the first floor lobby spaces. Additionally, the upper floors experienced a series of renovations in the mid-twentieth century, which heavily altered the floor plans. The second floor is highlighted by a central lobby above the guard desk, which reveals terrazzo floors, and marble moldings that frame door openings and walls to make the fenestration openings symmetrical. The ceiling is pronounced by a frieze and decorative molding, but the ceiling is flat with a large central florescent light box. Stairs leading to the first floor adjacent to the lobby space are clad in the same marble as the door surrounds.

Alterations to the lobby area include dropped ceilings in front of some of the door openings. Interior hallways that line the light courts have been covered in carpet; dropped ceilings with florescent lighting are also present. CAD drawings from 2019 show the reconfiguration of offices spaces have been minor—some of the office sizes have changed but the corridor design is largely intact, except for the northeast quadrant, where the offices no longer line the eastern wall of the light court and a narrow corridor was installed. A larger reconfiguration of offices is now located along the east elevation of the exterior wall. The third floor lobby has the same design as the second floor: ceiling molding, central florescent light fixture, and marble-

clad openings and stairs. Dropped ceilings are present in some of the office entrances from the lobby. The marble cladding was also used in the bathroom walls and in partitions, which, along with some of the sinks, appear to be original. The third floor plans changed in 1963 to add a mail and storage room off the north lobby corridor. CAD drawings from 2019 show more extensive alterations to the floor's footprint. Now, a narrow corridor extends in a full circle around the floor, flanked on both sides by smaller sized offices. The new floor plan shows an ease of accessing any office. Originally, the southern section did not have a corridor at all, nor did the north section in the northeast quadrant. These altered areas are visible through the carpeted hallways, florescent lighting, and tile ceilings. Original configurations can be seen from marble cladding lining the original floor space, accompanied by original wood paneled doors and terrazzo floors.

The fourth floor lobby space is the same design as the second and third floor, highlighted by marble surrounds and molding. Some of the original spaces by the stairwells remain, such as the terrazzo floors, marble flooring, and a water fountain. The original drawings show the floor was used for the Board of Medical Examiners. The entire floor was not built out at the time, specifically within the southwest quadrant. Seismic drawings from 1971 shows how the fourth floor plans changed in order to create a continual corridor that circles around the building; this created new corridors along the north elevation, east elevation in the southeast quadrant, and corridors in the southwest quadrant. Through the construction of corridors, small office spaces were added lining all outside elevations and the interior light courts. These alterations are visible today from carpeted floors, florescent lighting, and a tile ceiling. The floor is now occupied by the Treasurer's office.

The fifth floor lobby is the same design as the second through fourth floors, highlighted by marble surrounds, terrazzo flooring, and classical molding. Some of the original spaces by the stairwells remain, such as the terrazzo floors, marble flooring, and a water fountain, as well as the marble bathrooms. The original floor plan shows three large drafting rooms in three corners and offices for various different departments including the state architect, auditing department, stenographer, and attorney.

Seismic floor plans created in 1971 show how the fifth floor plans created corridors in the northeast, southeast, and southwest quadrants. Additionally, because of these hallways, many smaller offices could be added along the exterior elevations as well as the northern and southern elevations of the light courts to accommodate the Treasurer's office. These alterations are visible due to carpeted floors, florescent lighting, and tile ceiling. However, some original spaces are evidenced by a marble belt course along a wall and original wood panel door for a utility closet.

The penthouse is accessed by marble stairs. Instead of a lobby, since it is a penthouse with limited space, there is a breakroom, reconfigured offices, and a storage room. CAD drawings from 2019 show what once was a drafting room, office, two small corridors, and a stenographers office became one large space to create a breakroom. Additionally, a wall from the storage room was removed to create a larger space.

The basement has concrete floors, wide original corridors providing access to the elevator lobby to the north and east, wood base trim, and open ceilings for mechanical units. The 1963 renovations on the basement level were minimal—more partitions and doors were added to create more offices and wall off rooms. Through this process a small hallway was extended the full length of the northern elevation. CAD floorplans from 2019 show the main corridors remain the same; however, the central lobby is smaller and has been reconfigured to accommodate more office and storage spaces. In the southeast quadrant a narrow corridor was removed and two large corridors created to connect to storage, computer, and office rooms of various sizes. In the southwest quadrant most of the original side corridor was kept, but the rooms have been completely divvied up to support building, grounds, and shop storage. Two additional bathrooms were also installed. In the northwest quadrant two narrow corridors were removed in order to create large office and storage rooms; previously, this area had multiple small offices. In the northeast quadrant all secondary corridors were removed and the space was completely reconfigured to accommodate larger office spaces and storage rooms. The Treasurer's office occupies the majority of the spaces in the basement, with the Department of General Services and storage rooms occupying secondary spaces. Due to heavy security inside the vault – constructed in 1976 – photo-documentation of the space during field survey was not permitted.

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\*Recorded by David Lemon

\*Resource Name or # (Assigned by recorder) Office Building no. 1 (OB 1)  
\*Date May 2019  Continuation  Update

Additional alterations that occurred within the interior include renovations to all but three restrooms, which were updated in order to make them accessible per compliance with the Americans with Disabilities Act.

**\*B10. Significance (continued):**

## Historic Context

The period of historical significance for OB 1 is 1928, the year the building was constructed, to 1952, when a series of interior alterations began that markedly changed the original layout and design of the building's interior. In addition to the extensive interior alterations, by the 1950s, state government had begun to expand down westward along the Capitol Mall, with the addition of six buildings and the Capitol Building Annex by 1955. This post-World War II expansion saw many departments change offices, and some moved out of OB 1, which, for much of its lifespan, had been central to the state government's day to day operations, second only to the Capitol building behind to the east. of it. The post war expansion of state government offices also marked the beginning of OB 1's spate of remodeling, re-shaping the offices for a new way of doing business with computer rooms, HVAC, and other additions and changes.

OB 1, along with the Library and Courts building (now known as the Stanley Mosk Library and Courts Building) and the plaza fountain that separates them, encompass the Capitol Extension Group. This grouping is emblematic of the early twentieth century movement to expand the capital westward to create a Capitol Mall.

Originally known as the State Office Building, OB 1 represents the efforts of the City, private citizens, and the state government to re-center California government in Sacramento after many state offices absconded moved to San Francisco due to lack of space in the 1868 Capitol Building, and the further lack of additional state buildings in Sacramento. originally the only state government building located in the central valley city struggling to compete with the city by the Bay. The sheer number of state offices located in San Francisco threatened Sacramento advocates. The creation of the State Office Building in the 1920s, with its stately combination of Beaux Arts and Classical Revival architecture, park-like setting, and access to the Capitol building, presented an opportunity to re-establish state government in Sacramento for a new century. Moreover, construction of this stately grouping brought the respected architectural philosophy of École des Beaux Arts and the admired planning concepts of the City Beautiful movement to the wide M Street (later the Capitol Mall). The Capitol Extension's buildings gracefully combined Classical Revival and Beaux Arts stylings, set them within carefully planned park space, and sited them in a centralized location. Finished in 1929, OB 1, along with the Library and Courts building and their large, playful fountain, became a centerpiece of the Capitol Mall, remaining a principal anchor as the area developed in the coming decades. This historic context addresses the important ideas that the State Office Building represents, as well as the significant symbolism in its architecture and planned sculptural elements. It begins with an overall description of Sacramento's founding and early efforts to establish it as California's seat of government. Next, the context addresses details surrounding the planning and construction of OB 1. To contextualize OB 1's physical form, a discussion of the École des Beaux Arts approach and City Beautiful movement follows. The context finishes with descriptions of the relevant architectural styles, Classical Revival and Beaux Arts, and of the architects and artists associated with OB 1, Weeks and Day and Edward Field Sanford, Jr.

## Sacramento and State Government

Originally established as a fort known as New Helvetia, Sacramento quickly developed once gold was discovered nearby in 1848. With newcomers arriving daily, a proposed street grid and a survey performed by William H. Warner and William Tecumseh Sherman imposed the beginnings of urban order on the fledging city. Using the increasingly popular gridiron pattern, most streets were platted at 80 feet wide, with blocks measuring 340 by 320 feet, each bisected by a 20-foot-wide

alley. The major exception to this rule was M Street, now known as Capitol Mall, which Warner and Sherman platted at 100 feet wide, making possible its establishment as the city's grandest thoroughfare a century later.<sup>1</sup>

After California became a state in 1850, rivalries around the location of the capital marked the early years of statehood as San Jose, Monterey, Vallejo, and Benicia vied to host the seat of government. Sacramento, having established itself as a fixture along the important Sacramento River transportation corridor and having already constructed infrastructure to house state government functions, secured support for its bid for capital from San Francisco through political horse trading, and became the state capital in 1854.<sup>2</sup>

Planning for a major building to house state government functions began soon thereafter, but ongoing flood control challenges slowed the process for at least a decade. During 1861 and 1862, flooding in Sacramento was so serious that the state legislature met in San Francisco. Determined to retain its status as the state capital, however, Sacramento residents, with some assistance from the U.S. Army Corps of Engineers, undertook massive efforts to control the floodwaters, including raising city streets and rerouting the American River. This persistence was rewarded: modeled on the United States Capitol Building in Washington, D.C., the California State Capitol Building was occupied by 1869, although not technically completed until 1874.<sup>3</sup>

Sited on four square blocks, facing west down M Street (first renamed Capitol Avenue, later renamed Capitol Mall) toward the Sacramento River, the Capitol was originally bounded by 10th Street on the west, L Street on the north, 12th Street on the east, and N Street on the south. By 1872, the Capitol Park had expanded east to 15th Street and occupied 10 square blocks. However, during the early twentieth century, the Capitol Building struggled to accommodate a growing government. State departments and offices began moving westward to San Francisco, which began to seriously alarm Sacramento. 18 offices relocated to the Bay Area. These included the Supreme Court, the Horticultural Bureau, the State Insurance Committee, Regents of the University of California, Bureau of Charities and Correction, Building and Loan Commission, Fish and Game, and the Attorney General. San Francisco even went so far as to offer a site free of cost to the state in the city's new Civic Center for these state offices, and Assemblyman Arthur L. Shannon proposed having a building ready by 1915, in time for the Panama-Pacific International Exposition. Further infuriating Sacramentans, San Francisco petitioned for the office of the Governor to move to San Francisco for six months during the Exposition.<sup>4</sup>

Panicked at the prospect of state offices, including the Governor, permanently deserting Sacramento, in late 1912 local citizens and politicians rallied around a bond petition to purchase land near the Capitol Building for the purposes of constructing two new buildings. "It will be the greatest thing in the world for Sacramento to have two new State buildings erected here," George W. Peltier, Chairman of the Citizens' Committee on the subject expounded in the *Sacramento Bee*. "It will mean more people and more money to Sacramento, and above all it will mean that we have defeated our closest rivals." The bond measure passed in 1913, securing \$700,000 for land adjacent to the Capitol building, facing northwest, looking towards the Sacramento River.<sup>5</sup>

<sup>1</sup> Ruth Todd and Meg de Courcy, Page & Turnbull, "General Plan Technical Background Report, Appendix B6.3 Cultural Resources: Appendix" prepared in support of *City of Sacramento 2035 Master Plan Environmental Impacts Report*, prepared on behalf of the City of Sacramento, 2013, p. 6.3-34. See Draft Master EIR Appendices. Available: [www.cityofsacramento.org/Community-Development/Planning/Environmental/Impact-Reports](http://www.cityofsacramento.org/Community-Development/Planning/Environmental/Impact-Reports). Accessed: March 13, 2017.

<sup>2</sup> Todd and de Courcy, 6.3-38.

<sup>3</sup> Todd and de Courcy, 6.3-40-43

<sup>4</sup> "Line-Up for Capitol Fight," *Sacramento Bee*, December 31, 1912, page 1 and 5; Regnery, Dorothy. "The Capitol Extension Group," *California State Library Foundation Bulletin* no. 69, Fall 2000/Winter 2001, second publication; P.T Poage, "History of State Offices in Sacramento," August 20, 1956, p. 3.

<sup>5</sup> "Line-Up for Capitol Fight," *Sacramento Bee*, December 31, 1912, page 1 and 5; Cary and Co. Inc, "Historic Structure Report: Jesse Unruh Office Building." Prepared for the State of California, March 4, 1996, p. 7.

## The Capitol Extension Group

As early as 1907, professionals from outside Sacramento testified to the importance of State Capitol planning and Capitol Mall improvements. Heavily influenced by the City Beautiful movement, these outside experts advocated for Sacramento to leverage the most up-to-date architectural concepts to elevate its reputation as a state capital and take its place among the nation's great cities. A series of lectures delivered that year by Charles Zueblin of the University of Chicago led the City to engage planner and City Beautiful acolyte Charles Mulford Robinson to provide a set of recommendations. Robinson's recommendations emphasized the importance of grandiosity and splendor. These recommendations led to the westward expansion of the Capitol and the eventual construction of the Library and Courts Building and OB 1. In 1913, another expert, German city planner Werner Hegemann, recommended using the two blocks west of Capitol Park for public buildings. Echoing the sentiment that the "settings and approaches to the Capitol Building" must befit the City's role as state capital, pre-eminent city planner John Nolen cautioned the state government to finance the design and construction of worthy improvements. Nevertheless, progress toward remaking the western approach to the Capitol was slow.<sup>6</sup>

Contemporaneous with these recommendations, Sacramento purchased two blocks bounded by L, N, 9th and 10th streets in 1913 for the purposes of constructing a library and courts building and an office building. The buildings were called the Capitol Extension, and later known as the Capitol Extension Group. The name was coined as early as 1912, and used to communicate both the purpose of the buildings (extending the Capitol and providing more workspace) and the ameliorate the public to the bond vote, known as the Capitol Extension Bond. To fund the construction, the state approved a \$3,000,000 bond measure in 1914. The Sacramento State Buildings Commission was created, headed by the Governor, the presiding Chief Justice of the California Supreme Court, the chairman for the State Board of Control, the state Librarian, the State Architect (George B. McDougall) and superintendent of the Capitol Building (George G. Radcliff). The officers on this commission reflected the uses of the new extension group: the Library and Courts, as well as offices that would be moved from the Capitol building and San Francisco to occupy the State Office Building.<sup>7</sup>

There was a relatively long delay between the 1913 purchase of the land by Sacramento and the deeding of the land to the State due to problems with the titles to the various lots that made up the purchase. After 5 years, Sacramento was able to clear title and on October 11, 1917, the City deeded the land to the state of California. Sacramentans celebrated the occasion with on-site festivities in which schoolchildren were invited to participate, school having been cancelled for the day. With the land free and clear, the state commenced a nationwide architectural competition to find designers for the two buildings.<sup>8</sup>

The architectural competition awarded the contract to San Francisco firm Weeks and Day in late September 1918. However, post-war inflation and the slowing sale of bonds delayed construction. Perhaps anticipating a long lag time (or simply providing a prophecy), the *Sacramento Bee* editorial board sniped in 1918, "The architects who prepared the plans for the proposed Capitol Extension Buildings have the very suggestive firm name of Weeks & Day. This, however, does not justify delaying construction years and years."<sup>9</sup>

Unfortunately for the editors of the Bee, as well as Sacramentans eager to begin work on the Capitol Mall, the delays persisted. Beyond the post-war inflation and rising cost of materials, the rising costs of constructing the building as depicted by Weeks and Day, alongside the inability to sell the bonds that would provide the funding, began to reach a fever pitch in late 1920 and 1921. The expected cost of the buildings was \$3,800,000, but the four percent bonds set to provide this

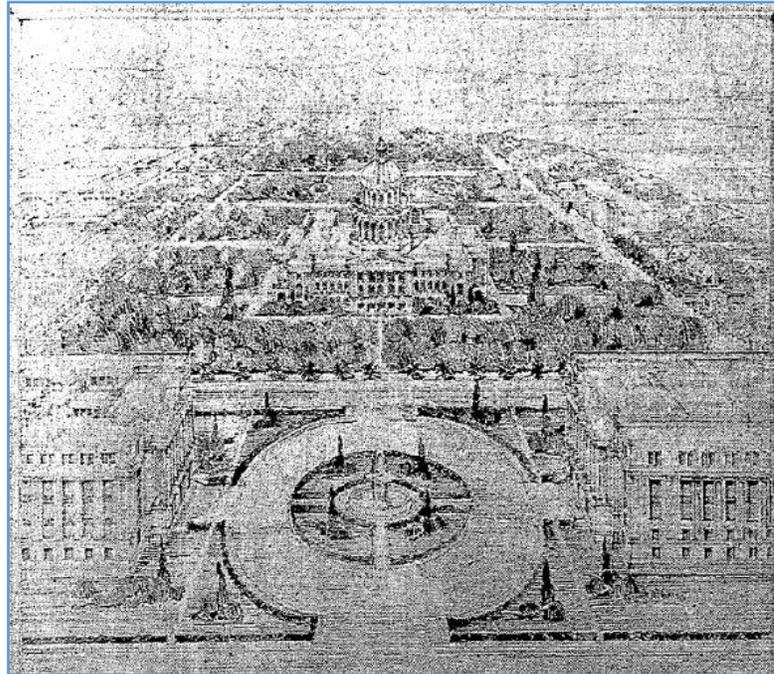
<sup>6</sup> PAR Environmental Services, "The Grand Approach: Sacramento's Capitol Mall, prepared on behalf of the City of Sacramento. Available: [www.parenvironmental.com/assets/articles/The-Grand-Approach-Sacramentos-Capitol-Mall.pdf](http://www.parenvironmental.com/assets/articles/The-Grand-Approach-Sacramentos-Capitol-Mall.pdf). Accessed: April 18, 2019. p. 6

<sup>7</sup> Dorothy Regnery. "The Capitol Extension Group," p. 13; "Step is Taken Toward Capitol Extension Work," *Sacramento Bee*, November 21, 1917, p. 1 and 12.

<sup>8</sup> Carey & Co, Inc. p 7; PAR Environmental Services, "The Grand Approach: Sacramento's Capitol Mall"; "Step is Taken Toward Capitol Extension Work," *Sacramento Bee*, November 21, 1917, p. 1 and 12. ; Dorothy Regnery, "The Capitol Extension Group," p. 13.

<sup>9</sup> Carey & Co, Inc. p. 7; "Editorial Page," *Sacramento Bee*, November 30, 1918, p. 24; Regnery, Dorothy. "The Capitol Extension Group," p. 14.

funding were not selling well. The square footage of the buildings was reduced, and a cost-saving measure of using a granite-lookalike terra cotta known as Granitex instead of granite on a majority of the exterior brought the cost down to \$3,400,000.<sup>10</sup>



*Drawing featured on the front page of the April 17, 1920 edition of the Sacramento Bee shows the first public plans of the Capitol Extension Group. The OB 1 building is on the left.<sup>11</sup>*

In an effort to get construction moving, the Bank of Italy (now Bank of America) purchased the unmarketable bonds on August 21, 1921. George W. Peltier, who had headed the Citizens Committee that advocated for the bond measure that bought the land for the Capitol Extension Group, also served as a Vice President of the bank. Peltier had been advocating for the extension buildings since 1910, and his dual role of bank Vice President and concerned citizen served a critical role in getting construction off the ground. After the bonds sold, bidding on excavation, piling, concrete work, structural steel, brick work, granite and terra cotta opened by February 1922. Construction commenced in March.<sup>12</sup>

A stop-and-start pattern defined the construction of the entire Capitol Extension Group; funds were frequently short, and bidding for various tasks and types of construction happened in sometimes haphazard phases, such as when, in 1923, no bids for interior walls, heating, plumbing, and elevators were included in the second phase of bidding. Regardless, by 1922 Edward Field Sanford Jr. had been chosen to execute the sculptural elements of the buildings, and the government repeatedly adjusted cost expectations, with the total cost rising to \$4 million by the end of 1923. A second bond election ended with the State Controller questioning the legality of the bond's wording, and refusing to pay bills with the designated funds. This stalled work for almost 2 years, until a decision from the California Supreme Court permitted bills to be paid from

<sup>10</sup> Regnery, p. 14.

<sup>11</sup> "News of Progress and Development," *Sacramento Bee*, April 17, 1920, p. 12.

<sup>12</sup> Carey & Co, Inc. p. 7-8; "Editorial Page," *Sacramento Bee*, November 30, 1918, p. 24

the bonds. In their decision, the court stated that the extension buildings were part and parcel to the Capitol, implying their significance before they were even complete.<sup>13</sup>

An additional bond act of \$1.25 million dollars was passed in 1926, and provided a final push that got construction moving towards completion. By 1928 the buildings were partially occupied, and in 1929, almost 20 years of civic effort, government money, and architectural grit paid off: the State Office Building was officially open for business.<sup>14</sup>



*State Office Building No. 1<sup>15</sup>*

OB 1, when complete, was a formidable Beaux Arts building designed to communicate gravitas, stature, and importance from its central location just northwest of the Capitol Building. Its three-story Ionic columns, sculptural pediment, and structural symmetry communicated directly with the public, bolstering Sacramento as the seat of state Government. Government offices such as the Department of Agriculture and Vital Statistics moved into the building, and the interior sat relatively unchanged for decades.<sup>16</sup>

The area where OB 1 stands is in Sacramento's West End neighborhood, which is among its oldest, laid out as part of the grid established by John J. Sutter in 1848. It extends from the Sacramento River on the west, the State Capitol building at 10th Street on the east, the Southern Pacific Railroad yard on the north, and Y Street (now Broadway) on the south. In the late nineteenth century, the West End was Sacramento's commercial center and featured some of its most coveted residential addresses. Prominent individuals, such as Leland Stanford, Collis P. Huntington, Mark Hopkins, and Charles Crocker, all had associations with this vicinity.<sup>17</sup> By 1913, when Sacramento passed a \$700,000 bond to purchase the land at M and 10th Street, the two blocks consisted of flats, single-family residences, and tenements, as well as a boarding stable, dry cleaner,

<sup>13</sup> Carey & Co, Inc. p. 7-8; Regnery, p. 14-15; National Register Of Historic Places Inventory – Nomination Form: Capitol Extension Group, April 24, 1984, p. 2.

<sup>14</sup> Carey & Co, Inc. p. 7-8; Regnery, p. 14-15; National Register Of Historic Places Inventory – Nomination Form: Capitol Extension Group, April 24, 1984, p. 2.

<sup>15</sup> California State Library

<sup>16</sup> "First Floor Plan" and "Fourth Floor Plan," State of California Department of Engineering, Sacramento. August 5, 1926. On file with the Department of General Services, Sacramento.

<sup>17</sup> "Sacramento's West End." *The Sacramento Bee*. October 14, 2013. Available: [http://blogs.sacbee.com/sac\\_history\\_happenings/2012/03/sacramentos-west-end.html](http://blogs.sacbee.com/sac_history_happenings/2012/03/sacramentos-west-end.html). Accessed: September 11, 2015.

locksmith, and two restaurants.<sup>18</sup> A mix of business and residential development appear to have continued alongside the construction of OB 1 into the 1920s.

It was no accident that the Capitol Extension Group, including OB 1 took the physical forms that they did. OB 1, along with its fountain plaza and fraternal mirrored twin, Library & Courts, embody the intertwined approaches and philosophies advocated by Paris's École des Beaux Arts and the City Beautiful Movement.

## École des Beaux Arts

Jean-Baptiste Colbert, a minister to Louis XIV, established the Paris-based École des Beaux Arts (originally known as the Académie Royale d'Architecture) in 1683 to provide architectural training to designers of large-scale governmental buildings. After the French Revolution, the school merged with Académie Royale de Peinture et de Sculpture (originally established in 1648) and became an institution that integrated architectural training with training in other fine arts, such as sculpture, painting, philosophy, and theory. Considered the first architectural school of the modern era, the École is often credited for elevating the practice of architecture to a fine art. Alongside architecture, the École emphasized planning concepts, including the notion of grand axis as an ordering component for civic architecture, an idea that traces its origins to the cardo maximus of the ancient Roman Empire. École-trained architect Julien Guadet, the school's primary theorist, worked on the restoration drawings of the axially planned Forum of Trajan as a student. This work influenced his thinking and later the design theories he developed for and promulgated through the École des Beaux Arts.<sup>19</sup>

The École taught that, along either side of an axis, buildings should be treated as ensembles that shared characteristics. Among those shared characteristics was deference to the axis itself and, in the case of components, the dominant building in the ensemble, usually located at an axis terminus. In the case of OB 1, the axis is the Capitol Mall, with the Capitol Building located at the eastern terminus. Harmony between and among the buildings and their grounds, plus the play of visual and physical movement, were key École elements. Careful study and pre-planning of a total development or complex prior to its design and construction were also important.<sup>20</sup>

In the United States at the turn of the twentieth century, French-trained architects created what is sometimes referred to as the "American Renaissance" with Beaux Arts architecture. Beaux Arts became the inspiration for monumental buildings, and Americans celebrated the gravitas the elaborate Beaux Arts style instilled in their cities and towns. Beaux Arts celebrated city planning, and formal parks and grounds often accompanied new buildings. In Sacramento, elaborate column and pilaster work, along with sculptural elements including marble friezes, granite work, and wide receding and advancing planes of the façade, were an expression of the stately Beaux Arts style, with the interior formal spaces presenting typical Beaux Arts details of terrazzo flooring, brushed brass and bronze details, and painted effects.<sup>21</sup>

<sup>18</sup> Sanborn Map Company. "Sanborn Fire Insurance Maps: Sacramento, California" 1895 (sheet 27), 1915, and 1951 revised (sheet 37). Available: [saclibrary.org](http://saclibrary.org). Accessed: April 19, 2019.

<sup>19</sup> Editors of Encyclopedia Britannica, "École des Beaux-Arts." [www.britannica.com/topic/École-des-Beaux-Arts](http://www.britannica.com/topic/École-des-Beaux-Arts). Accessed: April 11, 2017; Leland M. Roth and Amanda C. Roth Clark, *American Architecture: A History* (Boulder, CO: Westview Press, 2016) pp. 282-284; Leland M. Roth and Amanda C. Roth Clark, *Understanding Architecture: Its Elements, History, and Meaning* (Boulder, CO: Westview Press, 2014), p. 256; Leland Roth, Introduction to "J.-A. Guadet, Elements and Theories of Architecture," in *America Builds: Source Documents in American Architecture and Planning*, ed. Leland Roth (New York: Harper & Row, 1983), pp. 323-324.

<sup>20</sup> Leland M. Roth and Amanda C. Roth Clark, *American Architecture: A History* (Boulder, CO: Westview Press, 2016), p. 332-338; J. A. Guadet, excerpts from *Éléments et théories de l'architecture*, in *America Builds: Source Documents in American Architecture and Planning*, ed. Leland Roth (New York: Harper & Row, 1983), pp. 324-325.

<sup>21</sup> Roth and Clark, *American Architecture*, pp. 324-325.

## City Beautiful

The 1893 Chicago World's Fair, more popularly known as the World's Columbian Exposition, was the most influential of early expression of École concepts realized in the United States. Millions of Americans experienced the École for the first time on a grand scale at the World's Fair. Creating an entire urban environment from the ground up, a team of architects under the direction of Daniel Burnham designed the White City to house the World's Fair using an integrated Roman Classical architectural idiom guide by École principles. The buildings of the White City introduced the full range of École concepts to a large and geographically diverse audience, effectively dispersing them nationwide and inspiring an urban design and reform philosophy known as City Beautiful.<sup>22</sup>

École principles directly influenced federal buildings, as well as other government buildings by association, through another legislative mechanism. In 1897, Congress enacted the Tarsney Act, which established a competitive process for the selection of private architects to design high-profile government buildings based on merit. Prior to the Tarsney Act, architectural design work was performed in house by government employees or contracted to private architects as political favors or graft. Under the Tarsney Act, numerous École-trained architects pursued and secured federal work, establishing Beaux-Arts as a lingua franca for government buildings. As a result, École-inspired government complexes were constructed at all levels of government.<sup>23</sup>

The Tarsney Act's authors aspired to eliminate corruption and graft in the federal architectural selection process. An early architectural expression of the Progressive Era, the City Beautiful movement responded to the disordered environments of the late nineteenth century. City Beautiful devotees strove to provide parkland and other landscape elements as a buffer against unchecked industrial development and tenement overcrowding and their effects on people. These effects proliferated during the Gilded Age. Symbolically and physically, the City Beautiful movement is expressed through parks and green spaces. To an even greater degree, however, City Beautiful concepts are manifested through the realization of substantially planned civic centers with classically inspired governmental buildings, often sited along a grand axis.<sup>24</sup>

The National Mall in Washington, D.C., is an early, and excellent, example of City Beautiful principles enacted. Influenced by the success of the Columbian Exposition, the United States Senate appointed Daniel Burnham and Charles Follen McKim to assist the government in the revitalization of Washington, D.C., parks in 1901. Alongside co-appointee landscape architect Frederick Law Olmstead, Burnham and McKim set about restoring Charles Pierre L'Enfant's original 1791 plan for the nation's capital, featuring the now-iconic grand axis known as the National Mall.<sup>25</sup>

With Washington, D.C., as the flagship, the City Beautiful movement influenced urban designs and planning nationwide, including in Sacramento. Beginning in the late nineteenth century, national experts recommended that Sacramento develop its government buildings along a strong landscaped axis that focused on the Capitol Building. During the mid-twentieth century, in response to the deteriorated conditions and perceived blight of many American city centers, the urban renewal movement gained momentum. In Sacramento, local proponents of this movement called for Sacramento's West End to be cleared and replaced with an impressively scaled and landscaped avenue and a monumental grouping of government buildings. Designed in alignment with École principles and City Beautiful intentions, the Capitol Extension Group (including OB 1, the fountain, and the state government office buildings developed during the 1950s on the Mall) are a manifestation of these trends.<sup>26</sup>

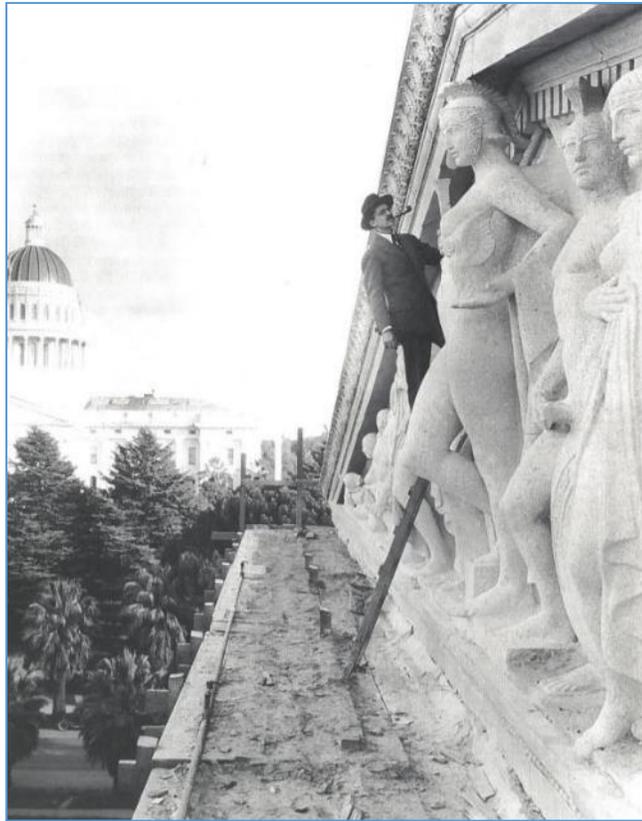
<sup>22</sup> Roth and Clark, *American Architecture*, pp. 333-334.

<sup>23</sup> Roth and Clark, *American Architecture*, 284.

<sup>24</sup> Roth and Clark, *American Architecture*, 284.

<sup>25</sup> Roth and Clark, *American Architecture*, 284.

<sup>26</sup> Roth and Clark, *American Architecture*, 284.



*Edward Field Sanford Jr. inspects the frieze sculpture in progress on the Library and Courts Building. The friezes on both State Office Building No. 1 and the Library and Courts buildings were completed contemporaneously.<sup>27</sup>*

In terms of presence, massing, siting, and overall *élan*, the influence of the *École des Beaux Arts* and City Beautiful precepts are manifest in OB 1. With respect to architectural detailing, however, OB 1 strongly reflects elements of the Classical Revival and Beaux Arts styles.

## **Architectural Style**

Weeks and Day, a prominent architectural and engineering firm based in San Francisco, designed the buildings of the Capitol Extension with a graceful combination of the Classical Revival and the Beaux Arts styles.

### ***Classical Revival***

Formal and monumental in design, Classical Revival was a popular architectural style in the late nineteenth and early twentieth centuries. Inspired by the architecture of the 1893 Columbian Exposition in Chicago and the symmetrical order of Ancient Greek and Roman architecture, Classical Revival presented a weighty counterpoint to more naturalistic, extravagant ornament of earlier European styles, particularly Rococo. Classical Revival is defined by formal arrangements and took its inspiration from classic Greek elements, particularly the trabeated Greek temple. Known more colloquially as post and lintel construction, most Classical Revival style buildings present long horizontal elements (typically a triangular pediment)

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<sup>27</sup> California State Library

supported by strong vertical elements, which in the case of Classical Revival are characteristically columns with Doric, Ionic, or Corinthian capitals.<sup>28</sup>

Classical Revival's grand style made it immensely popular for use in monumental buildings such as banks and churches, and is particularly notable in civic buildings such as courthouses and state houses. The style depends on the arrangement of conventional forms, with the ideal building presenting symmetry, proportion, and a distinct relationship between individual features. More conventionally, the style is known for its application of decorative pediments, columns and pilasters, full height porches, and dentiled cornices.<sup>29</sup>

### **Beaux Arts**

Architecturally, the Beaux Arts style incorporated many elements of the earlier Classical Revival variations on Greek and Roman styles such as columns and pediments. Beaux-Arts often contained flat roof systems that lacked the domes of earlier design systems.<sup>30</sup> Beaux Arts style "displayed...rational and axial order,"<sup>31</sup> and was complemented by the contemporaneous "City Beautiful Movement" which fostered the revision of cities public and civic spaces. Examples of City Beautiful include Pierre L'Enfant's original plan, or "The Mall," in Washington D.C. and the Capitol Mall in Sacramento.<sup>32</sup>

Beaux Arts buildings typically present with a flat or mansard roof, rusticated stonework, masonry walls, and elaborate, symmetrical facades featuring columns, pilasters, porticos, roof-line balustrades, and elegant decoration, mainly composed of stone or terracotta, which often consist of flowers, greenery, or draped cloth motifs. Most importantly, Beaux Arts buildings are formal in composition, with symmetry and a main axis and axis terminus.<sup>33</sup> Formal settings in park-like surroundings also figure into the Beaux Arts style.

Architects and artists of some renown, including Weeks and Day and Edward Field Sanford Jr., are associated with OB 1.

### **Weeks and Day**

The firm of Weeks and Day consisted of Charles Peter Weeks and William Peyton Day. Charles Peter Weeks was born in Chicago, and studied at Buchtel (now Akron) University in Ohio. He began to study architecture at the firm of Charles Snyder in Ohio after his graduation in 1895, and later attended the École des Beaux-Arts in Paris to continue his training. Upon his return to the United States he worked in both New York and Cleveland, eventually moving to San Francisco in 1901, where he operated with the firm Sutton & Weeks from 1903 to 1910. Weeks worked alone until 1916, when he and William Day founded their firm in 1916.<sup>34</sup> William Peyton Day was a civil engineer by training, graduating from the University of

<sup>28</sup> "Neoclassical Revival" Architectural Styles of America and Europe, Available: <https://architecturestyles.org/neoclassical/>. Accessed: April 30, 2019; "Classical Revival Style 1895-1950," Pennsylvania Historical & Museum Commission. Available:

<http://www.phmc.state.pa.us/portal/communities/architecture/styles/classical-revival.html>. Accessed: April 30, 2019. Editors of Encyclopedia Britannica, "Neoclassical Architecture." <https://www.britannica.com/art/Neoclassical-architecture>. Accessed: May 6, 2019.

<sup>29</sup> "Neoclassical Revival" Architectural Styles of America and Europe; "Classical Revival Style 1895-1950," Pennsylvania Historical & Museum Commission

<sup>30</sup> Pennsylvania Historical & Museum Commission. Available:

<http://www.phmc.state.pa.us/portal/communities/architecture/styles/classical-revival.html>. Accessed: April 30, 2019.

<sup>31</sup> Gelernter, Mark. *A History of American Architecture: Buildings in their Cultural and Technological Context* (Denver, Co: UPNE, 2001), 203-204.

<sup>32</sup> Gelernter, Mark. *A History of American Architecture: Buildings in their Cultural and Technological Context* (Denver, Co: UPNE, 2001), 204; National Park Service, "The L'enfant and McMillian Plans," *Washington D.C.: A National Register of Historic Places Travel Itinerary* (Washington D.C.: U.S. Department of the Interior, no date). Available: <https://www.nps.gov/nr/travel/wash/lenfant.htm>. Accessed: July 10, 2018.

<sup>33</sup> "Discover the Beauty of Beaux Arts," Thought Co. Available: <https://www.thoughtco.com/what-is-beaux-arts-architecture-178195>. Accessed: April 30, 2019.

<sup>34</sup> Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)*, Hennessey and Ingalls Publishing: Los Angeles, CA, 1970, p. 639-640.

California in 1905. Day went into practice with John B. Leonard until 1915, and in 1916 formed his partnership with Charles Peter Weeks.<sup>35</sup>

The firm was located in the Phelan Building in San Francisco and operational with both partners from 1916 to 1930.<sup>36</sup> The firm created some of the most famous buildings of the early twentieth century in California, including the Mark Hopkins Hotel in San Francisco, the Fox Theater in Oakland, and the Loew's State Building and Theater in Los Angeles. Charles Peter Weeks is widely credited with the design for OB 1 Building. Weeks passed away suddenly on March 25, 1928, before the official completion of the Capitol Extension Group.<sup>37</sup> His training at the École des Beaux-Arts and systematic mastery of the Beaux-Arts style is indelibly related to his body of work, and found a meaningful expression in his final project, the Capitol Extension Group.

Day continued the practice without Weeks until the 1950s, most famously serving as the Director of Works for the Golden Gate International Exposition, designing the Administration Building, Hall of Transportation, and Palace of Fine and Decorative Arts on Treasure Island for the exposition. These buildings (known as buildings 1, 2 and 3) are still extant on Treasure Island; other exposition buildings were razed.<sup>38</sup>

## William Vortriede

One of the more distinct characteristics of the setting of OB 1 is its park-like surroundings, including multitudinous plantings of trees, shrubs, flowers and grassy areas around its central fountain. The man responsible for the plantings was State Gardener William Vortriede. Born in Germany, he immigrated to Ohio before settling in California. Vortriede was appointed by Governor Hiram Johnson as State Gardener in 1911 and served until 1936, and considered both Governor and Mrs. Johnson close friends, often meeting the couples train with a bouquet for Mrs. Johnson when the pair arrived in Sacramento. He worked in eight California counties landscaping schools, including Sacramento High School. Additionally, Vortriede is credited with the proliferation of the Camellia plant in Sacramento, and had relationships with horticulturists and hobbyists all over the state, most notably with famed plant scientist Luther Burbank.<sup>39</sup>

However, Vortriede's main passion was the expansive Capitol Park, and by the 1920s, the plantings of the Capitol Extension Group, which abutted the Capitol. The main feature of the grounds was the plain central fountain costing \$5,000, which appears in plan drawings by Weeks & Day. Vortriede began landscaping around the two new buildings without permission from Weeks & Day, and saw the area as a natural extension of his domain in Capitol Park. Vortriede worked quickly: while the building was not completed until 1928-1929, the landscaping was finished by the fall of 1925. Fan palms were planted to harmonize with the border of Capitol Park, and Vortriede tended to the area while OB 1 and the Library and Courts building were in the process of completion.<sup>40</sup>

On his death in 1940, the *Sacramento Bee* wrote that "The [Capitol] park was more than a life work to Vortriede. It was a hobby, an all-consuming passion to which he gave almost his entire time."<sup>41</sup> During his 30 years of living in the Sacramento area, Vortriede has over 125 mentions in the *Sacramento Bee*, a testament to both his connection to the newspaper through

<sup>35</sup> "Finding aid to the William Peyton Day papers, MS 3616," California Historical Society. Available: [http://cdn.calisphere.org/data/13030/nt/c8ht2rnt/files/ms\\_3616.pdf](http://cdn.calisphere.org/data/13030/nt/c8ht2rnt/files/ms_3616.pdf). Accessed: April 30, 2019.

<sup>36</sup> Biographical Dictionary of American Architects (Deceased), p. 639-640.

<sup>37</sup> "Designer of Capitol Extensions Passes," *Sacramento Bee*, March 26, 1928, page 1.

<sup>38</sup> Carey & Co Inc, p. 8; Pacific Coast Architecture Database, "Weeks and Day" Available: <http://pcad.lib.washington.edu/firm/112/>. Accessed: April 19, 2019; "Finding aid to the William Peyton Day papers, MS 3616," California Historical Society.

<sup>39</sup> "William Vortriede, Ex State Gardener, Dies in Hospital," *The Sacramento Bee*, May 29, 1940, p. 4.

<sup>40</sup> Regnery, p. 18.

<sup>41</sup> "A Nature Lover Passes," *The Sacramento Bee*, May 30, 1940, p. 24

his friendship with Chas K. McClatchy, the former editor of the *Sacramento Bee*, and his presence in making both the Capitol and the Capitol Extension Group world-famous for their gardens.

## Edward Field Sanford Jr.

The multitudinous sculptural ornamentation of both OB 1 Building and the Stanley Mosk Library and Courts building are the work of sculptor Edward Field Sanford Jr. Commissioners approved \$40,000 for two pediments, four statues, and twenty panels in October 1922, once work was underway at the site. Charles Peter Weeks chose Sanford Jr. for the commission, and Sanford Jr. worked closely with McGilvary-Raymond Granite Company, particularly Rissieri Boni, to help create the work. The pediments, huge structures carved into the frieze of their respective buildings, represented California and were both massive in size and symbolism, lending a grand air to the already impressive granite and terracotta buildings. "Bring Me Men to Match My Mountains" is both the title and the large inscription visible from across the Mall on the State Office Building; its frieze represents the history of California, with figures representing different epochs of the state's history. The central figure, a woman, represents the undeveloped state of California, standing with arms outstretched. "Bring me men to match my mountains" comes from the Sam Walter Foss poem "The Coming American:"

Bring me men to match my mountains;  
Bring me men to match my plains, --  
Men with empires in their purpose,  
And new eras in their brains.<sup>42</sup>

The two statues Sanford Jr. carved for the State Office Building represented "Climatic Wealth" and "Mineral Wealth." These two figures flank the wide top landing of the granite steps leading to the entry of the building. The panels Sanford Jr. was commissioned to carve were not completed by him, with exception of the studies placed in the sides of the entries. The rest were cast of imitation stone. Sanford Jr. considered the works in the Capitol Extension to be some of his best, and institutions including the Smithsonian have catalogued them as important examples of outdoor sculpture in the west.<sup>43</sup>

## Alterations and Adaptations

OB 1 had 15 tenants by its official opening in 1929, including the State Mining Board, the Department of Education, the Fish and Game Commission, and Vital Statistics. Government offices of all sizes were represented, from the diminutive Boxing Board to the sizeable Department of Agriculture, whose offices took up the entire second floor. Over the course of the next 90 years, dozens of government offices utilized OB 1, with departments and offices relocating as new accommodation became available elsewhere, either on the Mall or in the region. After World War II, planning efforts on the Mall itself allowed offices to move into newer buildings, with the construction of six new buildings on the Mall and the creation of the Capitol Building Annex. As post-war funding became available for these building efforts, funds were also applied to interior changes for OB 1 – the first changes to the building since its completion in 1928-1929. Alterations were made to accommodate both the increasing number of state workers and modern systems like improved HVAC. Initial changes in the 1950s included more room for stenographers and typists, but as technology progressed, computer rooms and other modern amenities were crowded into the footprint.

<sup>42</sup> Foss, Sam Walter. "The Coming American." Available: <https://thebardonthehill.wordpress.com/2011/12/02/the-coming-american-by-sam-walter-foss/>. Accessed: April 19, 2019.

<sup>43</sup> Dorothy Regnery, "The Capitol Extension Group," p. 14-17; "Bring Me Men to Match My Mountains (sculpture)," Smithsonian Institution Art Inventories Catalog, Smithsonian American Art Museum. Available: <https://siris-artinventories.si.edu/ipac20/ipac.jsp?&profile=ariall&source=~!siartinventories&uri=full=3100001~!21816~!0#focus>. Accessed: April 4, 2019.

Alterations began in 1952, with air conditioning improvements and replacements. Two new fan rooms was built on the first floor (later used as mechanical rooms), lighting fixtures were relocated or lowered to accommodate new grills and access panels, and first floor ceilings in the east corridor were dropped from 13'-3 ½ to 11'.<sup>44</sup> In 1956, drawings entitled "Renovation of Portions of Office Building no. 1" were issued. Extensive remodeling occurs at the northwest corner of the first floor with the addition of multiple partitions, removal of counters and shelving, and basic reconfiguration to fit more offices into the space – whereas in the 1926 "First Floor Plan" 14 partitioned spaces of various sizes and uses were available, the same space was reconfigured to offer 20 spaces in 1956. The third and fourth floor saw slightly less dramatic interior changes during this remodeling phase, but some interior partitions, doors, shelving and a sink on the fourth floor were replaced. Electrical work was also upgraded, and acoustic tile was installed on the ceilings.<sup>45</sup>

Physical alteration continued with the modernization of the elevators, which included new elevator doors, in 1960.<sup>46</sup> In 1962 the fifth floor was substantially altered, with the removal of existing partitions, relocation of light fixtures, relocation of air registers and duct work, and the additions of new wood stud and gypsum partitions. In 1965, interior alterations continued with substantial changes to the foot print of the second floor with the addition of a continuous interior corridor and a row of perimeter and interior offices; the original floor plan did not include this secondary corridor and only provided one row of offices. The third, fourth and fifth floors also saw the removal and replacement of partitions, new corridors, and the re-arrangement of office spaces to accommodate more offices and cubicles. The lath and plaster ceilings were removed, except at the second floor lobby. Overall, the 1965 changes dramatically changed the interior spaces of the building, with extensive major and minute changes. Over 37 drawings were issued for this remodeling effort alone.<sup>47</sup>

The basement underwent a 2-year remodel from 1968 to 1970, and four more remodeling efforts that affected interior spaces were completed by 1976. By the time the State Treasurer moved into the building in 1976, most of the interior renovations were complete. While the exterior and first floor lobby, along with some of the elevator lobbies on higher floors, remained intact, the interior reflects a much more bifurcated footprint than originally planned, with an increase in cut-off interior spaces that were designed to accommodate a swelling amount of state employees.<sup>48</sup>

In 1987, the State of California renamed OB 1 by Executive Order D-66-78 the Jesse M. Unruh Office Building. It honors Jesse Unruh, a political powerhouse who served as Speaker of the California Assembly from 1961 to 1968. At the time, he was considered second only in political stature to Governor Edmund G. Brown, Sr. after losing his place as speaker in the 1968 election and a losing a gubernatorial bid in 1970, Californians elected him as State Treasurer in 1974. Unruh transformed the position of treasurer from relatively anonymous to quite powerful. His accomplishments included founding the California Housing Finance Agency and the Council of Institutional Investors, helping safeguard Californians pension funds from corporate takeovers. Unruh moved the State Treasury Office from the first floor of the Capitol Building into OB 1 in 1976. In preparation for the Treasury's move, the basement was excavated to accommodate a large vault, which sits beneath the buildings front steps. Unruh served as treasurer until his death in 1987.<sup>49</sup>

<sup>44</sup> 2322GC 12-L-63

<sup>45</sup> 3086GC 12-L-63; "Third Floor Plan" "First Floor Plan" and "Fourth Floor Plan" State Office Building Sacramento, April 1926.

<sup>46</sup> 4306GC-19 12-L-63

<sup>47</sup> GS00 024C 12-L-64 [complete set] Department of General Services, October 1965.

<sup>48</sup> Carey & Co, Inc. p. 7-8; Regnery, p. 14-15.

<sup>49</sup> Mark Uhlig, "Jesse Unruh, a California Political Power, Dies." *The New York Times*. August 6, 1987. Available: <https://www.nytimes.com/1987/08/06/obituaries/jesse-unruh-a-california-political-power-dies.html>. Accessed: April 30, 2019; "Finding aid to the Jesse M. Unruh Papers, LP236," California State Archives, Available: [https://oac.cdlib.org/findaid/ark:/13030/kt4j49r6gc/entire\\_text/](https://oac.cdlib.org/findaid/ark:/13030/kt4j49r6gc/entire_text/). Accessed: April 30, 2019; Dorothy Mills-Gregg, "Notes from the Underground: the Treasurer's Vault." Capitol Public Radio, March 10, 2016. Available: <https://capitolweekly.net/vault-state-secrets-treasurer/>. Accessed: April 30, 2019.

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\*Recorded by David Lemon

\*Resource Name or # (Assigned by recorder) Office Building no. 1 (OB 1)  
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OB 1 still serves as a state office building and houses the State Treasurer's Office, the State Transportation Agency, the Government Operations Agency, and the Business, Consumer Services and Housing Agency. The building is known for both its architecture and its central location, mere steps from the Capitol Building.

## Summary

OB 1 represents the development of Sacramento as the seat of state government. The building remained a centerpiece in the Capitol developments of the early twentieth century. Despite extensive interior alterations, OB 1 and the Capitol Extension Group are intact physical markers of the development of government in Sacramento, and their endurance among the multitudinous changes of the West End is a testament to their stature.

Evaluation of Significance

OB 1

## National Register of Historic Places/California Register of Historical Resources

### ***Criteria Related to Events/Broad Patterns of History***

*A: National Register of Historic Places*

*1: California Register of Historical Resources*

**Eligible under Criterion A/1.** OB 1 is eligible under Criterion A and Criterion 1 for its direct association with the permanent establishment of Sacramento as California's undisputed capital city. Edging out rival cities, Sacramento secured the honor of serving as California's capital city in the mid-nineteenth century. Shortly thereafter, however, lack of office space in the Capitol Building resulted in the relocation of state services to available space in San Francisco. In a major commitment for the use of City funds, Sacramento purchased the land adjacent to the Capitol Building and donated the land to the state. Construction of two stately buildings and a fountain plaza, collectively known as the Capitol Extension Group, resulted. OB 1, which is one of the two Capitol Extension Group buildings, is therefore directly and importantly associated with the permanent establishment of Sacramento as California's undisputed capital city. The building represents Sacramento's permanent establishment as the seat of state government in with the construction of OB 1.

For the reason stated above, OB 1 is individually eligible for listing in the NRHP under Criterion A and the CRHR under Criterion 1.

### ***Criteria Related to Association with Significant Persons***

*B: National Register of Historic Places*

*2: California Register of Historical Resources*

**Not eligible under Criterion B/2.** The State of California under the Deukmejian administration renamed OB 1 in honor of Jesse Unruh in 1987. Serving as State Treasurer from 1975 to 1987, Unruh is credited with accomplishments such as helping safeguard Californians' pension funds from corporate takeovers. Criteria B and 2 require that individuals associated with the building live or work in it during a period of their lives or careers in which they made important contributions to history. A notable figure in California politics, Unruh did not live or work in OB 1. Research did not yield evidence that Jesse Unruh's achievements or contributions to history reached the threshold of importance that would confer significance on the building that bears his name. Research did not reveal direct and important associations between OB 1 and any other significant individuals.

For these reasons, the OB 1 does not appear to be individually significant under NRHP Criterion B or CRHR Criterion 2.

### ***Criteria Related to Architectural Quality***

*C: National Register of Historic Places*

*3: California Register of Historical Resources*

**Eligible under Criterion C/3.** OB 1 is eligible under Criterion C and Criterion 3 for its expression of the distinctive characteristics of École des Beaux Arts philosophy and City Beautiful concepts. Both École Beaux Arts and City Beautiful promoted compositions that emphasized relationship to an axis. OB 1 is set adjacent to the Capitol Building at a right angle and directly across from its fraternal twin, the Library & Courts Building. The axis is the Capitol Mall, with the Capitol

Building located at the eastern terminus. Buildings and objects, moreover, should be treated as that have been built as ensembles with shared characteristics, as OB1 does has been with the Capitol Building, Library and Courts Building, and fountain, benefit from being treated as they were built. Harmony between and among the buildings and their grounds, plus the play of visual and physical movement, are key École Beaux Arts and City Beautiful elements manifested by OB1. Construction of the building extended the reach of the Capitol capital along M Street, firmly establishing the area as the seat of California's state government, a realization of City Beautiful goals. The education provided at the École des Beaux Arts integrated the training of artists and architects, and this characteristic is reflected in OB 1 through the extensive use of sculptural elements strongly reflects this approach.

An excellent example of Beaux Arts and Classical Revival style architecture, OB 1 mirrors the Library and Courts Building. It complements the adjacent nineteenth century Capitol Building in style and materials while remaining appropriately subordinate to it in massing. Consistent with the Beaux Arts style, OB1 presents the symmetry demanded by the style along with the decorative pediments, columns and pilasters, full height porches, and dentiled cornices associated with it. Most importantly, Beaux Arts buildings are formal in composition, with symmetry and a main axis and axis terminus. The Capitol Extension Group and its relation to the Capitol building, the Capitol Mall, and the green space with fountain between the State Office Building and the Library and Courts Building are a fine expression of this type of meticulous planning.

Park-like surroundings, such as OB1's surroundings, also figure into the Beaux Arts style. Classical Revival buildings evoke Greek architecture with pediments, columns, and porticoes, all of which OB1 features. Often selected for government buildings, Classical Revival appropriately conveys the gravitas expected in a building where important matters of state are conducted. For these reasons, OB 1 is considered eligible for listing in the NRHP and CRHR under criteria C/3.

### ***Criteria Related to Archaeology and/or Information Potential***

*D: National Register of Historic Places*

*4: California Register of Historical Resources*

**Not eligible under Criterion D/4.** OB 1 does not appear to be significant as a source, or likely source, of important historical information, nor does it appear likely to yield important information about historic construction methods, materials, or technologies. This technology is well understood through contemporary trade journals. Consideration of potential prehistoric or historic archaeological resources is outside the scope of this investigation. For these reasons, OB 1 is not considered significant under NRHP Criterion D or CRHR Criterion 4.

### **California Historical Landmark**

#### ***Requirement Related to First, Last, or Most Significant in Its Region***

Although exemplary of the successful establishment of Sacramento as the undisputed seat of California state government, OB 1 is not the first, last, or most significant individual building associated with this context in the Northern California region. It does not, therefore, appear to be eligible as a CHL under this requirement.

#### ***Requirement Related to Important Individuals or Groups***

Research did not reveal direct and important associations between OB 1 and any important individuals or groups during its period of significance. OB 1, therefore, does not appear to be eligible as a CHL under this requirement.

### ***Requirement Related to Prototypes or Outstanding Examples***

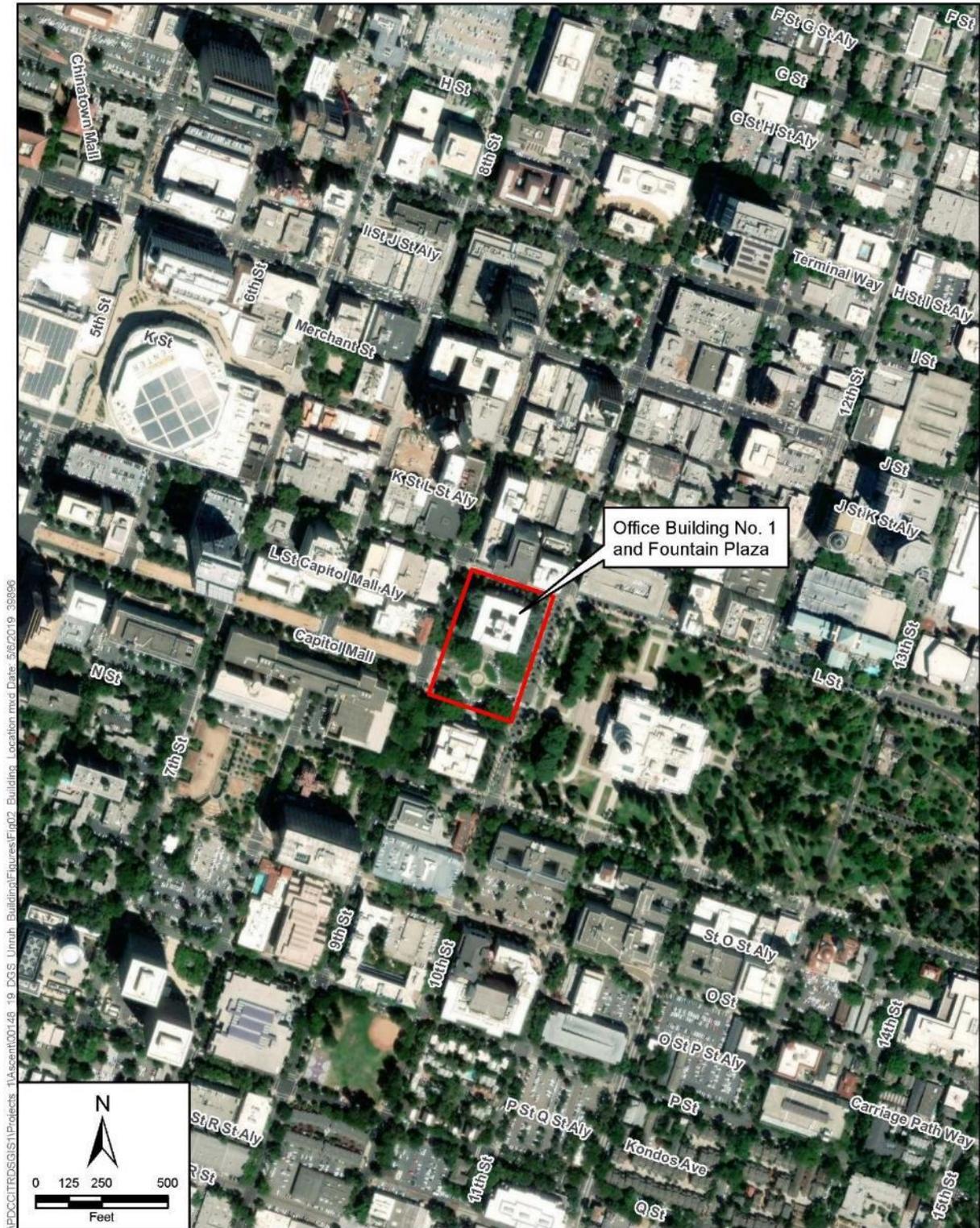
Although an excellent example of the Beaux Arts and Classical Revival styles, OB 1 is one among a number of excellent California buildings designed with elements of these styles. It is, therefore, neither a prototype nor an outstanding example commensurate with eligibility as a CHL under this requirement.

### **Conclusions**

OB 1 appears eligible for listing in the NRHP and CRHR under Criteria A/1 and C/3. Although it is already included in the Master List of State-Owned Historical Resources as a district contributor, it is also appropriately included as an individual property. It is also a historical resource for the purposes of CEQA.

### **Recommendations**

To the extent that ground-disturbing activity is contemplated for projects related to the, ICF recommends that DGS undertake additional studies to identify and evaluate potential archaeological resources.



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