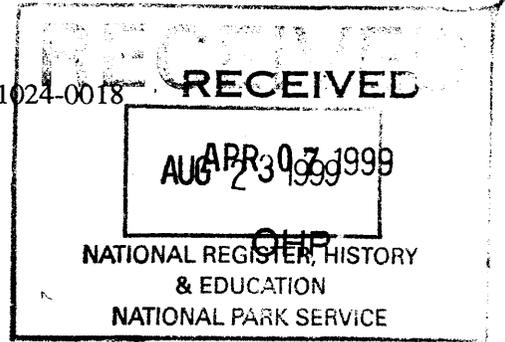


NPS Form 10-900
(Rev. 8-86)

OMB No. 1024-0018



United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

1. Name of Property

historic name: Sacramento Hall of Justice
other name/site number:

2. Location

street & number: 813 6th Street	not for publication: N/A
city/town: Sacramento	vicinity: N/A
state: CA county: Sacramento	code: 067 zip code: 95814

3. Classification

Ownership of Property: public-local

Category of Property: building

Number of Resources within Property: 1

Contributing		Non-contributing
__1__	buildings	_____
_____	sites	_____
_____	structures	_____
_____	objects	_____
__1__	Total	__0__

Number of contributing resources previously listed in the National Register: __0__

Name of related multiple property listing: N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria.

See continuation sheet.

David Alvey
Signature of certifying official

7/22/99
Date

State Historic Preservation Officer

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.

See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby certify that this property is:

entered in the National Register
 See continuation sheet.

determined eligible for the
National Register
 See continuation sheet.

determined not eligible for the
National Register

removed from the National Register

other (explain): _____

Edson H. Beall *9/24/99*

Signature of Keeper

Date of Action

6. Function or Use

Historic: Government

Sub: Correctional Facility
police court, jail

Current: Government

Sub: Vacant

7. Description

Architectural Classification:

Late 19th and Early 20th Century American
Beaux Arts Classicism / Neo-classical

Other Description:

Materials: foundation concrete
walls Brick, Terra cotta , Stone (granite)

roof asphalt
other

Present and historical physical appearance.

See continuation sheet.

8. Statement of Significance

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

at the local level.

Applicable National Register Criteria: C

Criteria Considerations (Exceptions): N/A

Areas of Significance: Architecture

Period(s) of Significance: 1917

Significant Date(s): 1917

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: Shea & Lofquist / Williams, H.S.

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

See continuation sheet.

9. Major Bibliographical References

See continuation sheet.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

- State historic preservation office
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository: Sacramento Archives and Museum Collection Center,
Sacramento, CA

10. Geographical Data

Acreeage of Property: .430

UTM References: Zone Easting Northing Zone Easting Northing

~~10 630936 4271448~~ 10 631960 4271445

See continuation sheet.

Verbal Boundary Description: See continuation sheet.

All of Lot 1 and the Westerly 30 feet of Lot 2, in the block bounded by H and I and 6th and 7th Streets in the City of Sacramento according to the official map or plan thereof. Excepting therefrom the Southerly 6 feet of the Easterly 6 feet of said westerly 30 feet of Lot 2.

Boundary Justification: See continuation sheet.

The boundary conforms to the legal description.

11. Form Prepared By

Name/Title: Bonnie W. Snyder, Principal
Organization: P.S. Preservation Services
Street & Number: P.O. Box 191275
City or Town: Sacramento

Date: January 1999
Telephone: (916) 736-1918
State: CA **ZIP:** 95819

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OHP

Beaux Arts Classicism dominates the design of the four-story Hall of Justice at 813 6th Street in Sacramento, Sacramento County, California. The building, approximately 140' x 65' in size, is set on an urban block with low shrubbery against the front of the building and two street trees along the sidewalk. The building is constructed of steel frame clad in dressed stone, brick, and terra cotta. The main elevations are symmetrical with a tripartite organization. The main entry door is centered in the facade and topped with a pediment. The fourth floor has the appearance of being recessed, although it is not. The building has a flat roof shielded by a parapet. The building looks today as it did historically except that the windows on the second floor level of all elevations, some of the windows on the first floor of the front elevation, and most windows on the rear elevation have been partially blinded by a concrete block screen, and fire escapes have been added to the rear elevation.

The tripartite organization of the front (6th Street) elevation consists of a dressed stone ashlar base topped by a rusticated "Granitex" terra cotta first floor. The stone base is a basement level originally lit by windows opening onto a light well which is now covered with a glazed shed roof. The first floor of the front elevation contains three sets of paired windows and one single window symmetrically arranged on each side of the door. Capping the base portion is a molding embellished with a Greek key design. The second and third floors are brick with a classicized central section of terra cotta. The section is framed by pilasters. Within the frame are ten engaged fluted columns with Roman Corinthian capitals defining nine bays containing large windows at the second floor level, all of which are now either altered or partially blinded, with the old window in place behind the screen. (The windows do not appear to have been screened originally.) Each window is surrounded by a molding embellished with paterae, and topped by an entablature featuring an enriched talon molding in the architrave, and an egg and dart molding in the cornice. Above the window entablature, and defining the break between the second and third floors, is a frieze containing a Greek wave design and a belt cornice of fillets and an ovolo. At the third floor level in each bay are three narrow windows covered with bars and separated by mullions designed as pilasters with Doric capitals.

A full entablature tops the entire center portion of the building. The entablature consists of a stepped architrave set off from a narrow frieze by an enriched talon molding. A matching molding tops the frieze. A dentil course topped by an anthemion molding supports a projecting cornice. Above the classicized central section the cornice is surmounted by a metal molding of alternating palmiform/anthemion components that project above the band.

Above the entablature is the attic story (fourth floor) with a fenestration pattern of three narrow windows per bay, matching that of the third floor. These two floors (third and fourth) housed the jail portion of the building. Topping the attic story is a simplified frieze and cornice above which projects a parapet. The parapet hides the mechanical features and the shooting gallery.

The main entry door is centered in the facade and bears the same classical decorative elements as the central section of the facade. The surround consists of bands of bead and reel moldings separating bands of anthemion, ovolos and fillets. A wide band at the outside is decorated with paterae. The pedimented cornice is supported on scroll brackets. An egg and dart molding and cavetto form the projection of the architrave on both the horizontal

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and raking portions of the pediment. The raking portion is finished with an anthemion band topped with a fillet.

The north and south elevations are similar to the front elevation. The central, classicized section is three bays wide: the bays separated by pilasters, rather than engaged columns. The attic story has five recesses in which the windows are located. There is no door on the north elevation. The south elevation has a central door, the access to which has been modified to provide disabled access.

The rear, or east, elevation has no central, classicized section. The basement, here the ground floor, originally had large doors for wagons and cars. The first and second floors are fenestrated by single and paired windows and by sets of three narrow windows. The third and fourth floors have sets of three windows except where that arrangement has been altered, in which case smaller windows are set into a single large recess. Free-standing fire escapes were added.

Other than the fire escapes on the east elevation and the disabled access ramp on the south elevation, the only alterations to the exterior of the Hall of Justice are to the light well and the windows. Most of the windows on the second floor of all elevations, some of the windows on the first floor of the front elevation, and most windows on the rear elevation have been partially blinded by the placement of a screen of perforated cinderblock over the opening, flush with the exterior wall. The four-petal decorative motif of the block gives the appearance that the windows are filled with a clathri screen, in keeping with the other classical detailing. The original windows are still in place behind the screens.

Original interior elements are extant, however additions (partitions, dropped ceilings, etc.) have been introduced, which tend to obscure many of them. The main feature of the entry is a pair of marble stairways to the second floor that curve into the marble-lined lobby. The stair rails are wrought iron in an elegant, sinuous floriated design. The north stair has been blocked, but the rail is still in place. Other character-defining features of the building that are extant are the restrooms on the first floor under the lobby stairs. They still have the original fixtures and some original tile. Many doors are original and have operable transoms. Most of the original coffered ceilings are also still in place above the later, dropped acoustical ceilings. A pair of classical columns remains at the second floor landing though hidden inside closets.

The first floor originally contained the Health Department, the second floor the Police Court, and the third and fourth floors the jail cells. At the front of the building, the third and fourth floors were actually one two-story high space and lined with metal cells. The height provided the opportunity of adding a second layer of cells accessible by a catwalk. After the new jail was constructed next door, these cells were removed and an additional floor was inserted into this two-story space to accommodate offices.

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Photo List

All photographs were taken on November 19, 1998, by John Snyder. The negatives are located at the office of P.S. Preservation Services, Sacramento, California.

<u>Photo Number</u>	<u>Description</u>
1	Facade, 6th Street, view to east.
2	North elevation, view to south.
3	South elevation, view to east, northeast.
4	East (rear) elevation, view to southwest.
5	Detail, central section of north elevation, view to south.
6	Detail, entablature on central section of facade, view to east.
7	Detail, main entry door of facade, view to east.
8	Detail, roof showing exterior of shooting gallery, view to southeast.
9	Detail, interior of lobby showing south stair, view to southeast.

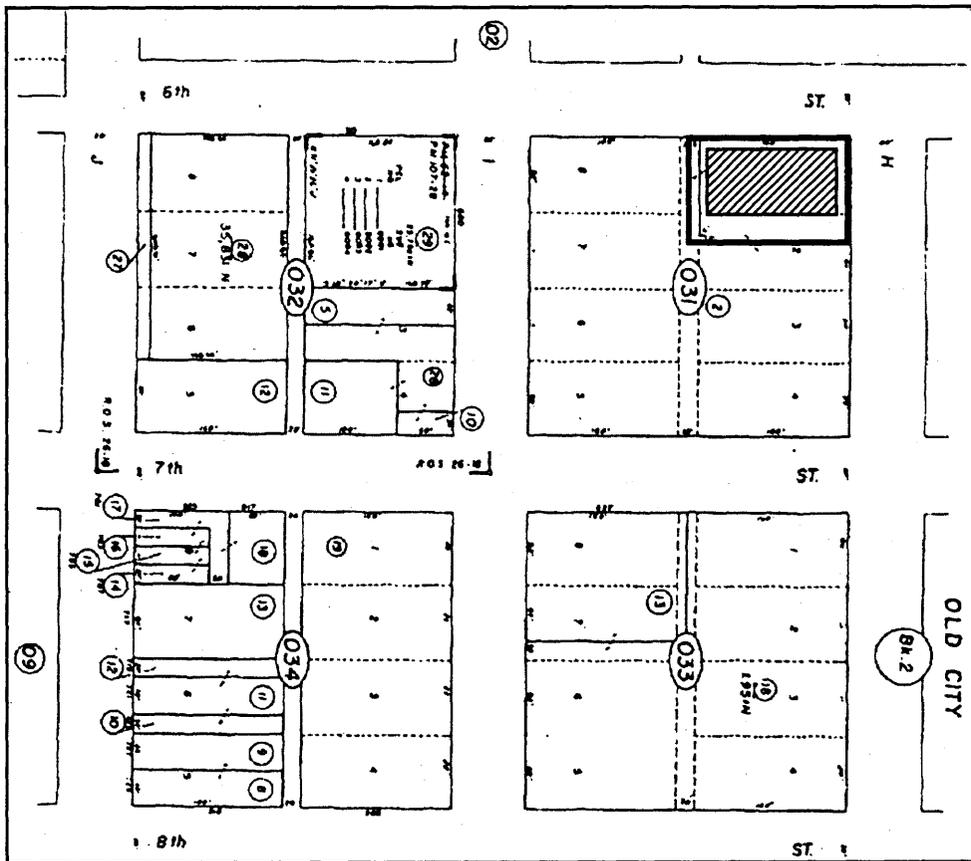
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Site Map



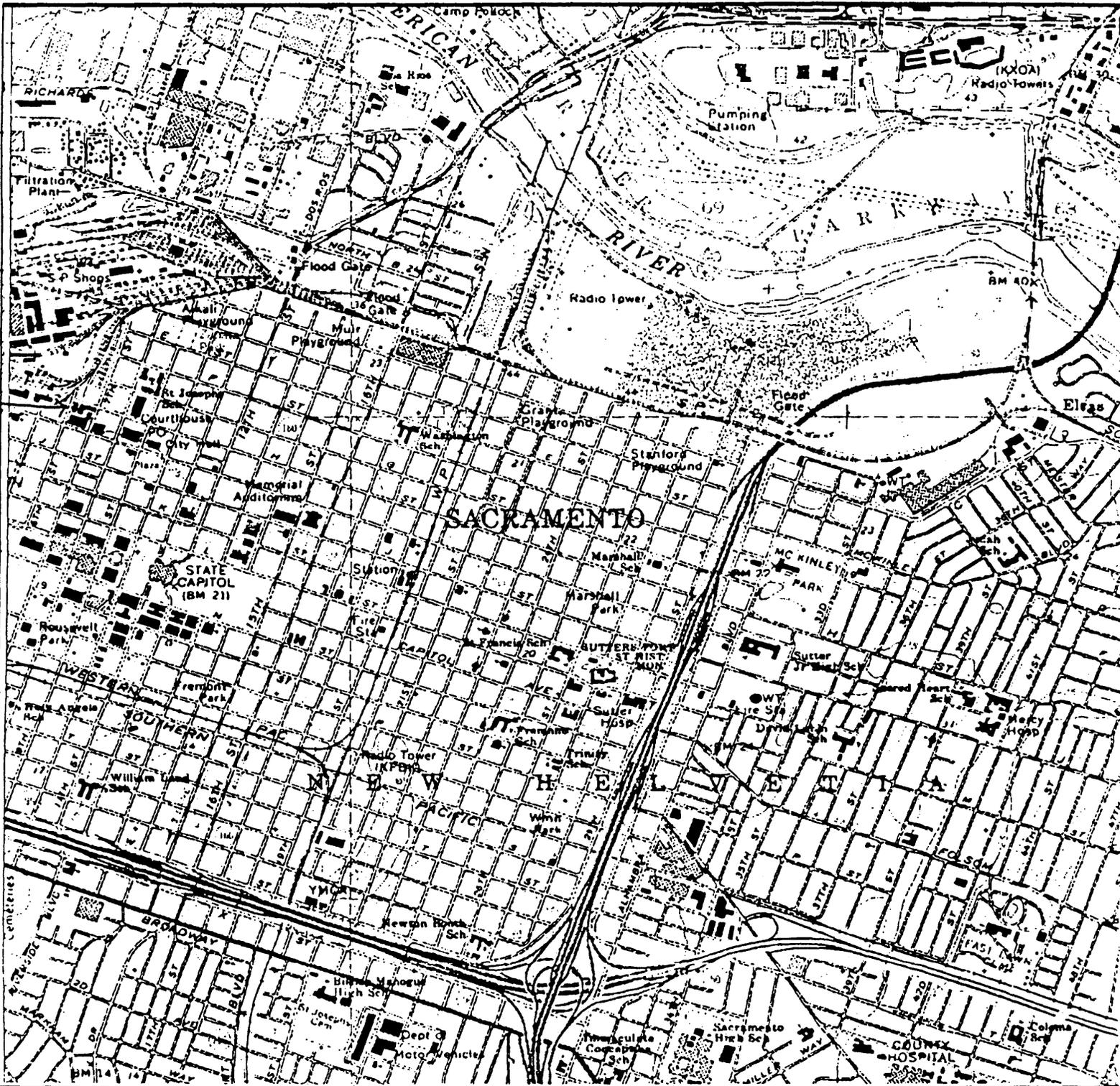
Assessor's Map Bk. 6, Pg. 03
City of Sacramento, Calif
No scale

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Name: SACRAMENTO EAST
Date: 1/8/99
Scale: 1 inch equals 2000 feet

Location: 10 633055 4271517
Caption: Sacramento Hall of Justice Location Map

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Summary

The Hall of Justice, characterized by grandeur of scale, symmetry, and a richly pictorial vocabulary, appears eligible for the National Register of Historic Places under Criterion C as an excellent example of Beaux Arts Classicism/Neo-classicism in Sacramento (local level) in the first quarter of the 20th century. Planned and constructed during a period when the City Beautiful Movement was at its zenith, the Beaux Arts/Neo-classical design of the building was conceived to communicate its importance to the City of Sacramento. With its formal, skillfully crafted composition and thoughtful application of classical motifs, the Hall of Justice exemplifies a restrained and eclectic approach to the architectural philosophy of using the classical models to depict civic pride. It retains a high degree of integrity of design, and conveys a strong sense of time and place.

Context

In 1916 local architect Rudolph Herold, a proponent of the City Beautiful Movement, drew a plan for the layout of the civic center of Sacramento. He designed City Hall and the County Courthouse as part of his plan. He hoped to also get the contract for the Hall of Justice as well. While he felt strongly that the Hall of Justice should not share the block with the County Courthouse, he firmly believed that at the very least the buildings should work together. Although Shea and Lofquist were finally awarded the contract to design the Hall of Justice, their design was required to be compatible with Herold's County Courthouse. Shea and Lofquist followed the requirement and designed a structure that served as an ensemble piece with the County Courthouse. (See "Historical Background and Supporting Information.")

The completed Hall of Justice, incorporating elements of both the Beaux Arts Classicism and the Neo-classicism design vocabularies, displays the conservatism of the Neo-classical influence on the Beaux Arts style. Design based on Greek and Roman orders had long been employed for governmental and civic architecture. The style that came to be called Beaux Arts Classicism in this country grew out of the tradition of French Classical design as taught at L'Ecole des Beaux Arts in Paris, and which reached particular currency in the latter years of the nineteenth century. As taught at L'Ecole, the style drew upon French sources of the seventeenth and eighteenth centuries, or resulted from architectural theory that called for synthesizing Greek and Roman structural systems and design details from classical antiquity into a pictorial whole. It was the resulting combination of columns and arches, combined with monumentality, that distinguishes Beaux Arts Classicism from the other neo-classical styles of the period. The style was used as the design guideline for the classical ensemble of the World's Columbian Exposition in Chicago in 1893, following which it quickly reached ascendancy in the United States as the style of choice for public and quasi-public buildings, and came to exemplify civic pride. Combined with City Beautiful principles emphasizing symmetry, monumentality, and points of focus, the style became *the* fashionable choice for civic centers, and remained so for expositions.

Throughout California, Beaux Arts and City Beautiful planning and design principles came to dominate civic design, both planned and built, from Willis Polk's never-built 1897 design for peristyle and triumphal arch at San Francisco's Ferry Building, to civic center

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designs in cities and towns as diverse as San Francisco (Bakewell and Brown, 1912), Atascadero (Bliss and Faville, 1913), Sacramento (Rudolph Herold, 1916), Palos Verdes Estates (Myron Hunt, 1921, unbuilt), and Pasadena (Bennett, Parsons and Frost, 1925-27). Thus it can be seen that Beaux Arts planning principles and architectural design principles remained at or near the forefront of civic center planning in California through the first quarter of the twentieth century.

As defined by Marcus Whiffen, it is that pictorialized synthesis of Greek and Roman design principles--the combining of columns and arches, of Greek and Roman orders of classical architecture, of design details specific to each--in buildings that are strictly symmetrical and monumental that characterizes Beaux Arts architecture.¹ In the Sacramento Hall of Justice, Shea and Lofquist designed a monumental block similar to the District Building in Washington, D.C., and handled the decoration with restraint. Defining features of the Beaux Arts style include smooth surfaces above a rusticated base and first floor, two-story engaged serial columns, recessed central section, and parapeted attic story, all Roman elements, and all found on the Hall of Justice. The Hall of Justice design then combines Greek detail elements throughout the elevations, with historical design features as diverse as the Greek key detail, Cretan wave design, and Roman Corinthian columns combined on the same elevation. The architects eschewed some of the more exuberant expressions of Neo-classical/Roman design, such as projecting pedimented pavilions, huge arches, balustraded sills, sculptural embellishments, and free-standing statuary. Instead they gave the building a smooth finish on the upper stories, kept the entablatures simple, topped the building with a parapet and left the roofline unadorned. The only pediment on the building becomes a relatively minor element in the overall scheme, and defines the main entrance. There is no other building in Sacramento that combines Greek and Roman design vocabularies in such fashion.

That Beaux Arts classicism and the Neo-classical style are important elements in Sacramento's architectural and planning history is reflected in the civic center designs prepared by both Herold and Nolen (and described below), as well as in those civic center buildings that were actually completed. That the civic center plans never reached complete fruition does not lessen the significance that Sacramento's civic leaders and architects were in touch with national trends that were to continue long past Sacramento's efforts. The "city practical" notwithstanding, the Hall of Justice reflects a conscious determination in Sacramento to achieve architectural and planning currency in a fashion that was still at its zenith nationally. "The visual character of the city was firmly established by its adherence to the classical tradition."² The fact that some of the Hall of Justice's contemporaries such as the County Courthouse and Jail have since been lost only heightens its importance in continuing to reflect that era and its design precepts. The planning and construction of the Sacramento Hall of Justice was important in the development of Sacramento during the early years of the 20th century. Its Beaux Arts Classicism/Neo-classicism design helped define Sacramento as a city with the grand structures befitting California's capital.

¹ Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles*, Cambridge: M.I.T. Press, 1969, p. 152.

² David Gebhard, et al., *A Guide to Architecture in San Francisco & Northern California*, second edition, Santa Barbara: Peregrine Smith, Inc., 1976, p. 397.

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The only other structures remaining in Sacramento of this general style from this decade are City Hall (1911) designed by Rudolph Herold, and the Bank of D.O. Mills (1912) designed by Willis Polk. City Hall exemplifies full-blown Beaux Arts design, while D.O. Mills is pure Neo-classicism. Thus the Hall of Justice stands out as the premiere local example of Beaux Arts Classicism/Neo-classicism design in Sacramento from the second decade of the 20th century. (The only other extant buildings in the Neo-classical style in Sacramento are the Library and Courts building and Office Building One. Built between 1925 and 1928, the buildings face each other across a circle with a fountain in the center, reflecting the use of City Beautiful precepts in Sacramento well into the third decade of the 20th century.) The Hall of Justice retains a high degree of integrity as compared with these other survivors, and indeed exhibits fewer exterior and interior intrusions than City Hall. The quality of its design and execution compares favorably with these other buildings, particularly given the fiscal constraint under which it was designed and built. It is finely detailed, and exhibits a generous use of fine materials and lavish detailing in its public spaces.

Historical Background and Supporting Information

In the second decade of the 20th century, a wave of civic pride swept the country. It was at least partly generated by the patriotism that blossomed during World War I and fueled by the City Beautiful Movement that began with the Columbian Exposition of 1893. In passing, it changed the face of American cities, and Sacramento was not exception.

The unbridled physical growth of American towns and cities that had taken place during the second half of the 19th century was essentially unplanned. Communities "grew like Topsy," simply building more buildings around their original cores. The lack of overall planning and design consistency raised concerns among architects and planners of the era, and when planning began for the Columbian Exposition in Chicago, several of its designers determined that the architectural and landscaped or "environmental" design of the exposition buildings should be coordinated and compatible. They chose commonly familiar Classical design themes for all of the buildings, in order to create consistency and a sense of order.

The public responded enthusiastically to the physical elegance and order created by the integration of building design and a landscaped environment, and the concept of urban planing in America was off and running. This movement, which embraced the focus on integrated planning and classical or formalistic design in cities, became known as the City Beautiful Movement, and it became a compelling blueprint for community design and construction throughout the country during the early 20th century.³

The years 1907-1912 began a building boom in Sacramento that lasted until the Great Depression. According to the 1908 *Sacramento Union*, those years experienced an

³ The foregoing three paragraphs are from: Bonnie Snyder and Paula Boghosian, *Sacramento's Memorial Auditorium: Seven decades of Memories*, Sacramento: Memorial Auditorium Book Project, 1997, p. 25.

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immense demand for building sites and extremely high level of building activity in the business district. Over the next several years numerous seven- to ten-story buildings were constructed in the city, where four stories had previously been the maximum. The new construction included modern office buildings, six new hotels, and three banks. In 1909 the *Union* described a new seven-story building with a steel frame and stone, terra cotta, and concrete construction. The paper added that there were seven other structures costing over \$1,000,000 either planned or under construction close by.⁴ By 1913, *The Architect and Engineer* would report that Sacramento had made tremendous strides in building development over the past five to six years.⁵

This was also a period of construction of significant public buildings. The 1850s County Courthouse, on I Street between 6th and 7th Streets, that had served as the State Capitol from 1854 to 1869, was replaced on the same site with a new courthouse and a new jail both designed by Rudolph Herold. A new City Hall, also designed by Herold, was completed in 1911, a new high school in 1909.⁶ In 1913 the city and the Chamber of Commerce began making plans to erect a civic auditorium to draw conventions to Sacramento. Local architect Clarence Cuff drew plans for an Exposition and Convention Hall to seat 3,000 for political meetings, conventions, entertainment events, expositions, cat and dog shows, fairs etc. The city projected such a structure would bring 300,000 to 400,000 people to Sacramento each year to attend events in the hall.⁷ The project, which would eventually result in the Memorial Auditorium, did not materialize until several years after the end of World War I, but the mere planning of it was indicative of the development and grand thinking taking place in Sacramento during these years. But beginning in 1910, concerns over the haphazard growth of the city led to the hiring of various city planners to devise a plan for the city. After two false starts, the city hired nationally-known Dr. John Nolen to compile a comprehensive park system and city plan.⁸

In the meantime, Herold, who was also a proponent of the City Beautiful Movement, designed a plan for a civic center in Sacramento. The plan centered around Plaza Park and followed the Beaux Arts precepts of grand buildings and formal landscape in a campus-like arrangement, using European models. The park was divided into four sections lined with trimmed hedges that led to a central fountain. The blocks surrounding the park and several adjacent to them were filled with Neo-classical buildings, some with a center courtyard, some in parallel rows. The courthouse block marked the western extension of the plan. The buildings included the extant courthouse and City Hall, and the proposed central library in its present location. It also proposed an art gallery and art school flanking City Hall, and a museum and civic auditorium on the block along 10th Street between I and J Streets. The plan, with copious drawings and a lengthy article written by Herold was published in *The*

⁴ Dr. Joseph McGowan. "Historical Overview" for Sacramento Non-Residential Survey. 1981, p. 14. The *Sacramento Union* citations are April 7, 1908 and July 23 and 26, 1909.

⁵ "Recent Work of Mr. Clarence C. Cuff, Architect," *The Architect and Engineer*, Vol. 35, No. 1, November 1913, pp. 49-57.

⁶ McGowan, p. 14.

⁷ "Recent Work of Mr. Clarence C. Cuff, Architect," *The Architect and Engineer*, Vol. 35, No. 1, November 1913, pp. 49-57.

⁸ McGowan, p. 15.

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Architect and Engineer in February, 1916.⁹ In spite of Herold's efforts, the city accepted Nolen's plan in 1916. Still, it is interesting to note that the area depicted in Herold's design came to look very much like that design within the next few years. Indeed, when plans for a civic auditorium began to materialize after World War I, the location designated in Herold's plan was the city's first choice until economic constraints forced the city fathers to look elsewhere.

Planning the Hall of Justice

The County of Sacramento had long owned the block on which the County Courthouse and jail stood. The new jail was constructed in 1909 and the new courthouse between 1910 to 1913. Perhaps for economic reasons or with the notion that such functions should be clustered together, the City of Sacramento eyed a portion of the block for a Hall of Justice to house, among other things, a police court and jail. By the time the courthouse was completed, the city already had preliminary plans, drawn by Herold, for a building that would be compatible with the Courthouse.

Herold was well qualified for the job for reasons that went well beyond the fact of his having designed the other buildings on the block. He was an extremely competent architect and draftsman who had traveled and worked in Europe. He moved to Sacramento from San Francisco in 1899 and designed some of the city's most significant buildings.¹⁰ However, by April 1913 the new City Commission had rejected Herold's plans, and Joseph Rowell of City Engineer Givan's office had prepared a new set of preliminary plans.¹¹

The City Commission gave cost as the prime consideration for their rejection of Herold's efforts. In addition, the requirements for the new building had changed and more space was needed. They argued that by accepting the City Engineer's plans, the city could get a larger building that met their needs, for just a little more money. They were very specific: Herold's building was to be three stories high, while Rowell's was to be five plus a basement; Herold's did not include a shooting gallery, training quarters for the police department; quarters for the Bureau of Criminal Identification, or adequate space for cells. The paper further noted:

The Herold plans did not call for a pile foundation, costing \$6,000; the Herold plans call for a three-story building, making a difference of \$30,000; electroliers are included in the Rowell plan, at a cost of \$4,000; Court fittings, etc., not included in the Herold plan, \$2,000; sheet steel lockers not included in the Herold plans, \$400; architect's fee, not included in the Herold plan, which means the cost of supervision of construction, \$5,000. The total value of the items not

⁹ Rudolph Herold, "Civic Scheme for the City of Sacramento" *The Architect and Engineer*, Vol. 44, No. 2, February 1916, pp. 54-61.

¹⁰ Henry F. Withey and Elsie Rothburn Withey, *Biographical Dictionary of American Architects (Deceased)*, 1956. facsimile edition, Los Angeles: Hennessey and Ingalls, Inc., 1970, p. 280.

¹¹ *The Sacramento Bee*, April 12, 1913, p. 27.

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included in the Herold figures, which are included in the proposed plans, is \$47,400.¹²

Herold's building would have cost \$183,800 plus \$11,028 for his fee for drawing the plans, while Rowell's, with all the additional features, would cost only \$208,000. Furthermore, the cost of having Rowell draw the plans was only about \$250. Thus for only \$14,177 difference the city could have two additional stories plus the other improvements they wanted.¹³

The city commissioners began negotiating for the parcel in May 1914. They met with the Board of Supervisors on May 26 to discuss the purchase. Although Commissioner Bliss preferred the City Hall block between H and I Streets and 8th and 9th Streets, the clear majority were in favor of the courthouse site. Bliss later proposed that the city lease or purchase the northeast corner of the block. The Supervisors countered with an offer of the northwest corner. However, Supervisor Callahan raised the point that the building proposed by the City Engineer was not stylistically compatible with the new courthouse, as Herold's plans had been. The *Sacramento Bee* reported "Other than serving to give an expression of opinion the conference accomplished little..."¹⁴

In September, although the city's intention to purchase the parcel was already known, the City Commission notified the Board of Supervisors to advertise for the sale of the site. The law apparently required that the sale be by auction. During the same month the Board advertised for bids to improve the northwest corner by installing curbs, sidewalks and sewer lines. Teichert and Ambrose were the successful bidders with a price of \$16,374.00.¹⁵ Four City Commissioners addressed the Board of Supervisors on October 5, stating the city would pay for the improvements. On October 19, City Attorney Yell submitted an offer to the Board of \$16,000 for the lot. The acceptance of the offer included the agreement that the building "conform architecturally to the lines of the Court House and County Jail".¹⁶ At their meeting on December 22, the Commissioners voted to have the City Engineer prepare working drawings and specifications for the building.¹⁷

This action stirred up a hornet's nest in the architectural community. Although Herold's original plan had been rejected, he still wanted the job of producing the working drawings, and had given the city a price of \$10,480 for the work. However, Charles Hemmings offered to do it for \$9,250. At their February 2 meeting Herold told the commissioners he would subtract the \$2,700 he had received for the preparation of the rejected plans from his fee of 6 percent. Hemmings informed them his fee would only be 5 percent since part of the plans had already been prepared. He added that he doubted the City Engineer could do

¹² *The Sacramento Bee*, April 12, 1913, p. 27.

¹³ *The Sacramento Bee*, April 12, 1913, p. 27. The building did not get built with the fifth story. The Bee reported the difference as \$14,177, but the math indicates it was really only \$13,422.

¹⁴ *The Sacramento Bee*, May 27, 1914, p. 2.

¹⁵ Minutes Board of Supervisors, Sacramento County, Book Z, September 2, 1913 to June 8, 1917, pp. 165, 171, 176, 184, and 192.

¹⁶ *The Sacramento Bee*, October 17, 1914, p. 21.

¹⁷ City Council Minutes, 1914, Vol. 21B, p. 443.

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the work for less than 4 to 4 1/2 percent, and guaranteed to draw plans that would harmonize with the county structures.¹⁸

Next, F.A. Sanford Foale wrote the city offering to draw the plans for \$8,000, claiming he could do so because he was also an expert at structural engineering and could therefore save the normal 1 to 1-1/2% fee that would be paid to hire an engineer. He assured the city he was conversant with the preliminary plans as he had assisted in their preparation.¹⁹ Then Frank C. Miller, the new City Engineer informed the commission that while he did not believe that "the architectural work of a city should be handled through the office of the City Engineer," should the city decide to go that direction, his best estimate of the cost would be \$7,500 to \$8,000: \$5,000 for the drawings and \$2,500 for construction supervision.²⁰

The next entry into the fray was from former City Engineer Albert Givan and his former employee Rowell. Their letter cited their familiarity with the project, Rowell having drawn the preliminary plans and done the requisite research on jails, etc. Rowell would do the architectural work and Givan the engineering part for the sum of just \$5,000--a far cry from the 6 percent of the cost of the building that was the standard for architects' fees. The newspaper was impressed.²¹ Headlines on their article read "Givan and Rowell would draw Hall Plans for \$5,000--Make Offer \$2,700 Below City Engineer's Figure and \$5,480 Below R. A. Herold's"²²

A few days later came a bid from Frank T. Shea and John O. Lofquist of San Francisco, proposing to do the job for \$4,900.²³ At the Commission's February 17th meeting Herold made a final plea for the job, then said if it was the Commission's intention to find a lower bid, he would withdraw from the bidding as he would not make a lower offer. He advised the city to waste no more time so it could take advantage of the low price of steel.²⁴ Although Herold sounds somewhat bitter, one has to admire his integrity in the matter.

At the next meeting, Miller informed the City Commission that Shea and Lofquist's bid was the lowest, that they were well qualified to do the work, and recommended they be hired. But three additional bids had just come in. Charles R. Wilson offered to do the drawings *and* oversee the construction for \$5,000. John Pierce Hill, whose letter began "In view of the fact that certain architects have departed from the usual ethical rules of the profession...and have thereby thrown the matter into a 'competition of rate', with the liability that the work may be given to architects from outside the city, I hereby make the following proposal...." offered to do both phases of the work for \$4,000. J.H. Randall claimed he would do both for just \$3,500.²⁵ Miller raised the question of whether the

¹⁸ City Council Minutes, 1915. Vol. 22A, p. 80; *The Sacramento Bee*, February 4, 1915, p. 5.

¹⁹ City Council Minutes, 1915. Vol. 22A, p. 95.

²⁰ City Council Minutes, 1915. Vol. 22A, p. 95.

²¹ City Council Minutes, 1915. Vol. 22A, pp. 107-108

²² *The Sacramento Bee*, February 11, 1915, p. 5.

²³ City Council Minutes, 1915. Vol. 22A, p. 118.

²⁴ *The Sacramento Bee*, February 17, 1915, p. 14.

²⁵ City Council Minutes, 1915. Vol. 22A, p. 129.

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proposal of Shea and Lofquist included the construction supervision. While it had not, the team responded that they would include it in their price. Having investigated the qualifications of the additional bidders, Miller found that neither Wilson nor Hill were licensed architects, but he was more concerned with their ability than their license. Wilson's bid was thrown out for being high. Miller was unable to find records of Hill's previous work in Sacramento and did not recommend him. Randall was licensed but Miller had not had time to check his references. He therefore stuck with his original recommendation of Shea and Lofquist.

Wilson, Foale, Hemmings, Herold, and Lofquist all addressed the Commission on the subject. Foale protested the hiring of out of town architects, asking "Is it good for Sacramento that a San Francisco architect should do this work? I do not think it is. No San Francisco architect can do the work as well as local men."²⁶ The remarks led to a heated debate between Foale and Lofquist in which Foale did most of the talking while Lofquist "maintained a dignified silence." Foale finally drove Lofquist to anger when he accused him of trying to "flimflam" the commissioners. Charles Hemmings said he felt to blame for the bidding war and the protest by underbidding Herold. He did so, he said, because he figured the entire \$208,000 would not all be used in the construction and because Herold had already made a cut in the standard rate. Lofquist said that if his participation was causing hard feelings among local architects, he would withdraw his bid. Herold caustically remarked "I'm sorry to see the architectural profession sink so low that one architect is placed in the position of competing against another," then "grabbed his coat and hat and departed."²⁷ Nonetheless, the Commissioners voted to accept the offer of Shea and Lofquist.²⁸

Their price notwithstanding, it was not surprising that Miller recommended Shea and Lofquist. Their credentials were impeccable: They had completed dozens of major commissions in the Bay Area including: the Union Square Hotel, the Driscoll Building, the Bride Building, the Grace Building, Union Trust Building, the Bank of Italy building, and Mission Dolores Church all in San Francisco, and the Newman Club; St. Joseph's Church in Berkeley; St. Patrick's Seminary and the Infirmary Building in Menlo Park; and St. Anselm's Church in San Anselmo.²⁹ Nor was their work unknown in Sacramento; indeed, they had just finished designing a 23-classroom, 1,000-pupil school with an auditorium between U and V Streets and 11th and 12th Streets near Southside Park, the commission for which they had gained through a competition.³⁰

By July, the architects had completed the plans and presented them to the City Commission for approval. Despite all the arguments, Shea and Lofquist's scheme fitted the city's

²⁶ *The Sacramento Bee*, February 23, 1915, p. 5.

²⁷ *The Sacramento Bee*, February 24, 1915, p. 3.

²⁸ City Council Minutes, 1915. Vol. 22A, p. 133.

²⁹ "Recent Architectural Work of Frank T. Shea and John O. Lofquist," *The Architect and Engineer*, Vol. 17. No. 1, May 1909, p. 35 ff.

³⁰ "The Sacramento School Competition." *The Architect and Engineer*, Vol. 33, No. 1, May 1913, pp. 66-67; W. Garden Mitchell, "The 1915 San Francisco Architectural Club Exhibit," *The Architect and Engineer*, June 1915, p. 51 ff.

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requirements into a regal, Beaux Arts Classicism/Neo-classicism design. It reflected their understanding of the charge they were given, and at the same time paid respect to Herold's vision for a grand civic center for Sacramento.

This time, however, Shea and Lofquist came up against politics rather than an architectural internecine struggle. Shea and Lofquist's approval was caught in the middle of a campaign to consolidate the city and county governments and the session was taken up with arguments from both sides of the issue. At the end of the Commission meeting, union and building trades representatives spoke in favor of immediate construction, as did the Sacramento Retail Merchants' Association.³¹

The city advertised the construction portion of the job late in the year and opened the bids on December 9. They found H. S. Williams' bid of \$197,428 to be the lowest and he was awarded the contract. The commissioners then learned that the bond fund for the work had fallen short of its goal, and only \$126,000 worth were issued. Building inspector W. B. Rohl assured them, however, that by omitting a few "extras" they could proceed with the construction without changing the plans.³²

That having been settled, it was the contract that caused the next delay. On January 8, 1916, the newspaper reported that Williams was refusing to sign the contract as written by city attorney, Yell. Specifically, he objected to the fact that it gave the city inspector the power to halt the work. Williams wanted the inspection authority to lie with the architects, Shea and Lofquist. Yell was willing to change the provision, but insisted that work found to be unsatisfactory be torn down and rebuilt. This was not exactly what Williams had in mind either. At this point the old issue of local versus out-of-town architects resurfaced when Yell stated:

I can see no good reason why we should let an architect from San Francisco pass on questions of construction when it is the Sacramento people's money we are spending. The city is paying for this building and the city wants its money's worth. I want a city inspector on this job, and so far as I am concerned I will insist upon a representative of the City Commission doing the inspecting.³³

The contract issues were finally resolved on January 17, and Williams signed his contract for the construction of everything except the jail portion. That same day the Ralston Iron Works of San Francisco also signed their contract to furnish and install the jail fixtures and complete other iron work in the jail section.³⁴

³¹ *The Sacramento Bee*, July 13, 1915, pp. 1 and 4.

³² *The Sacramento Bee*, December 8, 1915, p. 2; December 9, 1915, p. 2; City Council Minutes, 1915. Vol. 22B, p. 421.

³³ *The Sacramento Bee*, January 8, 1916, p. 5.

³⁴ *The Sacramento Bee*, January 17, 1916, p. 5; City Council Minutes, 1916. Vol. 23A, p. 47.

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The following month Herold's article about his civic center design appeared in *The Architect and Engineer*. Perhaps as a final Don Quixote-like thrust at the windmill of his lost Hall of Justice commission, he ended the article with these words:

The Court House and County Jail were the only buildings intended for the block on which they now stand, and in the writer's opinion the placing of additional structures on this block is a grievous mistake. The situation of the present buildings in relation to the site would have the tendency to disturb the existing architecture, as well as obscure what is already there. The loss that the community would suffer by such action would more than cover the cost of a site in another and, maybe, more desirable locality.³⁵

Construction

Construction began early in 1916. By that time, however, the cost of the building had apparently risen to \$216,050, and its size was reduced to four stories.³⁶ By July the paper reported the steel framework--approximately 300 tons--was up, about 45 tradesmen were working, and the exterior materials were soon to be installed.³⁷ In October the Chamber of Commerce held a cornerstone placing ceremony with all the requisite public officials giving speeches. Thomas Coulter, the Commissioner of Public works traced the history of the building, Robert E. Callahan, Chairman of the Board of Supervisors spoke of the public officials who had worked on the project, Dr. G. C. Simmons, President of the City Commission talked about the early obstacles encountered in the project, State Controller John S. Chambers compared Sacramento with other cities, urging the city to make good use of its opportunities, and Judge W. A. Anderson gave an interesting portrayal of early Sacramento history. The progress of the work on the building must have slowed, however, because the exterior granite and brick installation had not yet been started. Completion and occupancy was scheduled for June 1, 1917.³⁸

News of the progress of the construction seems to have been eclipsed by more important issues. In November, Woodrow Wilson was re-elected as president, the war in Europe was heating up, and the city and county were busy constructing roads and bridges. In April 1917, as the Board of Supervisors were rejecting bids for "beautifying and completing the space between the Justice Hall and the County Jail,"³⁹ the U.S. entered World War I. On May 25, the City Commission received bids for the furniture for the Hall of Justice. San Francisco firms were the low bidders on most items.⁴⁰ Some commissioners traveled to

³⁵ Rudolph Herold, "Civic Scheme for the City of Sacramento" *The Architect and Engineer*, Vol. 44, No. 2, February 1916, p. 61.

³⁶ *The Sacramento Bee*, January 22, 1916, p. 7.

³⁷ *The Sacramento Bee*, July 14, 1916, p. 5.

³⁸ *The Sacramento Bee*, October 12, 1916, p. 12; October 19, 1916, p. 11.

³⁹ *The Sacramento Bee*, April 10, 1917, p. 5.

⁴⁰ *The Sacramento Bee*, May 25, 1917, p. 5.; June 7, 1917, p. 5.

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San Francisco to personally inspect the chairs for the court room, before accepting the bid of Heywood Brothers and Wakefield Company.⁴¹

The June first opening date slipped while awnings and screens were considered and purchased. Bids for shelving and cabinetry were advertised and let during the months of July and August. In July the City Commission passed an ordinance creating the office of custodian and providing for two elevator men and three additional janitors for the building. Ed Hodgkinson was hired to fill the custodian position at a salary of \$125 per month.⁴² Finally, on September 18 the *Bee* reported that the City Commission had accepted the building "with the understanding that certain little matters be attended to by the contractor."⁴³ The city moved into the building in early October.

The first floor housed the Health Department, an emergency hospital and bacteriological laboratory. The Police Court was on the second floor, and the jail with accommodations for 100 prisoners on the third floor. On the roof was a shooting gallery with thick concrete walls.

In 1972 the jail functions were moved to the then-new county jail. That building has now been replaced with the new structure on I Street between 6th and 7th Streets.

Integrity

The Sacramento Hall of Justice remains in its original location. The setting remains urban. Sacramento Municipal Utility District (SMUD) Station A, built in the 1890s when power was first conducted into Sacramento from Folsom Dam, still stands immediately across H Street to the north. However, the other buildings in the area have changed, and their scale dwarfs this once impressively large structure. The Hall of Justice retains a high degree of integrity of design, workmanship, and materials with the only substantial exterior alteration being the reversible placement of a screen of perforated cinderblock in front of certain windows. Most of the interior additions are reversible, with the major exception of the new floor introduced between the original second and third floors. It also retains a high degree of integrity of feeling and association. Until very recently, the building continued to serve the police department and police vehicles could always be seen parked in the front and rear. The exterior still conveys a strong sense of time and place.

Conclusion

That Beaux Arts classicism and the Neo-classical style are important elements in Sacramento's architectural and planning history is reflected in the civic center designs prepared by both Herold and Nolen, as well as in those civic center buildings that were actually completed. That the civic center plans never reached complete fruition does not lessen the significance that Sacramento's civic leaders and architects were in touch with national trends. The "city practical" notwithstanding, the Hall of Justice reflects, at the local

⁴¹ *The Sacramento Bee*, June 25, 1917, p. 5.; June 28, 1917, p. 5.

⁴² *The Sacramento Bee*, July 26, 1917, p. 5.; August 1, 1917, p. 5.

⁴³ *The Sacramento Bee*, Sept. 18, 1917, p. 5.

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level, a conscious determination to achieve architectural and planning currency in a fashion that was still at its zenith nationally. "The visual character of the city was firmly established by its adherence to the classical tradition."⁴⁴ The fact that some of the Hall of Justice's contemporaries such as the County Courthouse and Jail have since been lost only heightens its importance in continuing to reflect that era and its design precepts. The planning and construction of the Sacramento Hall of Justice was important in the development of Sacramento during the early years of the 20th century. Its Beaux Arts Classicism/Neo-classicism design helped define Sacramento as a city with the grand structures befitting California's capital.

The only other structures remaining in Sacramento of this style from this decade are City Hall (1911) designed by Rudolph Herold, and the Bank of D.O. Mills (1912) designed by Willis Polk. City Hall exemplifies full-blown Beaux Arts design, while D.O. Mills is pure Neo-classicism. (The only other extant buildings in the Neo-classical style in Sacramento are the Library and Courts building and Office Building One. Built between 1925 and 1928, the buildings face each other across a circle with a fountain in the center, reflecting the use of City Beautiful precepts in Sacramento well into the third decade of the 20th century.) Thus the Hall of Justice stands out as the premiere local example of Beaux Arts Classicism/Neo-classicism design in Sacramento from the second decade of the 20th century.

⁴⁴ David Gebhard, et al., *A Guide to Architecture in San Francisco & Northern California*, second edition, Santa Barbara: Peregrine Smith, Inc., 1976, p. 397.

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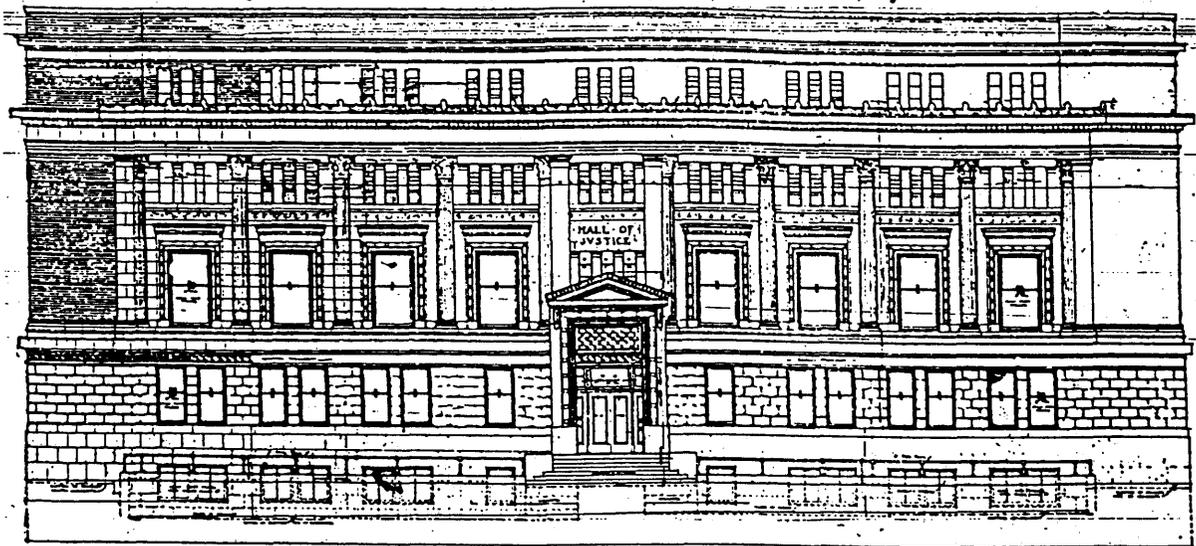
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Drawing of Shea and Lofquist design for the Sacramento Hall of Justice.
The Sacramento Bee, January 22, 1916, page 7.

HALL OF JUSTICE BUILDING which is being erected on the Court House block at Sixth and H Streets by the city. Ground was broken for the building yesterday. The structure will cost \$216,050.



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Rudolph Herold's design for a Sacramento Civic Center.
The Architect and Engineer, vol. 44 no. 2, (February, 1916), page 54.

