

JUL 12 1994

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

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United States Department of the Interior  
National Park Service

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**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

NATIONAL  
REGISTER

**1. Name of Property**

historic name: Sacramento Junior College Annex and Extensions

other name/site number: Sacramento City College Historic District

**2. Location**

street & number: 3835 Freeport Boulevard

city/town: Sacramento

state: California code: CA county: Sacramento

not for publication: N/A

vicinity: N/A

code: 067 zip code: 95822

**3. Classification**

Ownership of Property: Public-State

Category of Property: District

Number of Resources within Property:

Contributing

Non-contributing

5

1

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5

1

buildings  
sites  
structures  
objects  
Total

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  X  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  X  meets   does not meet the National Register Criteria.  
  See continuation sheet.

[Signature: Cheryl Goodell]   
Signature of certifying official  7/7/94  Date

California Office of Historic Preservation   
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):

[Signature: Del R. Fugate]   8/22/94

[Signature]  Signature of Keeper   Date of Action

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**6. Function or Use**

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**Historic:** Education

**Sub: college**

**Current:** Education

**Sub: college**

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**7. Description**

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**Architectural Classification:** Modern Movement/Moderne

**Other Description:** Art Deco, Zigzag Moderne, Mayan revival, Romanesque Revival

**Materials:**     **foundation:** concrete  
                  **walls:** concrete, brick

**roof:** tile, asphalt  
**other:**

**Present and historical physical appearance.**

\_X\_ See continuation sheet.

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**8. Statement of Significance**

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**Certifying official has considered the significance of this property in relation to other properties:** at the local level.

**Applicable National Register Criteria:** A, C

**Criteria Considerations (Exceptions) :** N/A

**Areas of Significance:** Architecture; Politics/Government; Social History

**Period of Significance:** 1936-39

**Significant Date(s):** 1936-39

**Significant Person(s):** N/A

**Cultural Affiliation:** N/A

**Architect/Builder:** Devine, Harry J. Sr.

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

\_X\_ See continuation sheet. [Significance]

MAR 8 - 1994

9. Major Bibliographical References

OHP

See continuation sheet. [Bibliographical References]

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 City and County Archives

10. Geographical Data

Acreage of Property: Approx. 11

UTM References: Zone Easting Northing

<u>10</u>	<u>631680</u>	<u>4266840</u>
<u>10</u>	<u>631740</u>	<u>4266720</u>
<u>10</u>	<u>631900</u>	<u>4266605</u>
_____	_____	_____

\_\_\_ See continuation sheet.

Verbal Boundary Description: X See continuation sheet.

Boundary Justification: \_\_\_ See continuation sheet.

This boundary is drawn to include only those buildings significant for the reasons cited in section 7, page 1, and in Section 8 and to exclude recent non-historic campus construction.

11. Form Prepared By

Name/Title: Annette Barudoni Deglow/Bonnie W. Snyder/John W. Snyder

Organization: N/A

Date: November 5, 1993

Street & Number: 8424 Olivet Court

Telephone: (916) 383-6621

City or Town: Sacramento State: CA

ZIP: 95826-3009

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CONTINUATION SHEET

Sacramento, Sacramento County, CA

Section number 7 Page 1

Sacramento City College Historic District

**Description**

**Summary**

Centrally located, on the 60 acre Sacramento City College campus, is a contiguous area of approximately 11 acres that is the site of 6 PWA buildings. Three buildings, known as the "Annex", and three, known as the "Extensions", are fully identifiable and functional today. This large and unique complex of PWA buildings is herein referred to as "The Sacramento City College Historic District." The Sacramento City College Historic District, in Sacramento, California, was designed by Sacramento architect, Harry J. Devine, Sr. under Public Works Administration (PWA) grants. The Annex, the first project, consisting of the Library and Classrooms building, hereinafter the Library; the Gymnasium; and the Fine Arts Building, now and hereinafter called the Auditorium, was built around a quadrangle, already partially surrounded by the pre-existing--now razed--Romanesque Revival buildings of the mid-1920s campus construction program. These new buildings were spaced among the existing ones. The other two buildings of the historic district--the Engineering Technology Building (now the Fine Arts Center), and the Aeronautical Addition--were built two years later as part of the Extensions, and are located to the east of the Auditorium, not on the Quadrangle. Also included in the Extensions were the Cafeteria and Student Management Building, and the Home Economics Building. The former lost its integrity with a 1963 addition; the latter has been demolished and replaced. (Exhibit 1b, 7 and 8)

All of the buildings utilize the PWA Moderne style mixed with elements of traditional or revival styles. They are characterized by monolithic reinforced concrete elements softened by brick elements. The buildings are tied to one another stylistically, and by the materials and the repetition of design elements. While, individually, several of the buildings have had additions and alterations, both the individual buildings and the District as a whole retain integrity of location, design, materials, workmanship, feeling and association. The setting has been altered by changes to the Quadrangle, the loss of the 1920s structures, and the addition of newer buildings.

**Library**

The Library anchors the south end of the academic quad. It presents to the quad a softer, less formidable facade than does the Auditorium that faces it in the distance.

Exterior The Library differs slightly from the other two buildings of the Annex: first, it features a one-story brick classrooms section across the front; second, its design uses elements of the Mayan Revival style. The Mayan elements begin with the massing which features the one-story classrooms section stepping down in two levels from the center doorway

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element to the level of the wings, as well as stepping back to the higher library section. (Photo L3) The front, classroom section has a flat roof while the rear, library section has a gable roof clad in Mission tiles. The two sections of this building are further contrasted by their materials--brick in the front, monolithic reinforced concrete at the rear. Other Mayan elements highlight the doorway where the suggestions of steps continues in the door surround. (Photo L6) On each side of the door are four brown terra cotta panels featuring floral designs in a stylized Mayan manner. (Photo L9) A single, Mayanesque column separating the doors has a very stylized capital in a geometric motif of concave diamonds. (Photo L8) Wide brick pilasters topped with an entablature of decorative brick courses flank the doorway surround. Polychrome Mayan figures, not original to the building, have been attached to the pilasters. The date of this change is not known. While the original bronze doors, studded and with coffers utilizing Moderne design details, were replaced in 1967, this does not constitute an irreversible alteration. (For the original appearance, see Exhibit 6.)

From the center, doorway pavilion, concrete and brick wings stretch to both sides. The polytonal brick of the lower wings is laid in Liverpool bond (three rows of stretchers to one row of headers) with the stretchers laid irregularly. (Photo L11) This combination of tones and texture gives the walls unusual interest. The concrete wings (the Library) are lighted with grouped windows in sets of two and three. The present sash was installed in about 1974, replacing earlier leaded-glass windows (Exhibit 11); again, this is not an irreversible alteration. The brick wings are topped with a cornice of decorative brick courses. The windows in the wings are grouped and are the original nine-light awning windows. (Photo L10)

On the east and west elevations are the gable ends of the tall, concrete library section. (Photos L12-L13) Fenestration in these elevations contains a bank of five, six-light, fixed-sash windows in a recessed bay. These windows were also installed in about 1974, replacing the original leaded-glass windows. Above the windows, the bay is decorated with an entablature terminated by a dentil course. Above the entablature is a zigzag motif. Above that is a pattern of stylized quatrefoil openings--two rows of seven and one row of five topped by one. (Photos L14-L15) At the north edges are decorative downspout collector boxes bearing a diamond pattern. (Photo L17). A walkway with a pergola-like cover leads from the east end to the adjacent building complex.

The rear, or south elevation, has a one-story extension from its center. The elevation is lighted by sets of three, three-light, fixed-sash windows except in the one-story section, where the windows are 3/3 sash. (Photo L16) At the west end of the south elevation is a one-story reading room addition, designed in 1963 by the firm of Harry J. Devine.

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Interior The front doors of the building give into the foyer of the classrooms section of the building. Originally planned to house an Indian artifact collection, the rooms flanking the entry open onto it. The other rooms in this section open on to an axial corridor that separates the classrooms section from the library section. (Photos L18-L19) A metal grille, which originally covered a radiator on the north wall of the foyer, bears a Mayan arrowhead motif. (Photo L20)

The library is entered through doors directly opposite the entry doors to the building. The circulation area is in the center, and separates the east and west reading rooms. (Photo L21) The end wall contains a shallow alcove with built-in display cases, while the side walls contain built-in catalogue drawers which serve to form a wainscot around part of the perimeter. (Photo L22) Glass doors topped by etched-glass transoms lead to the reading rooms. (Photo L23) On the reading room side, the doors were surrounded by stenciling, now covered over but easily replicated. (Exhibit 12)

The reading rooms are tall rectangular spaces with slightly coffered ceilings into which lights have been mounted. The lights were changed and the original wall surface covered over in the 1960s. The ceilings are supported on heavy concrete beams which meet the walls on consoles. The five large windows at the end and the high groups of two and three windows on the sides, separated by decoratively molded mullions, fill the space with daylight. (Photo L24-L26) Original built-in wood bookcases line the walls, with decorative radio speakers, used for broadcasting messages to students in the library and adjoining classrooms, mounted at intervals above the bookcases. (Photo L27) Wooden doors lighted with leaded glass lead to rooms in the rear one-story extensions. (Photo L28) The reading rooms are furnished with the original wooden reading tables and chairs that were made especially for the library in the school woodworking shop. (Photos L25 and L29).

**Gymnasium**

This building, located east of the academic quad between the Auditorium and the Library, exemplifies PWA Moderne, with Zigzag Moderne details.

Exterior The massing consists of a one-story lobby flanked by one-story wings pulled slightly forward, with the tall gym itself stepping up behind the lower portions. (Photos G1-G2) The building is constructed of reinforced concrete, and all the exterior walls are of that material. The facade of the lobby portion contains three double glass entry doors with glass transoms. Between the doors are brown-painted fluted panels with three chevrons interspersed. (Photo G3) Above the doors the word "GYMNASIUM" is spelled out in raised, Moderne lettering.

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The flanking wings are very simple. They are decorated at the cornice line with two parallel grooves. A band of square windows, spaced between fluted panels, provide the fenestration.

The tall gym portion rises above the façade, with four brown pilasters separating three lattice-patterned panels at the top, and three square windows below a square plain panel. Beyond this center motif, the tall walls are plain except for a fluted (Zigzag-style) cornice band.

The side walls of the one-story wings continue the band of windows between fluted panels. At the rear, the windows are spaced more closely and the fluted panels are absent from these secondary elevations. The side walls of the tall gym portion continue the pilasters (unpainted) and the fluted cornice band. (Photo G4) Decorative downspout collector boxes, located near the ends of the wall, bear a zigzag motif. (Photo G5) At the rear, the center motif of the façade is repeated, except the pilasters are not painted. The Cafeteria and Student Management Building, part of the 1939 Extensions, abuts the west wall of the Gymnasium. Another addition, designed by Devine's firm in 1963, adjoins the Cafeteria and Student Management Building.

Interior The lobby is an open space off of which are several doors and arched openings. Some of the doors lead to the locker rooms. The arched openings in the south (rear) wall lead into the gym. (Photos G7 and G-11) The plaster walls are wainscoted in wood paneling and hung with trophy cases. (Photos G6-G7) On the front wall, two drinking fountains flank the three doors. The fountains are backed with yellow and brown ceramic tile. The brown tile is impressed with a fluted design. (Photos G8-G9) Metal grilles, like those in the Auditorium, cover the radiators. (Photo G10) The original ticket booth (also used as a snack bar) extends from the west wall.

**Auditorium (Fine Arts Building)**

The Auditorium Building sits at the north end of the academic quad, facing the Library at the south end. Stylistically, it is classic Moderne. Its tall, almost stark facade provides a strong anchor for this end of the quad.

Exterior: This structure consists of a tall, two-story, central mass, housing the auditorium, surrounded by a single story of classrooms and flanked by one-story, arcaded wings with projecting end pavilions. The structure is of reinforced concrete construction, except for arcade, which is of brick masonry. The two-story auditorium and its surrounding classrooms have flat roofs, while the gable roofs of the arcaded wings and their projecting end pavilions are clad in Mission tile.

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The façade (south elevation) of the auditorium block is concrete, with a slightly projecting curve from one side to the other. (Photo A3) Vertical motifs divide it into seven sections, the center three of which contain stylized fluting. The sections are divided by stylized pilasters--the larger of which are now painted brown. A flat-roofed entry is brought forward by curved walls at the sides, and supported in the center on square, brick-faced pillars. A brick wainscot covers the concrete walls in the entry area. Three aluminum doors (originally wood; the date of this change is not known) give entry to the lobby. The east and west elevations are plain, unfenestrated concrete walls with full-height battered concrete buttresses. (Exhibit 5)

The gabled, tile-roofed wings extend symmetrically from the auditorium block. (Photos A1 & A5) Additions were made behind the west wing in 1991, filling in part of the ell. Arcades that span the front of the wings are supported on buttressed brick pillars. A low brick wall, weathered to both sides, spans between the pillars. The wings return with intersecting gables, also arcaded along the elevation facing the main block. A scalloped architrave closes the eaves on the wings and the wing returns. The architrave forms gable returns at the ends of the wing returns. These ends are detailed with a shallow, recessed bay. (Photo A5) The windows in the wings and one-story sections are three- and six-light aluminum sash, replacing the original wood casements within the original fenestration. The rear of the one-story section of the structure is plain concrete, with bands with six-light aluminum sash windows in the original fenestration. (Photo A7)

Interior: Just inside the three aluminum doors to the auditorium block is the lobby. Curved, exotic-wood paneled traffic-flow regulators, or fins, reminiscent of the façade of the Pan-Pacific Auditorium in Los Angeles, separate the doors. (Photos A8-A9) New display cases, added in 1993, are now attached to these. The north wall is covered with a mural by Ralph Stackpole illustrating different occupations common to 1930s Sacramento. (Photo A10) City buildings (926 J Street, the Elks Temple and the Capitol Building--all still extant) can be seen in the background of the mural. The mural was carefully restored in recent years. The ceiling steps up four levels to a single coffer in which are three original light fixtures. The frosted-glass fixtures have an octagonal metal frame with a round "shade" at the bottom. Stairs at each end of the lobby lead to the balcony. (Photo A11) These have chrome railings in a geometric design, with leaves and scrolls at the newel posts. On each side of the mural, exotic-wood paneled doors, each with a small porthole window, give entry to the theater. Over each door wooden, Moderne-style letters spell out "AUDITORIUM" against a parquet background. (Photo A12) Radiators set into the wall are covered with cut-metal grilles.

Inside the theater, the three ranges of seating on the main floor and in the balcony, contain the original (refurbished), wooden folding seats.

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(Photos A13-A15) At the proscenium, curved walls, containing doors to the stage wings, flank the arch. Above the doors is a fluted panel surmounted by a screened opening. The side walls have a raised plaster motif of four widely-spaced horizontal bands. In the upper portion of the side walls are vents covered with grilles of horizontal metal fins supported and topped by zigzag metal elements. (Photos A16-A17) The theater ceiling beams and the soffit of the proscenium arch bear painted decoration in a zigzag motif. (Photo A13) Light fixtures on the ceiling consist of square frames with fin-shaped metal bands holding frosted glass panels (photo A15).

A small theater down the hall has been modified, and some of the windows blocked from the outside, but these are still visible on the inside. (Exhibit 13) The windows carry a sandblasted design. The halls to the classrooms and lecture halls have a chair rail at wainscot height (Photo A18), niches containing drinking fountains, and alcoves containing the original lockers. The latter are topped with a fluted molding.

**Engineering Technology Building**

This building, originally built for engineering instruction (and on 1954 drawings labeled "Publications Building") is now the Fine Arts Center. Part of the "Extensions," it is located just east of the Auditorium, and faces the Gymnasium.

Exterior: This is a one- and two-story, reinforced concrete structure, with its facade scored in large rectangular block units. Less formal in its massing than its contemporary, the adjacent Aeronautical Addition, the Engineering Technology Building nonetheless uses the same planar expanses of walls, broken only by scoring, the same elements such as entablatures, cornices, and pilasters reduced to their absolute minimum, to reflect the modernism inherent in PWA Moderne. Interestingly, this building not only reflects the older campus buildings in its brick-pillared arcade (or cloister as it is termed on the original drawings) but it also provides a stylistic link between the Auditorium to the west and the Aeronautical Addition to the east: its cloisters echo the arcades on the Auditorium wings, as do the minimalist and stylized pilasters above the cloisters, while the expanses of scored, planar walls, use of industrial steel sash windows, and Moderne treatment of entablatures and cornices directly tie it to the design of the Aeronautical Addition.<sup>1</sup>

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<sup>1</sup>Originally, the stylistic link also included the Cafe, adjacent to the Gymnasium, and the now missing Home Economics Building which was east of the Library. The Home Economics Building was tied to the Library with a cloister that extended across its south elevation. The Cafeteria carried the same cloister. All of the cloisters were supported on

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The cloister on the Engineering Technology Building projects along the entire length of the west elevation, which is the building's principal façade. (Photo E1 and E3) It is supported on the buttressed brick pillars, laid up in Flemish bond, using burned headers and some clinker brick similar to that used in the other buildings. Also, as in the other buildings of the historic district that feature arcades, there is a brick railing with a weathered cap between the pillars, and scuppers at floor level. The pillars carry a reinforced concrete entablature, with a projecting concrete cornice that emphasizes horizontality. Walls of the facade within the cloister are not scored, but rather show horizontal marks left by form boards. Windows throughout the building have projecting concrete lug sills. The original windows and doors have been replaced with aluminum framed windows in the original fenestration. The windows in the south elevation are altered, with the westernmost two blinded and the easternmost two having replacement six-light aluminum windows. However, the fenestration size and rhythm remains as originally designed.

Second story window fenestration in the façade is unaltered, with original steel industrial sash in several openings; and anodized aluminum replacements in others. The second story of the façade is divided into seven bays, with shallow inverted V-section pilasters, and heavy scoring creating a stylized, flush cornice.

The original windows remain in the north elevation: twenty-light steel industrial sash, with nine-light awning-opening center sections. A new, stylized pergola with reinforced concrete pillars and wood beams, cross-beams, and roof abuts the rear (north) wall of the building, while a new, roll-up metal door has been installed in the west end of the north elevation, to serve the ceramics studio.

Industrial sash windows remain in the east elevation, but a recent, shed-roofed lean-to addition clad in corrugated metal now projects about 15 feet from the center of this elevation.

**Interior:** The original drawings show the ground floor of the interior of this building to have been divided into eight rooms, labeled: classrooms (2), Road Materials, Material Testing, Heat Treatment, Electrical Machinery Laboratory, Drafting Room, and Instrument Surveying room. The "Mezzanine" was the upper part of the laboratory rooms on the west side. It contained: the Boys Locker Room, Dark Room, Metallography, and Metal Polishing rooms.

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buttressed brick pillars like those on the Fine Arts Building and the Engineering Technology Building.

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The uses of these rooms have now changed, but they appear to be otherwise intact. Interior architectural elements include a chair rail and baseboards, original six-light interior doors leading into what is now the Gregory Kondos Art Gallery, and Moderne-style crown moldings along the tops of walls.

**Aeronautical Addition**

East of the Engineering Technology Building, the Aeronautical Addition is the other contributing building constructed as part of the "Extensions." It is the easternmost building in the historic district.

Exterior: This is a one-story, reinforced concrete structure with Baroque massing and a façade scored in large rectangular block units. It features a projecting central portico of brick laid up in Flemish bond, with dark-burned headers. The Baroque massing is displayed in the articulation of the facade into a controlled organization of major and minor elements: the major element of the projecting central portico, flanked by minor elements of planar walls, with smaller, secondary porticos near each end of the facade providing an echo of the major to anchor the ends. The Aeronautical Addition, with expanses of planar wall surfaces, and elements such as entablature and cornice streamlined and stripped to the barest essentials necessary to define these architectural elements, represents a highly refined example of PWA Moderne. While the brick elements were carefully chosen by Devine to relate the building to the original buildings on campus, the massing of the building and use of stripped-down architectural detailing refers to the Beaux-Arts classicism of prior decades. The facade retains formality, but with a clearly Moderne flavor.

The word "AERONAUTICS" is incised in the reinforced concrete entablature. The original doors have been replaced, probably in the 1960s, by aluminum frame doors with wire glass. (Photo R2; Exhibit 9) Windows, with neo-Romanesque concrete clathri, flank the doorway and are repeated on east and west ends of portico projection, lighting small offices within. The lower half of the clathri over the window in the east end of the portico has been removed for the installation of a window-mounted air conditioner. The portico has rounded corners and a slightly projecting concrete cornice molding, providing horizontal emphasis. New relief lettering attached to west side of the façade reads, "Hilton F. Lusk Aeronautical Center."

At each end of the façade is a smaller projecting secondary entrance, of brick laid up in Flemish bond, with a banded cornice emphasizing horizontality. (Photo R1) A two-story projection at the northeast corner houses a louvered air exhaust for the engine test stand. (Photo R3)

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Original steel industrial sash windows remain in the north and east elevations. A small one-story loading dock extension projects from this elevation, and appears to be original to the building.

Like the other buildings in the district, this one is also detailed with decorative downspout collector boxes that match those on the Library. Low brick planters flank all entrances, and main façade landscaping includes junipers, cannas, privets, and other exotics.

The roof consists of sawtooth monitors with glazed vertical surfaces which flood the interior with natural light. These can be easily seen only from the inside. (Photos R6,7,8)

Interior: The interior of the building originally consisted of four large rooms, called on Devine's drawings: Moulding Loft, Aircraft Shop, Engineering and Mechanical Shop, and Engineering and Drafting Room. The Engineering and Drafting room, to the right of the entrance, has been partitioned into two classrooms in an easily reversible manner. Very industrial in nature, the three large lofts are characterized by the sawtooth monitors glazed with fifteen-light, metal-sash windows, with an operable section in the center of each, opened in unison by a geared mechanism. (Photos R6,7,8) The exposed roof truss system, concrete walls and floors, and hanging fluorescent fixtures add to the industrial quality. The hallways feature shallow pilasters and a chair rail which is carried along walls and around the pilasters.

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**Photos**

All of the photographs listed below are of the Sacramento City College Historic District, 3835 Freeport Boulevard Sacramento, Sacramento County, California 95822. Those of the Library and Classrooms, Gymnasium, and Auditorium were all taken in August-September 1993. Those of the Engineering Technology Building (Fine Arts Center) and the Aeronautical Addition were taken in January 1994. The negatives are located at the home of Annette Deglow, 8424 Olivet Court, Sacramento, California 95826-3009.

The photographs are numbered alpha-numerically by building/area as follows: "L" Library; "G" Gymnasium; "A" Auditorium; "E" Engineering Technology Building; "R" Aeronautical Addition; "Q" Quad.

**Library:**

- L1 - Context, view to south. Photographer: Annette Deglow
- L2 - Facade, view to southeast. Photographer: Annette Deglow
- L3 - Facade, view to south. Photographer: John W. Snyder
- L4 - Door and east wing, view to southeast. Photographer: Annette Deglow
- L5 - Facade and west wing, view to southwest. Photographer: John W. Snyder
- L6 - Detail of entry, view to south. Photographer: Mark Huston
- L7 - Detail of doorway, view to south. Photographer: Mark Huston
- L8 - Detail of capital of doorway column, view to south. Photographer: Mark Huston
- L9 - Detail of terra cotta tiles flanking doorway, view to south. Photographer: John W. Snyder
- L10 - East wing, view to southeast. Photographer: John W. Snyder
- L11 - Detail of brickwork on wing, view to south. Photographer: John W. Snyder
- L12 - Oblique of west end and rear, view to north east. Photographer: Annette Deglow
- L13 - East end, view to west. Photographer: Annette Deglow
- L14 - East end, view to northwest. Photographer: John W. Snyder
- L15 - Detail east end, view to northwest. Photographer: John W. Snyder
- L16 - Rear elevation, view to north. Photographer: Annette Deglow
- L17 - Detail, downspout collector box. Photographer: John W. Snyder
- L18 - Interior, west hallway of classroom portion, view to west. Photographer: Annette Deglow
- L19 - Detail, interior, wall of hallway. Photographer: John W. Snyder
- L20 - Detail, interior, grille. Photographer: John W. Snyder
- L21 - Interior, circulation area, view to south. Photographer: John W. Snyder
- L22 - Detail, interior, card catalogue drawers. Photographer: Annette Deglow

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- L23 - Interior, doors to west reading room, view to west. Photographer: Mark Huston
  - L24 - Interior, west reading room, view to west. Photographer: John W. Snyder
  - L25 - Interior, west reading room, view to southwest. Photographer: Annette Deglow
  - L26 - Detail, interior, window in west wall of west reading room, view to west. Photographer: John W. Snyder
  - L27 - Detail, interior, bookcases and radio speaker, south wall of west reading room, view to southwest. Photographer: John W. Snyder
  - L28 - Interior, hallway of addition on south side of west reading room, view to north. Photographer: Annette Deglow
  - L29 - Detail, interior, tables in west reading room, view to west. Photographer: John W. Snyder

Gymnasium:

- G1 - Context, facade, view to south. Photographer: Annette Deglow
- G2 - Facade, view to southwest. Photographer: John W. Snyder
- G3 - Detail, pilaster between the entry doors, view to the south. Photographer: John W. Snyder
- G4 - Rear elevation, view to the northwest. Photographer: Annette Deglow
- G5 - Detail, downspout collector box. Photographer: John W. Snyder
- G6 - Interior, lobby, view to southwest. Photographer: John W. Snyder
- G7 - Interior, lobby, view to south. Photographer: Annette Deglow
- G8 - Interior, lobby, view to west. Photographer: Annette Deglow
- G9 - Detail, interior, drinking fountain on north wall, view to north. Photographer: John W. Snyder
- G10 - Detail, lobby, grille on north wall, view to north. Photographer: John W. Snyder
- G11 - Interior, gym, view to south. Photographer: John W. Snyder

Auditorium:

- A1 - Context, view to north. Photographer: Annette Deglow
- A2 - Context, view to northeast. Photographer: Annette Deglow
- A3 - Facade, view to northwest. Photographer: John W. Snyder
- A4 - Facade, view to northeast. Photographer: John W. Snyder
- A5 - Oblique, projecting pavilion on west side of facade, view to northeast. Photographer: John W. Snyder
- A6 - East elevation, view to northwest. Photographer: Annette Deglow
- A7 - Rear elevation, view to southwest. Photographer: Annette Deglow
- A8 - Interior, lobby, view to southeast. Photographer: John W. Snyder
- A9 - Interior, lobby, view to southwest. Photographer: Annette Deglow
- A10 - Interior, Robert Stackpole mural, view to north. Photographer: Annette Deglow
- A11 - Interior, stair to balcony, view to southeast. Photographer: Annette Deglow

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- A12 - Interior. doors to theater seating, view to north. Photographer: Annette Deglow
- A13 - Interior, theater, view to north. Photographer: John W. Snyder
- A14 - Interior, theater, view to northeast. Photographer: Annette Deglow
- A15 - Interior, theater balcony, view to south. Photographer: Annette Deglow
- A16 - Detail, interior, vent in theater wall. Photographer: John W. Snyder
- A17 - Detail, interior, vent in theater wall. Photographer: John W. Snyder
- A18 - Interior, west hallway, view to north. Photographer: Annette Deglow

Engineering Technology Building:

- E1 - Southwest end, view to northeast. Photographer: Annette Deglow
- E2 - West side, view to south. Photographer: Annette Deglow
- E3 - Breeseway, view to south. Photographer: John W. Snyder

Aeronautical Addition:

- R1 - Facade, South end, view to northeast. Photographer: Annette Deglow
- R2 - Facade, South entrance, view to north. Photographer: Annette Deglow
- R3 - Oblique view to Northwest. Photographer: Annette Deglow
- R4 - North elevation, view to south. Photographer: Annette Deglow
- R5 - Storage yard. North side of the building. Photographer: Annette Deglow
- R6 - Indoor shop area. Photographer: Annette Deglow
- R7 - Interior work area. Photographer: Annette Deglow
- R8 - Interior work area. Photographer: Annette Deglow
- R9 - Shop area. Photographer: Annette Deglow
- R10 - Engine test stand. Photographer: Annette Deglow

Quad

- Q1 - Facade, view to northwest. Photographer: Annette Deglow

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**Exhibits**

All of the Exhibits listed below are of the Sacramento City College Historic District, 3835 Freeport Boulevard Sacramento, Sacramento County, California 95822.

Exhibit 1a - Map of the Sacramento City College Historic District

Exhibit 1b - Site Map 1938, Harry J. Devine, Sr.

Exhibit 2 - Project Architect Harry J. Devine, Sr.

Exhibit 3 - Sacramento City College Library 1936

Exhibit 4 - Sacramento City College Gymnasium 1937

Exhibit 5 - Sacramento City College Auditorium 1944

Exhibit 6 - Sacramento City College Library 1944

Exhibit 7 - Sacramento City College Campus 1947

Exhibit 8 - Sacramento City College Campus 1947

Exhibit 9 - Sacramento City College Aeronautics Building 1948

Exhibit 10 - Sacramento City College Cafeteria 1948

Exhibit 11 - Reading Room Windows, 1938, Harry J. Devine, Sr.

Exhibit 12 - Stenciling Surrounding Reading Room Doors, 1938, Harry J. Devine, Sr.

Exhibit 13 - Small Theatre Windows, 1936, Harry J. Devine, Sr.

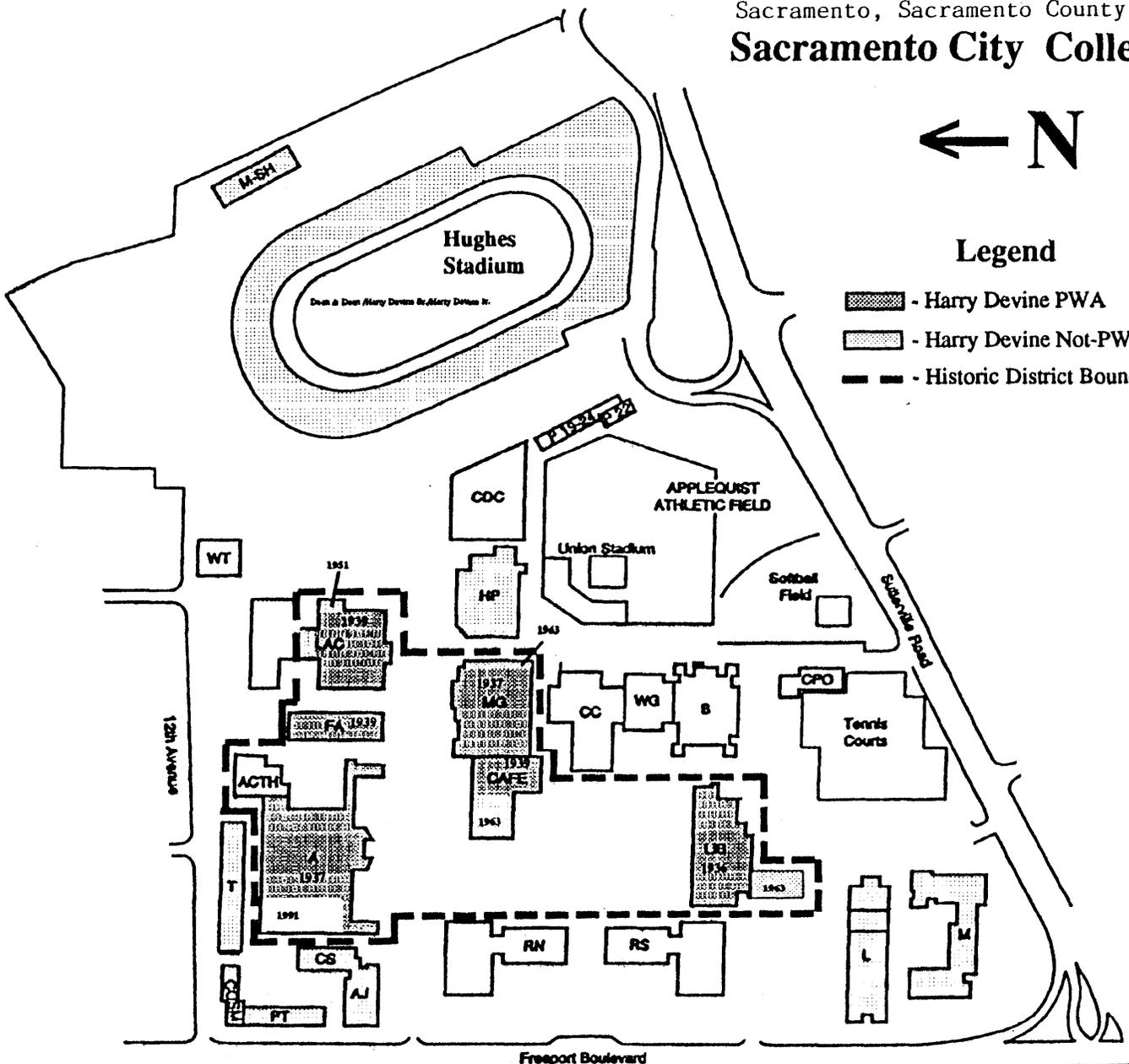
Sacramento, Sacramento County, CA

# Sacramento City College



## Legend

-  - Harry Devine PWA
-  - Harry Devine Not-PWA
-  - Historic District Boundaries



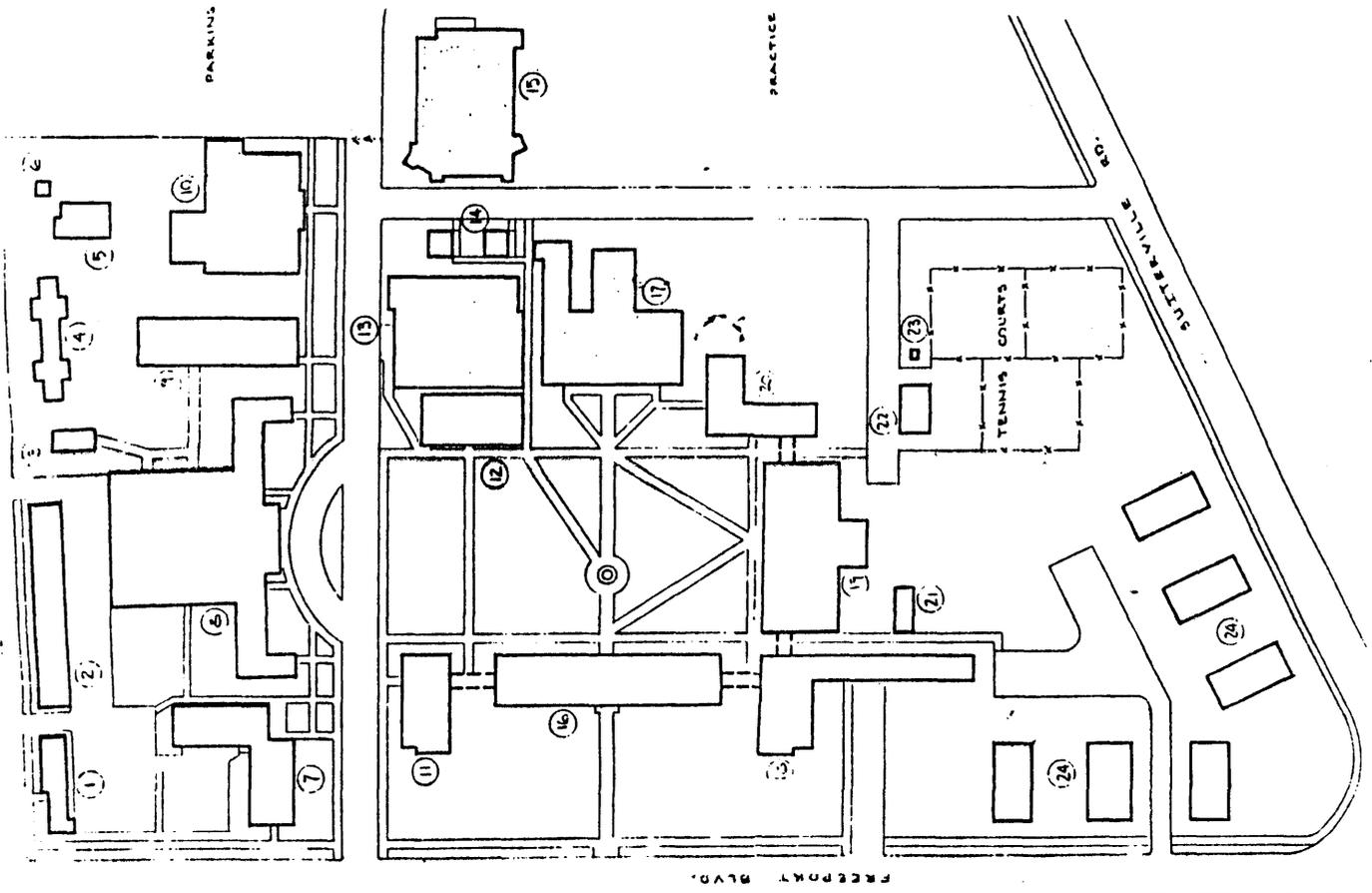
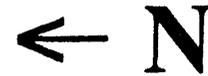
- \* A - Fine Arts Building (Auditorium)
- ACTH - Art Court Theatre
- AJ - Administration of Justice
- B - Business/Learning Center Bldg.
- CAFE - Cafeteria/Student Mgt. Bldg.
- CC - College Center
- CDC - Child Development Center
- COSM - Cosmetology Building

- CPO - Campus Police Office
- CS - College Store
- \* FA - Engineering Technology
- HP - Natatorium
- L - Lillard Hall
- \* LAC - Aeronautical Addition
- \* LIB - Library/Classroom
- M - Mohr Hall

- \* MG - Men's Gymnasium
- M-SH - Machine Shop
- P-19-24 - Portables
- PT - Printing Technology
- RN - Rodda Hall - North
- RS - Rodda Hall - South
- T - Technology Building
- WG - Women's Gymnasium
- WT - Welding Technology

\* - Contributors to Historic District

Sacramento, Sacramento County, CA



- |                        |                   |                        |
|------------------------|-------------------|------------------------|
| 1. Cosmetology         | 8. Auditorium     | 15. Swimming Pool      |
| 2. Shops               | 9. Engineering    | 16. Administration     |
| 3. Faculty Clubhouse   | 10. Aeronautics   | 17. Womens Gym         |
| 4. Art Bungalow        | 11. North Wing    | 18. South Wing & Annex |
| 5. Annex               | 12. Cafeteria     | 19. Library            |
| 6. Observatory         | 13. Mens Gym      | 20. Home Economics     |
| 7. Student Union & Pub | 14. Exercise Rms. | 21. Science Annex      |



**Project Architect Harry J. Devine Sr. c. 1960**

Sacramento, Sacramento County, CA

## As Work Began On College Library



J. B. Lillard, the president of the Sacramento Junior College, is pictured as he turned the first shovelful of earth yesterday, marking the start of construction of the \$125,000 library and classroom addition to the

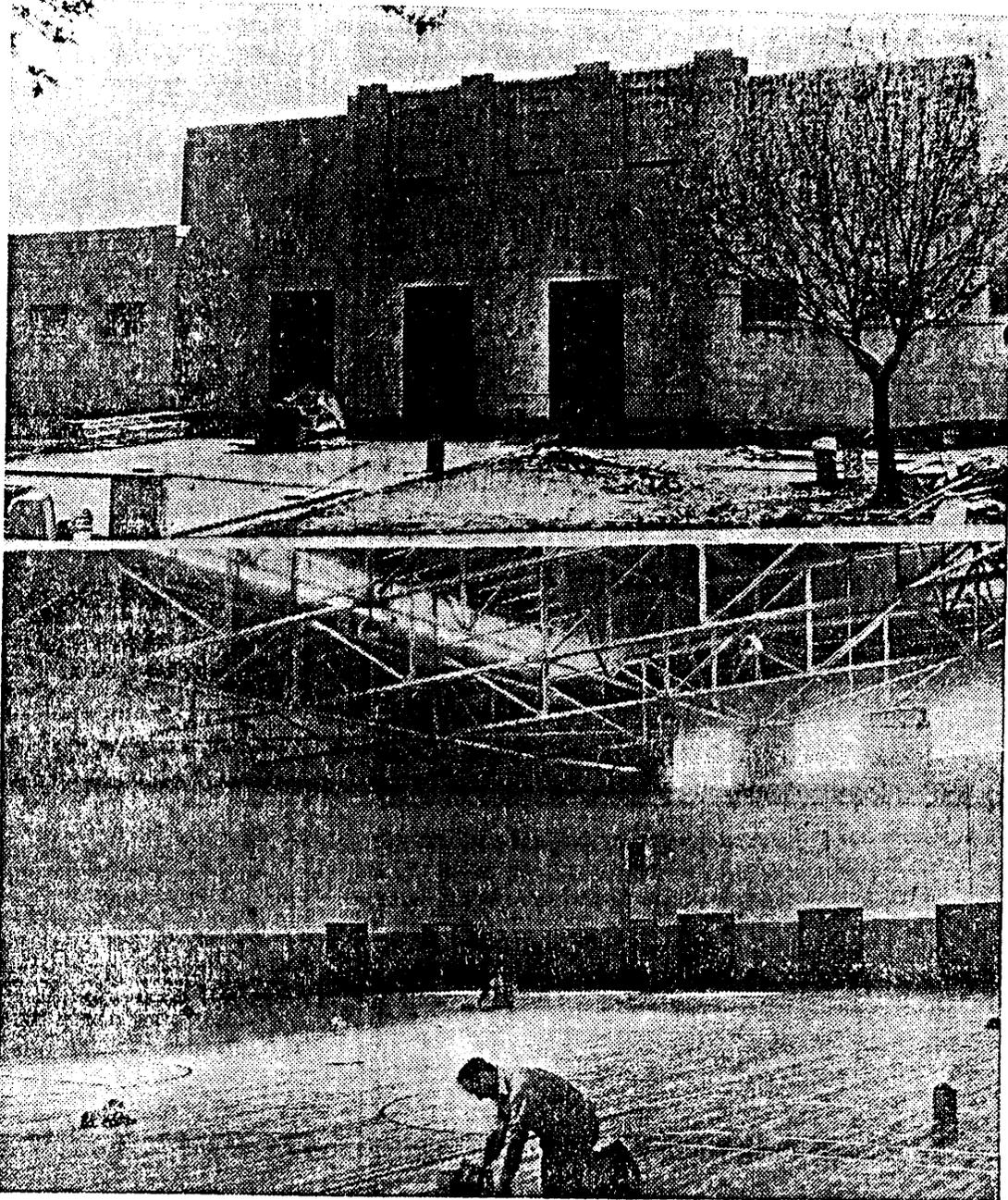
college. This is one of several additions to be erected with bond proceeds and a Public Works Administration grant. Those in the photo, from left to right, are: William C. Keating, the contractor; H. M. Skidmore, the dean

of men in the college; Lillard; E. R. Stewart, an inspector for the PWA; E. R. Dudley, the building inspector for the city board of education, and Harry J. Devine, the architect.

*Bee Photo*

# Sacramento City College Library 1936

Sacramento, Sacramento County, CA



**Sacramento City College Gymnasium 1937**

Sacramento, Sacramento County, CA



**Sacramento City College Auditorium 1944**

Sacramento, Sacramento County, CA

NOVEMBER



1944



*Sacramento*

*Junior College*

*Entrance to*

*Library Building*

HARRY J. DEVINĒ

*Architect*

# Sacramento City College Library 1944

United States Department of the Interior

National Park Service

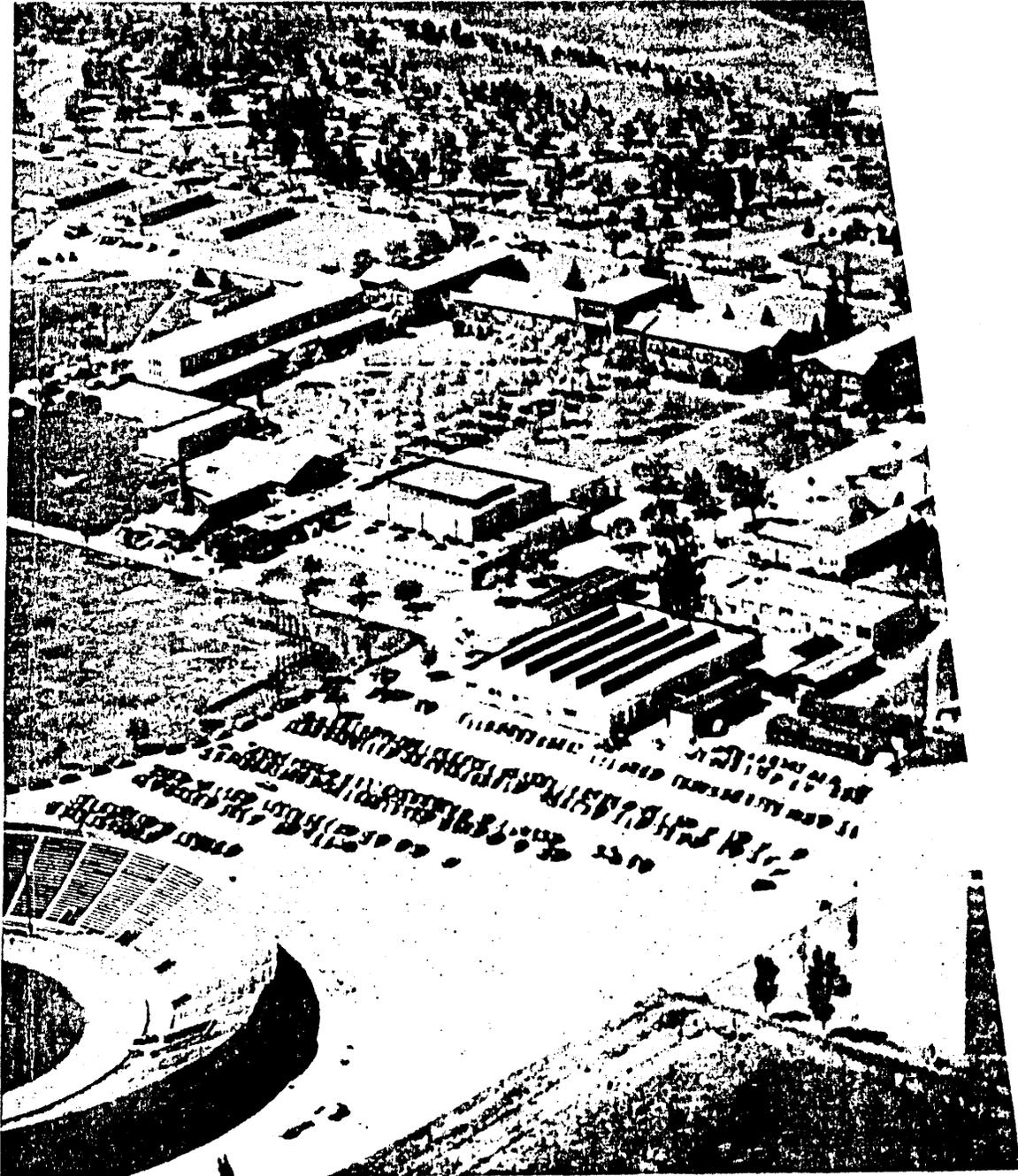
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**Sacramento City College Campus 1947**

United States Department of the Interior

National Park Service

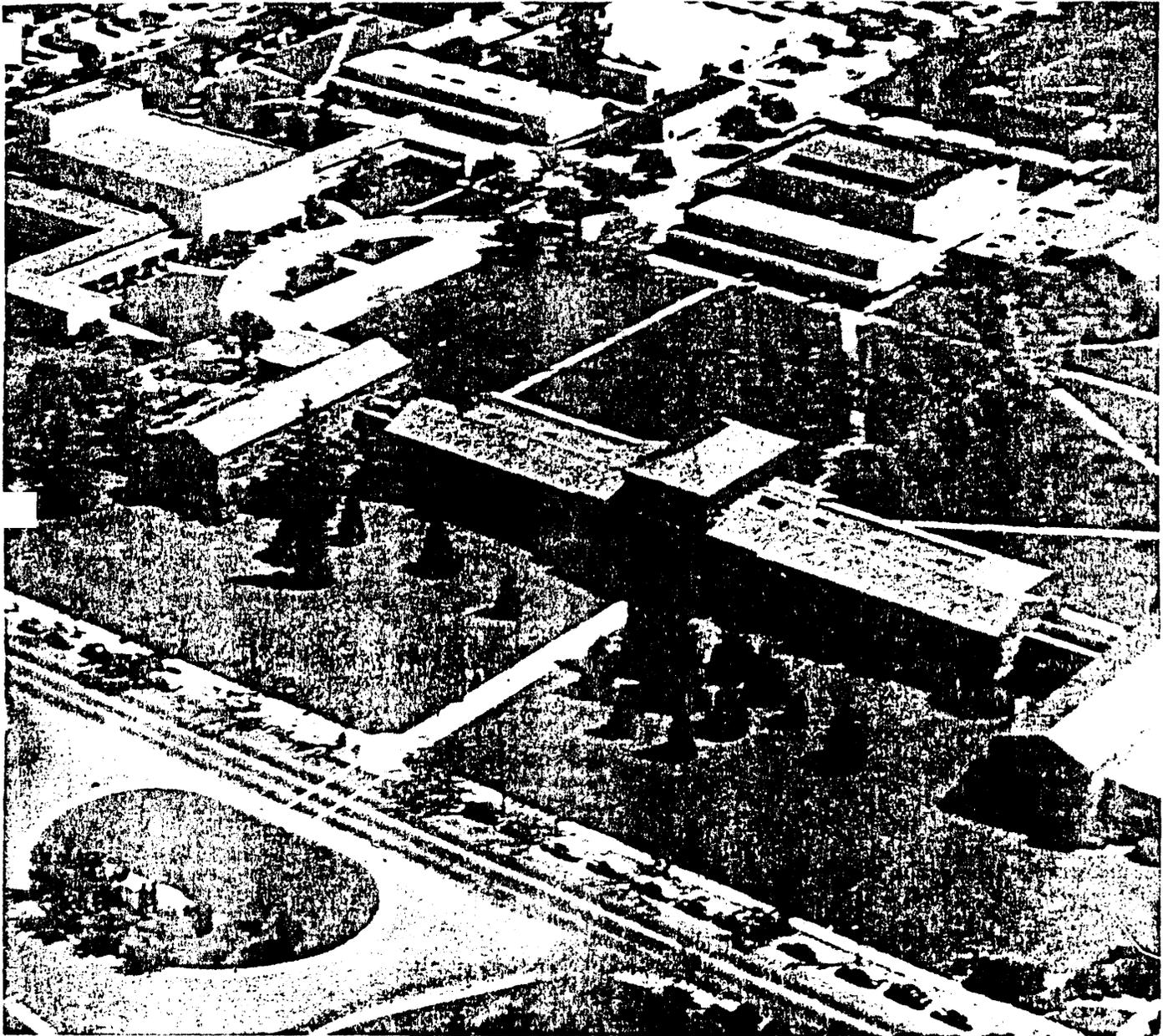
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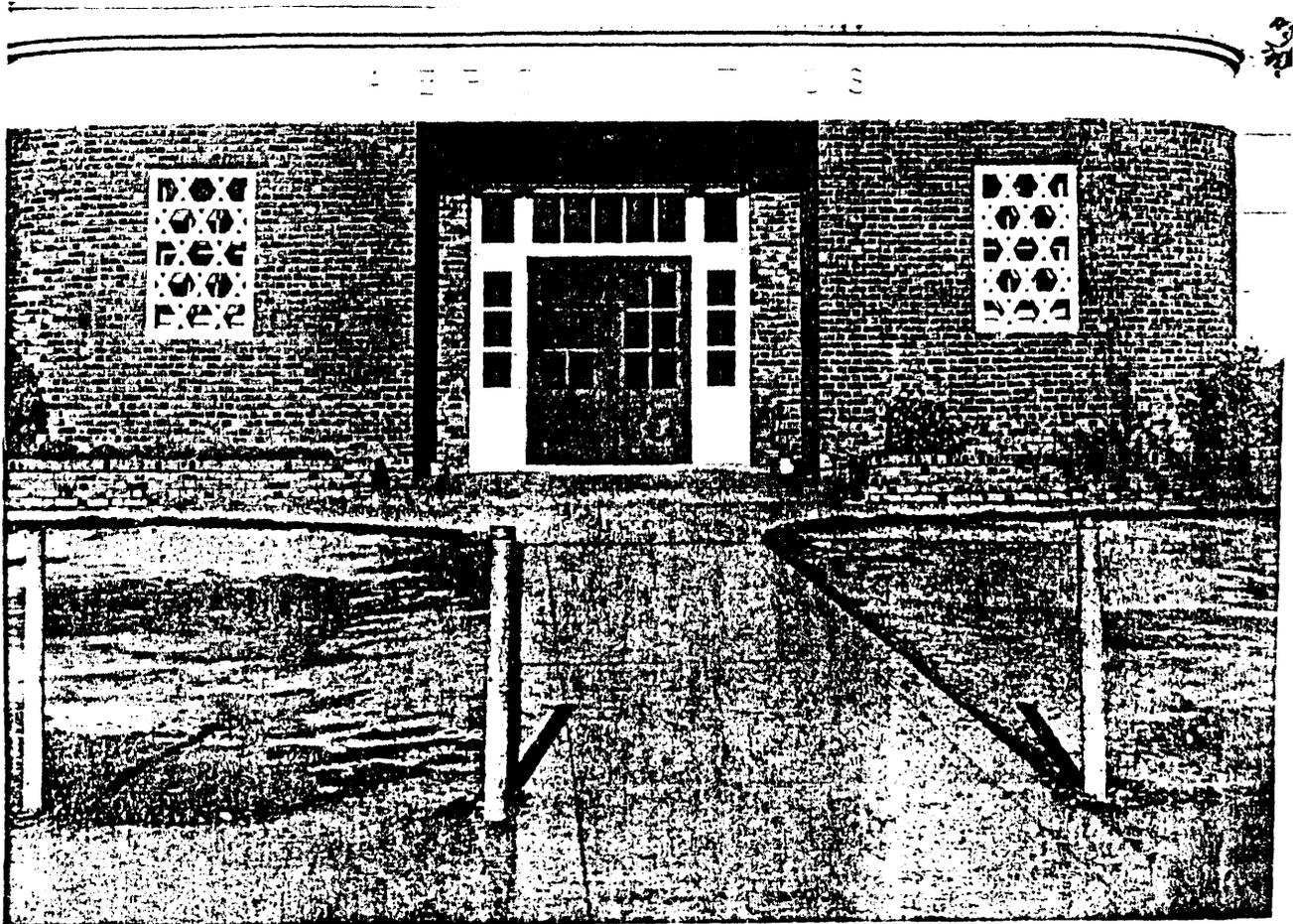
Sacramento City College Historic District

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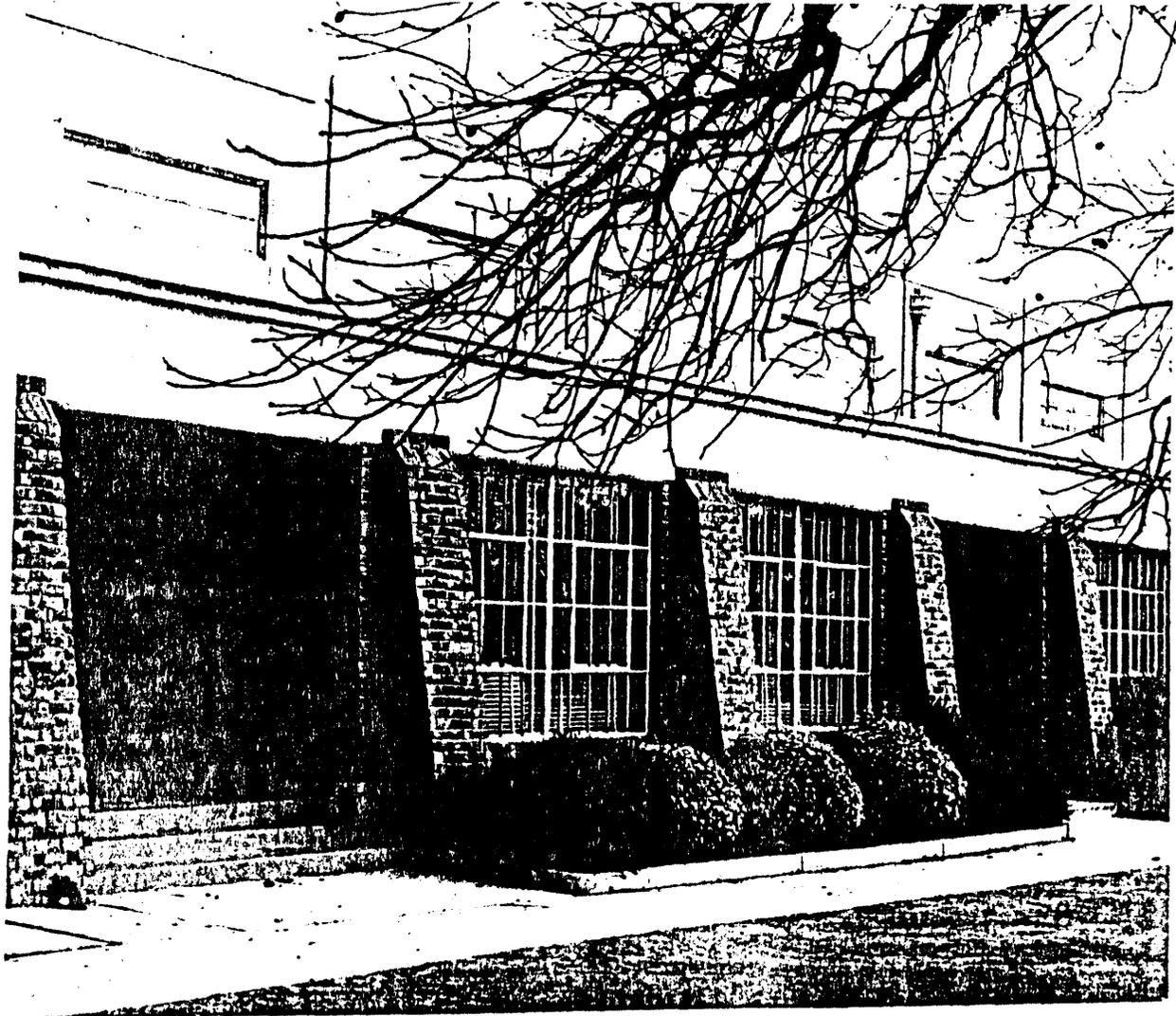
**Sacramento City College Campus 1947**

Exhibit # 8



# Sacramento City College Aeronautics Building 1948

Sacramento, Sacramento County, CA

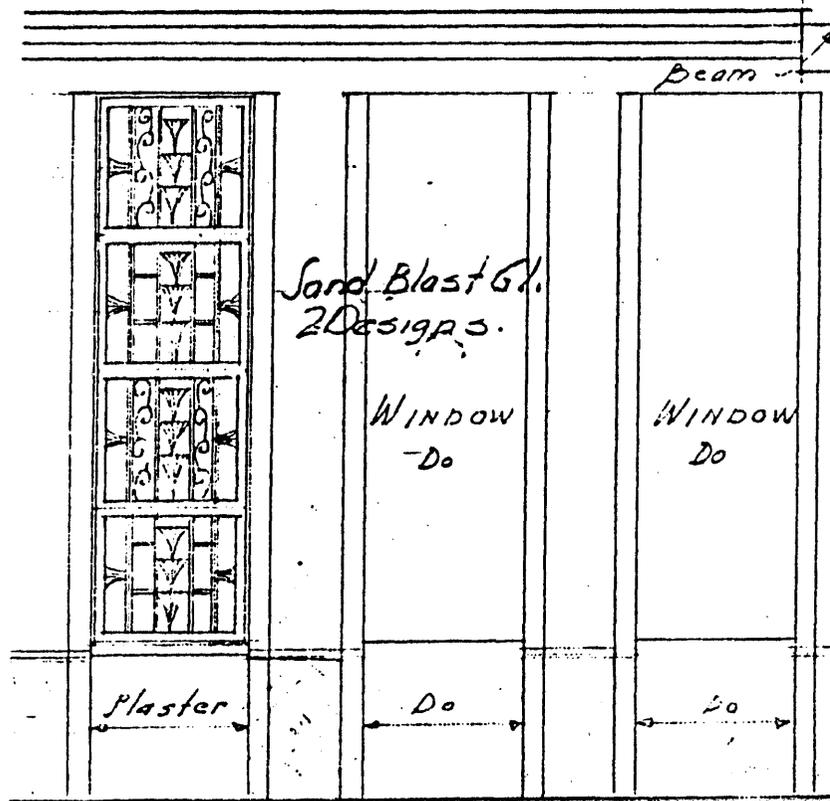


# Sacramento City College Cafeteria 1948





Sacramento, Sacramento County, CA



EXPRESSION ROOM

— N — E — S — I

**Sacramento City College Auditorium**  
**Small Theatre Windows - Now Blocked from Outside**

1936 • Harry J. Devine Sr.

United States Department of the Interior  
National Park Service

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**Statement of Significance**

The Sacramento City College Historic District is eligible for inclusion in the National Register of Historic Places under Criterion A in the area of Politics/Government and Social History, and under Criterion C in the area of Architecture. The district includes five contributing buildings. Built in 1936-37 as the "Annex" are: the Auditorium, originally the Fine Arts Building; the Gymnasium, now the Men's Gym; and the Library and classrooms. Built in 1938-39 as the "Extensions" are: the Aeronautical Addition ; and the Engineering Technology Building, now used as the fine arts classrooms. Under Criterion A the district is the largest and most costly Public Works Administration (PWA) project in Sacramento. The buildings were funded under President Franklin Delano Roosevelt's "New Deal" Federal Emergency Administration of Public Works, of which the Public Works Administration (PWA) and the Works Progress (later Projects) Administration (WPA) were part. Under Criterion C, the district is eligible because of its association with Sacramento architect Harry Devine Sr., a master in school architecture and a local architect whose work over four decades shaped the architectural face of Sacramento. The Moderne style buildings of the "Annex" and the "Extensions" with their incorporations of Mayan Revival and Romanesque Revival styles were pivotal in Devine's career as they were the first of his designs to move from the Romanesque revival style into the Moderne style. They thus constitute an important transition between Devine's earlier Period Revival style works, and his later work in the modernism of the International Style. While several of the buildings have had some additions and alterations, they retain a remarkable degree of integrity, both individually and as a group. As a group, they possess integrity of location design, materials, workmanship, feeling and association. The non-contributing Cafeteria, consisting of a 1939 portion, highly altered at the time of a 1963 addition, is the only building within the historic district with a substantial loss of integrity. The integrity of setting of the historic district has been compromised by the removal of the pre-existing Sacramento Junior College buildings, and the addition of other, later buildings around the academic quadrangle. As a district, they exemplify PWA architecture in Sacramento, and the early Moderne design of Harry J. Devine.

**Franklin Delano Roosevelt's New Deal**

The New Deal, intended to bring economic recovery to the depression-wrought country, included the National Industrial Recovery Act (NIRA) recommended by President Franklin D. Roosevelt and authorized by the United States Congress June 16, 1933. This was one of the federal government's major programs undertaken for this purpose. Title II of the NIRA authorized the formation of the Public Works Administration (PWA). The PWA was a direct work relief agency. "The legislation allocated \$3.3 billion to provide

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jobs, stimulate business activity, and increase purchasing power through the construction of permanent and socially useful public works.\*<sup>1</sup>

The concept behind the program was that construction projects, in addition to providing employment for the skilled, generated a volume of jobs for those with minimal skill and in need of training.<sup>2</sup> The PWA provided loans and grants in aid of 45% of the total cost of the project to states, municipalities, and other public bodies for schools, public buildings, hospitals, bridges, dams, conservation, and reclamation, as well as for the construction of military bases and U.S. Navy ships. Grand Coulee and Bonneville Dams, 34,000 slum clearance projects, and major capital improvements to Golden Gate Park were among the PWA's activities throughout the nation.

During its initial years (1933-1935) the PWA put projects into 3,040 of the 3,073 counties in all forty-eight states of the United States as well as its territories and insular possessions (e.g. Hawaii, Alaska, Virgin Islands and the Panama Canal Zone). All of the PWA projects, whether improvements or new construction, were considered permanent additions to the national wealth. Of the \$3,760,000,000.00 of the National Industrial Recovery Act funds, \$2,560,000,000.00 were spent on 19,004 PWA construction projects.

In the first six years, 1933 to 1939--the heyday of its existence--and before PWA was transferred to the Federal Works Agency as part of the President's Reorganization Plan, the PWA financed 34,508 projects with an estimated cost of \$6,086,000,000.00. All but three counties in the United States participated in these cooperative efforts. The impact of PWA projects upon the nation during its first six years was of such enormity that *Life* magazine stated,

Franklin D. Roosevelt has made Cheops, Pericles, Augustus, Chin Shih Huang Ti, the Medicis, and Peter the Great look like a club of birdhouse-builders. For one Great Pyramid or Great Wall, PWA has raised up scores of tremendous dams. For one Parthenon, it has reared thousands of glistening city halls, courthouses, post offices, schoolhouses. For one 366-mile Appian Way, it has laid 50,000 miles of highway over the hills and valleys of America.<sup>3</sup>

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<sup>1</sup>Otis L. Graham, Jr. and Meghan Robinson Wander, *Franklin D. Roosevelt: His Life and Times*, Boston: G.K. Hall & Co., 1985, P. 336.

<sup>2</sup>The PWA was headed by Harold Ickes, Roosevelt's Secretary of the Interior.

<sup>3</sup> "PWA Has Changed Face of U.S.", *Life*, (April 1, 1940), p. 62.

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The California state offices of the PWA were located in the Washington Building in Los Angeles and in the Russ Building in San Francisco. Administratively, the PWA divided California into twelve districts. Sacramento was the headquarters for District 2 which included Sutter, Yuba, Sierra, Nevada, Yolo, Placer, Sacramento, El Dorado, Solano, and Amador Counties. An article in *The Architect and Engineer* in June 1935 described the state program. It called for "\$40,000,000 for urban low-cost housing; \$25,000,000 evenly divided between state trunk roads and town roads; \$15,000,000 for sixty-seven California Conservation Corps camps; \$4,000,000 for a resettlement of 1,500 families now on sub-marginal land, and \$10,000,000 for state buildings....Other items in the program [were]: Conservation of natural resources, \$4,000,000; land liming, \$3,500,000; soil erosion control, \$3,000,000; marketing educational service, \$1,000,000; rural electrification, \$5,000,000; rural housing, \$10,000,000; state planning board, \$5,675,000, and administration, \$4,000,000."<sup>4</sup>

A major aspect of the PWA was its activity in the construction of educational buildings. The PWA brought new facilities, a high standard of construction, and safety to school buildings across the nation. It is estimated that by 1936, over 70 percent of all school construction in the United States came through the PWA. Coincidentally, on April 10, 1933, AB 2342 by California Assemblyman C. Don Field, the so called "Earthquake or Field Act", became law in California. The law, which was promulgated as a result of the destruction caused by the March 10, 1933 Long Beach earthquake, insured that henceforth all public buildings in California would be earthquake safe. Therefore, all PWA school buildings constructed in California complied with this law.

The PWA's junior college projects were part of a number of local actions. Five major PWA school construction projects, all of which remain in operation today, were constructed in Sacramento. They were as follows:

- P.W.A. Docket California 1013 R in 1936-37 provided \$221,000 of the \$517,027 to build classrooms, fine arts buildings, gymnasium, and library at Sacramento Junior College.
- P.W.A. Docket California 1958-F in 1938-40 provided 45% of the \$688,133 to build the home economics, engineering, aeronautics, and cafeteria/student management buildings at Sacramento Junior College.
- P.W.A. Docket California 1109 R in 1936-37 provided \$335,454 of the \$810,454 to build C.K. McClatchy High School.

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<sup>4</sup>"New Grants on P.W. Projects," *The Architect and Engineer*, June 1935, pp. 68-70.

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- P.W.A. Docket California 1579 in 1937-38 provided 45% of the \$41,640 to build Theodore Judah School, Unit #1 (six classrooms and a lavatory unit).
- P.W.A. Docket California 1958 F in 1938-39 provided 45% of the \$44,678 to build Theodore Judah School Unit #2 (kindergarten, health room, administration unit, and auditorium).

Clearly, the projects at Sacramento Junior College were the largest and most costly in the capital city.

**Sacramento Junior (City) College**

Founded in 1916 as a department of Sacramento High School, Sacramento City College is the seventh oldest public community college in California and the oldest institution of higher learning in Sacramento.<sup>5</sup> In January 1922, when it became obvious that the college was outgrowing its temporary quarters in Sacramento High School, the citizens of Sacramento voted to organize a district junior college and sever the departmental connection between the college and Sacramento High School. The College thus became an independent entity governed by its own board of education. The citizens also voted bonds for a new college site and buildings. The college purchased sixty acres on Freeport Boulevard opposite William Land Park, and in September 1925, laid the cornerstone of the first new building. In 1926 the junior college transferred to its new permanent campus, which consisted of administration, classroom and laboratory units, and a gymnasium. The plan of organization remained in force until 1936, when the Sacramento City Unified School District was formed, and the college became one of the segments of the integrated city-wide system of free public education.

On July 1, 1965, as a result of a March 17, 1964 election, Sacramento City Junior College, now renamed Sacramento City College, separated from the Sacramento City Unified School District to join the newly organized Los Rios Junior College District, which assumed the operation of American River College and Sacramento City College. In 1970 the newly renamed Los Rios Community College District opened a third campus, Cosumnes River College, making Sacramento City College part of the third largest community college district in the state.

**Sacramento Junior College Annex**

This, the first PWA project on the campus, was initiated by the Sacramento Junior College District of Sacramento County on October 16, 1935 and completed by the Sacramento City Unified School District in 1937. In 1935 the Sacramento Junior College Board authorized Sacramento

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<sup>5</sup>Sacramento City College Catalog 1977-1978. P. iii

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architect, Harry J. Devine, Sr., to prepare plans to accompany the application for a loan and grant from the Federal Government under the PWA to finance the construction of an annex to the Sacramento Junior College. The Annex (or Project, as it was called) included Unit #1, Library Building; Unit #2, Classroom Addition; Unit #3, Fine Arts Building; and Unit #4, Gymnasium Building. This authorization included the condition that Devine would not be compensated for this work, but when the project was subsequently approved for construction, he would be retained for final design of the buildings. The governing board also authorized Charles C. Hughes, superintendent of schools, to negotiate with the PWA for the grant. The balance of the funds needed to finance the venture would be sought through a city bond issue. The Board submitted the initial application on October 7, 1935.

Horatio B. Hackett, Assistant Administrator of the PWA, officially offered a federal grant and loan to augment Board money for construction of the Sacramento City Junior College Annex. The offer, subject to the Rules and Regulations of the PWA, provided that the United States of America would aid in financing the construction of the Junior College Annex, including necessary equipment for the Project by making a grant to Sacramento City Unified School District in the amount of 45 percent of the cost of the Project upon completion as determined by the Federal Emergency Administrator of Public Work, but not to exceed in any event, the sum of \$221,000. On October 12, 1936, the Board accepted the PWA offer to fund the Annex as Project #1013A-R. (Exhibit 3)

The contractors for the project were William C. Keating for the Library Building & Classroom; Peterson & Steinbrenner for the Gymnasium/Pavilion; and Wold Construction Co. for the Fine Arts Building. The estimated cost for the Annex was \$500,000; however, the actual cost reported was \$517,027. The authorized Federal PWA Grant was \$221,000 and the balance to come from a bond issued in October 1935 by the City of Sacramento for \$300,000.

The Library Building (Library and Classroom Addition) was the initial unit of the Sacramento Junior College Annex, located south of the original campus structures, with new classrooms, several museum rooms, and a lecture hall: the classrooms to accommodate the geology and mining departments, and the museum to display the Indian artifacts excavated by the students and Dr. Jeremiah Lillard, President of the College. Although the Mayan stylistic influence found in this structure was prevalent at the time, Devine may have been influenced, in part, by Lillard's collection, in his choice of the Mayan motifs surrounding the entrance of the building. Devine gave the library a special acoustical treatment to keep noises to a minimum and included the installation of a modern central radio system for the broadcasting of messages to the students in the library and adjoining classes. Shortly after its completion, the Architect and Engineer reported: "All class rooms are arranged to insure good light, windows equipped with awning type fixtures, every room fitted with comfortable

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chair desks, blackboards, bulletin board, storage cabinet, etc. The library has shelving for 6,000 books and 125 feet of magazine shelving.<sup>6</sup> On March 15, 1937, the *Sacramento Bee*, reporting on the completion of the library, stated that "The Building is absolutely Earthquake Proof". The emphasis on earthquake construction standards was in response to the Long Beach Earthquake and the Field Act of 1933.<sup>7</sup>

The 1937 Junior College Board minutes report that, acting on the recommendation of Superintendent Hughes and the support of the school board, furniture for the Junior College Library was to be made in the school shop<sup>8</sup>. The furniture, consisting of library tables and chairs in the Arts and Crafts style, are still in the Reading Rooms.

Of the Gymnasium/Pavilion, the *Sacramento Bee* reported in 1937 that it was "one of the largest and most modern in Superior California." The 88 by 144 foot gym floor provided space enough for four basketball courts running crosswise. (Exhibit 4) The main court was designed to run lengthwise, with collapsible bleachers on each side to "accommodate 2,500 spectators." The building utilized the "latest feature in indirect lighting" with a "special monitor type skylight." to eliminate direct glare of the sun on the athletes.<sup>9</sup> In addition to the traditional sports activities, the gymnasium floor was designed to double as a dance floor for campus social activities. The gym was for men students only; the 1920s gymnasium was remodeled to accommodate the women students.

The Fine Arts/Auditorium Building included an assembly hall (now called the Auditorium) with seating for 1,500 and accommodations for civil engineering, art, dramatic art and music departments. The 1937 Board minutes reflect that initially this structure was to include a museum; however, the museum was ultimately located in the Classroom Addition of the Library. The January 1937 issue of *Architect and Engineer* reported:

There are two assembly rooms, each with a seating capacity of 1,000 in standard opera chairs. The front 300 chairs are equipped on alternate seats with tablet arms. The floors are parabolic with a level area 15 feet wide in front of the

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<sup>6</sup>Irving F. Morrow, "Recent Buildings By Harry J. Devine: Smaller Cities Develop Better Architecture," *Architect and Engineer*, Jan. 1937, p. 29.

<sup>7</sup>It was as a result of the Field Act that the original buildings that made up the college were ultimately demolished. These flanked the Quad on the east and west.

<sup>8</sup>"School Shop" is a generic term for the Sacramento City Unified School District Shop. At that time most district furniture was built in the School Shop.

<sup>9</sup>*Sacramento Bee* 1937.

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stage. Each assembly room is completely equipped with stage apparatus for pageants, motion picture programs, etc. Special attention has been given the acoustical properties of both rooms.<sup>10</sup>

In the summer of 1937, following the completion of the building, the Works Progress Administration and City College commissioned Ralph Stackpole to do a wall mural in the lobby of the assembly hall (Auditorium). The WPA was another recovery program created by a Presidential Executive Order in 1935. Just as with the PWA, WPA funds were used primarily to pay wages (average \$54.33 per month) for needy unemployed individuals to perform useful public work. In Roosevelt's words the goal was to "preserve not only the bodies of the unemployed from destruction, but also their self-respect, their self confidence and courage and determination."<sup>11</sup> In the WPA's eight years of existence, 8,500,000 workers were paid for work in the arts, music, theater, construction of roads (651,000 miles), bridges, and buildings, adult education and school lunch programs. They were also employed to stuff mattresses, can peaches, survey property boundaries, seal mines, write books in Braille, count cattle, stitch winter coats and inventory housing.

Ralph Stackpole, an internationally-famous American artist, was born in Oregon in 1885 and died in France in 1973. His formal training was at the San Francisco Art Institute and in Paris, at the Ecole des Beaux Arts. Although during his versatile and productive artistic career he was based in San Francisco, two of Stackpole's best known works are in Sacramento: the Coleman Fountain in Plaza Park across from the City Hall, and the Swanston Fountain in Land Park, near the Zoo. During the Great Depression, when private support of art was not available, Ralph Stackpole created many works of art for public agencies.

The editor's note to an article on Harry Devine's work in the January 1937 *Architect and Engineer* stated:

The recent completion of additions to the California Junior College in Sacramento marks one of Mr. Devine's outstanding achievements in his fifteen years of architectural practice. Leading educators have pronounced this school group the last word in school house design and construction. Nothing has been spared to make this plant equal to any similar grade of school in the country. The equipment, for example, embodies every new facility devised in this modern age for the comfort, health and mind of the student.<sup>12</sup>

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<sup>10</sup>Morrow, p. 29.

<sup>11</sup>Graham, P. 461.

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**Sacramento Junior College Extensions**

Unit No 4 (also known as the Extensions), the second PWA project on the Sacramento Junior College campus, was initiated on November 29, 1938 and ready for use in 1939/40. This project recognized the growing demand for advanced and practical education in technology. Two buildings, the Aeronautical Addition and the Engineering Technology Building, were built to meet these needs. The Aeronautical Addition, since enlarged, included a modern hanger as well as classrooms and shops. The Engineering building, currently used by the Humanities and Fine Arts Department, included both classrooms and laboratories. One of the two planned wings of the Engineering building was not built for several reasons, including cost. Also included in Unit No. 4 were the Home Economics and the Cafeteria/Student Management Buildings. Subsequently, the Home Economics Building was razed, and the Cafeteria/Student Management Building was significantly modified and enlarged in 1963, and is now a non-contributing element in the Sacramento City College Historic District. (Exhibit 10)

The contractor for the Extensions was Azevedo Construction Company. The estimated cost for the project was \$688,133.

**Harry J. Devine, Sr., Architect**

Harry J. Devine, Sr., A.I.A. was born on March 22, 1894. A graduate of the University of California in 1919, Devine became a practicing architect in Sacramento. His family came to Sacramento about 1850. His father, James Devine, was a 44-year career journalist for the Sacramento Bee. After early years of work in the offices of Dean and Dean (architects of the first group of Sacramento Junior College buildings), Harry J. Devine, Sr. opened his architectural office in Sacramento at 926 J Street in 1926. His firm designed and planned diversified architectural work throughout the West. In the years that followed, "the skyline and landscape of Sacramento was altered and enriched by the widely recognized, thoroughly experienced and practical architectural-engineering organization of the Devine family."<sup>13</sup> Still active in his firm, Devine died at the age of 69 on November 20, 1963. (Exhibit 2)

Harry J. Devine, Sr.'s talent was especially known in Sacramento for skill and experience in school and church construction; he was supervising architect for the Sacramento City Unified School District and the principal architect for the Catholic Diocese of Sacramento. Some of his other significant structures included California Junior High School, Sacred Heart Church, St. Ignatius Church, Our Lady of Guadalupe Church, St. Roses Church, Christian Brothers High School all in

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<sup>12</sup>Morrow, p. 29.

<sup>13</sup>From magazine article, n.d., in Harry Devine's family scrapbook.

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Sacramento, and St. Pius Seminary in Galt. Devine's architectural works were not limited to schools and churches; he was the architect for the Clunie Memorial Clubhouse, St. Patrick's Home for Children, Coca Cola Bottling Plant, Federal Building, California State Office of Education, Sacramento County Jail, William Carroll Memorial, and a number of parking structures. A major expansion project was the Mercy Hospital addition. Although Harry Devine Sr. was best known for his schools, he also graced Sacramento with his architectural skills in home building, expansion and remodeling. The *Sacramento Union* hailed his work on the Wells Fargo Bank on Capitol Mall for "saluting Sacramento" and as "a permanent act of faith in the growing economic importance of Sacramento and Northern California."<sup>14</sup>

Testimony to Devine's prominence in the eyes of his peers, and of the importance of his architecture in Sacramento is given in a long article about him in Northern California's major architecture journal, *Architect and Engineer*:

Sacramento lies in the 'sphere of influence' of San Francisco. Well, its architecture must therefore reflect that of the northern metropolis. But it doesn't. It has a character and a quality and a value of its own. In particular, it has a strong tendency to hearken back to the Romanesque of northern Italy which is quite absent around San Francisco Bay.

...The contemporary theoretician finds that the Sacramento Valley should depend on San Francisco--but doesn't...Being able to see it going on, and knowing the people who are doing it, we know that the reason the Sacramento Valley has the kind of architecture it has, with its particular leaning toward the north Italian Romanesque, is principally because there happen to be working there architects who...like that kind of architecture.

One of these architects active in bestowing upon the regions its particular architectural physiognomy is Harry J. Devine. Mr. Devine has been thinking largely in terms of this Italian Romanesque architecture, which in its extended linear forms is at home in broad, flat spaces, and in its loose organization is appropriate to freely growing and unformalized communities.

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<sup>14</sup>Sacramento *Bee*, Nov. 21, 1963.

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He senses the unperturbed and confident bulk peculiar to brick-bonded volumes when handled on an ample scale. He enjoys the manipulation of the small masonry units--the simple devices of direction, grouping, offset, corbeling, and the like, which impart interest to brick surfaces and string courses. The play of pattern and toothing with other materials--stone or terra cotta--is congenial. One of the delights of brick architecture is this feeling of close personal contact in the smallest things; each of the numberless contributory elements has been the subject of individual calculation and individual handling.<sup>15</sup>

Elsewhere the article also states: "The schools of the Sacramento region are conspicuous, and these of Mr. Devine's are outstanding in the district."<sup>16</sup>

In 1950, Harry Devine, Jr., a graduate of the University of Santa Clara, joined his father and long time associate Erwin Nowak. Harry Devine, Jr. eventually became president of the firm, the continuing work of which included construction of Bishop Manogue High School and Jesuit High School. The firm also directed the renovation of the Cathedral of the Blessed Sacrament (originally dedicated by Bishop Patrick Manogue in 1889 and redecorated by Harry J. Devine, Sr. in 1933), Hughes Stadium, and the Firehouse Restaurant, and designed the Hubacher Cadillac Building and the 555 Capitol Mall high-rise.

His pride in the 1937 PWA Sacramento Junior College Annex is testified to by his use of the Fine Arts and Auditorium Building and the entrance to the Library Building in his 1944 brochures. Harry Devine, Sr. clearly considered the Sacramento Junior College buildings to be representative of the best of his architectural contributions in Sacramento.

Harry J. Devine, Sr.'s awards and commendations included recognition from Most Reverend Joseph T. McGucken, S.T.D. LL.D., Bishop of Sacramento; Harold J. Powers, Former Lieutenant Governor of California; Robert B. Bradford, Director of Public Works, State of California; Dr. F. Melvyn Lawson, Superintendent, Sacramento City Unified School District; Bartley W. Cavanaugh, City Manager, City Hall, City of Sacramento; George C. Loorz, President, Stolte, Inc., General Contractors; E. A. Hathaway & Co. General Engineering Contractors; Jerome F. Lipp, Executive Director, Redevelopment Agency of the City of Sacramento; and Alfred Eichler, Supervising Architect State of California, Department of Public Works. He was a member of the

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<sup>15</sup>Morrow, pp. 19-29.

<sup>16</sup>Morrow, pp. 19-29.

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California State Board of Architectural Examiners and on the executive board of the Northern Section of California Architects.

**Architectural Style**

Harry Devine, Sr. designed the Annex in the then-popular Moderne (or Art Moderne) style. It is the only surviving campus architecture in this style in Sacramento, and represents the only use of this style in large-scale public architecture in the state capital. It is significant that Devine chose to design the buildings in this style. The Moderne style suited PWA projects because of its simplicity of line and paucity of detail. It would have seemed inappropriate for government (taxpayer) projects of the Depression Era, to be elaborate or lavish. Conveniently, the style was also in vogue, so the architect could be trendy as well as economical.

Volume I of *Public Buildings: Architecture under the Public Works Administration 1933-1939*, (Volume II was never written), indicates that the Moderne style was often selected for PWA buildings throughout the midwest and west. In spite of its suitability for PWA projects, most eastern projects involving public buildings were designed in the Classical Revival styles. Regionalism was also reflected in public buildings in the southwest, especially in New Mexico where the Pueblo-revival style was prevalent. Another California school project that utilized the Moderne style was the Hollywood High School in Los Angeles that featured figures in low relief over the entry to the Liberal and Household Arts Building built in 1938.<sup>17</sup> Three buildings were also erected in that style on the nine-block campus of Pasadena Junior College in Pasadena in 1937.<sup>18</sup>

As was typical of architects trying out the Moderne style on their PWA projects, Devine did not adhere slavishly to the style, but used design details such as arcades and materials such as brick and clay roofing tile to carefully integrate the Annex and Extensions with the earlier Romanesque Revival buildings that at that time comprised the campus and made up the body of his previous work.<sup>19</sup> On the Library, for instance, Devine used a

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<sup>17</sup>C. W. Short and R. Stanley-Brown, *Public Buildings: Architecture under the Public Works Administration, 1933-1939*, Volume I. Originally published in 1939. Reprinted New York: DaCapo Press, 1986. P. 235. It is not known whether or not this building is extant.

<sup>18</sup>Short, p. 267. It is not known whether or not this building is extant.

<sup>19</sup> *A Guide to the Architecture of Los Angeles and Southern California*, states that typically PWA architects "...merged Beaux Arts Classical (its neo-Classical phase) with Zigzag and Streamline Moderne. The style is most closely associated with Federal governmental architecture, but it was also used for private commercial buildings as well. These

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brick facade with Moderne (and Mayan Revival) detailing confined primarily to the entry. While the Mayan Revival detailing of the Library may have been partly influenced by Dr. Jeremiah Lillard's Indian artifact collection, which the building was to house, that style, too, was in vogue. By using it, Devine again mitigated the strict Moderne style and lent an eclectic feel to the ensemble. While the Auditorium, Gymnasium and Aeronautical Addition made stronger Moderne and Zigzag Moderne statements, the Auditorium and Aeronautical Addition have brick detailing at the entry and the Auditorium, arcaded brick wings on each side. Strong Moderne treatments are given the high, slightly curved, concrete facade of the Auditorium, relieved simply by tinted pilasters and fluting, the stepped-back facade of the Gymnasium, more strongly Zigzag in style, and detailed by a lattice pattern spaced between pilasters bearing the typical and popular chevron design, and the monolithic mass of the Aeronautical Addition.

**Summary**

The Sacramento City College Historic District, consisting of the "Annex" and surviving elements of the "Extensions," is significant at the local level in American architecture and history. Under criterion A, it is associated with events that have made a significant contribution to the broad patterns of our history. In the area of Politics/Government (defined as "[T]he enactment and administration of laws by which a nation, State, or other political jurisdiction is governed; activities related to the political process."), it is the major work in Sacramento undertaken with the aid of the Public Works Administration. As such, it is directly tied to the national political and social aims of Franklin D. Roosevelt's New Deal. Absent the PWA, it is highly likely that these buildings could not have been built during the Great Depression. These same historical events tie it to the area of Social History (defined as "[T]he history of efforts to promote the welfare of society; the history of society and the lifeways of social groups."). The various entities created under the New Deal, including the PWA, were all aimed at the federal government's efforts to promote the welfare of American society down to the local level. The buildings of the Sacramento City College historic District, enabled by New Deal funding, provided employment for local architects, artists, and builders, and, when completed, offered improved opportunities for higher education to Sacramento residents.

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buildings were fundamentally classical and formal, but just enough Moderne details were injected to convey a contemporary Moderne feeling as well as the traditional authority of the classical. Southern California, along with the rest of the country, acquired a wealth of these buildings during the 30s. The largest number of these were public school buildings. David Gebhard and Robert Winter, Santa Barbara: Peregrine Smith, 1977, p. 703.

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Under Criterion C, the buildings of the District marked a pivotal transition in the design career of Harry J. Devine, Sr., a local master architect whose work was recognized and acclaimed by his peers. Marked in its early years by use of the Romanesque Revival style, Devine's work spanned four decades and in large part, continues to define the architectural face of Sacramento. In the buildings of the Sacramento City College Historic District, Devine began his turn away from the earlier revival styles, toward the modernism of the International Style in which he designed the buildings in the maturity of his career. Of all of Devine's school commissions in Sacramento, these buildings must be considered his master school work. Further, they are the only PWA Moderne school buildings in Sacramento (The other PWA commissions were Classical and stripped Classical designs), and also represent the only known examples of the PWA Moderne style in buildings of all types in Sacramento.

Although each of these buildings have additions on their side or rear elevations, they all retain integrity of design, workmanship, materials, location, feeling and association. The facades are unaltered and the distinction between the original buildings and the additions are generally clear. The design, decorative motifs, and general massing of the structures remain apparent. The interiors also retain a high degree of original design and materials. The setting has been altered by the addition of new structures on and around the Quadrangle.

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- Complete plans for all buildings in Devine Collection at Sacramento City and County Archives

**Interviews:**

- Erwin Nowak, Architect, June 28, 1993, Associate of Harry J. Devine.
- Betty (Lillard) Lynch, June 25, 1993, Daughter of Jermiah Berverley Lillard.
- William Mahan, June 9, 1993, Author of Ralph Stackpole's Fresco, Instructor Sacramento City College.

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F. Melvyn Lawson, July 8, 1993, Superintendent, Sacramento City Unified  
School District.

Leroy Greene, August 20, 1993, California State Senator Sacramento,  
Civil Engineer.

Jackie Devine, July 4, 1993, Daughter in-law of Harry J. Devine Sr.

Richard Guy Wilson, Author, *Architecture Under the PWA*.

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**Verbal Boundary Description**

The boundaries of this district extend from the south elevation of the Library, north along the west edge of the Quadrangle, to the north elevation of the Auditorium, then east along the north elevation of the Auditorium to the east elevation of the Aeronautical Addition, then south along the east elevation of the Aeronautical Addition, to the south elevation of the Aeronautical Addition, then west along the south elevation of the Aeronautical Addition to the center, then south along the east elevation of the Gymnasium to the south elevation of the Gymnasium, then west along the south elevation of the Gymnasium, to the east edge of the Quadrangle, then south along the east edge of the Quadrangle, to the south elevation of the Library, then west along the south elevation of the Library to the point of beginning.

Also see continuation sheet, Exhibit 1a