

United States Department of the Interior  
National Park Service

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National Register of Historic Places  
Inventory—Nomination Form

received APR 24 1984  
date entered 5/24/84

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

Received OHP 12/2/83

1. Name

historic Capitol Extension Group <sup>District</sup>

and/or common Library and Courts Building, Office Building No. 1, Fountain Plaza

2. Location

street & number 900 Block of Capitol Mall N/A not for publication

city, town Sacramento N/A vicinity of

state California code 06 county Sacramento code 067

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	<input checked="" type="checkbox"/> N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name State of California  
c/o General Services, Real Estate Services Office

street & number 650 Howe Avenue

city, town Sacramento N/A vicinity of state California 95825

5. Location of Legal Description

courthouse, registry of deeds, etc. Sacramento County Recorder's Office

street & number 901 G Street

city, town Sacramento state California 95814

6. Representation in Existing Surveys

title See Continuation Sheet Attached has this property been determined eligible?  yes  no

date  federal  state  county  local

depository for survey records

city, town state

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed	(Interiors)		N/A

### Describe the present and original (if known) physical appearance

The Capitol Extension Group consists of two Classical styled government buildings facing each other across a fountain plaza. Due to inflation, construction continued sporadically from 1922 through 1928. The buildings with well-proportioned porticoes and exceptional sculptured pediments are five story steel framed with granite and terra cotta facings. The buildings were placed at the West end of Capitol Park to create a monumental group with the similarly styled 1860's State Capitol and facing its main axis. This feature was emphasized by the development of the Capitol Mall. As its name implies, the purpose of the Office Building was to provide functional offices in which to house scattered State Departments. The Library and Courts Building was to provide more space for the State Library than in the Capitol and to bring the California Supreme Court from San Francisco to Sacramento. The Courts were to occupy the fifth floor, the Library was to occupy part of the first and all of the second, third and fourth floors. The buildings retain their original, large, notable spaces and have a high integrity. Between the buildings on the axis is a circular, twenty-five foot pool with its sparkling play of water. The fountain tends to tie the buildings together. The fountain is accented with a seasonal colorful floral border, grass, walks and drives.

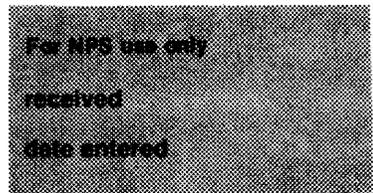
The two buildings are an adaptation of Classical Greek architectural styling. The tall, well proportioned columns are Greek Doric in size and scale but have Ionic volutes. Numerous artistic features resemble those of the Parthenon. (The South portico of the Greek Revival style Old Patent Office Building (1836), Washington, D.C., was copied from Parthenon; the Patent Office and the Capitol Extension buildings have much resemblance.) The Capitol Extension Group was created in an era referred to as the American Renaissance. The buildings are a Twentieth Century Beaux-arts interpretation of classical design. They are sometimes classified as being Neo-classical Revival style.

The exteriors of the buildings are mirror images of each other with the exception of the pediment sculptures and the windows demanded by a room of two story height (3rd and 4th) floors in the North facade of the Library and Courts Building. Although the buildings appear to be rectangular, they are nearly square, 178' x 173' with porticoes, 13' x 110'. The highest point of the pediments is 85 feet, comparable to the height (without dome) of the Capitol. Ten free standing columns on a rusticated stone base create each portico.

Various elements of Greek and Roman classic design are repeated throughout the exterior and interior of the buildings. Variations of the anthemion are everywhere-- cast in terra cotta and in bronze, used in leaded windows and used repeatedly in the finish hardware. The clathra was used in granite window grills, was incorporated into the balustrade, was the design used for custom furniture of the Library and Courts Building, was used in the lead tracery of windows and was the decor for the elevators.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet    Physical Appearance    Item number    7    Page    1

The ogee, or cyma reversa, was used in legs of the tables designed for the library. The guilloche was cast in terra cotta and was used in interior decor. Variations of the Greek fret were cast in terra cotta, painted in decor and created in mosaic borders. The patera is repeatedly used in terra cotta and wood.

Post World War I inflation altered the intention to use all ashlar granite. Instead, granite was used only to face the first story. Above the belt course, terra cotta with a "granitex" surface was substituted. Now few observe the difference. The columns are granite. The granite was quarried at the McGilvray Quarry near Raymond, Madera County, California. The terra cotta was cast by Gladding, McBean & Company, Lincoln, California.

Bidding against two other sculptors, Edward Field Sanford, Jr., of New York won a commission of \$40,000 to create one-third size models for the pediments, four statues to be placed at the front entrances and twenty panels to be incorporated in the buildings.

Before the models were finished, the choice of inscriptions incorporated in the friezes were made. They appear to be chiseled in granite but they actually were cast in terra cotta. The inscription on the Office Building--BRING ME MEN TO MATCH MY MOUNTAINS--is an excerpt from a poem by Sam Walter Foss. "The Coming American", was first read at a Fourth of July Celebration at Woodstock, Connecticut, in 1894. In 1956, Irving Stone immortalized it in a book title. The inscription--INTO THE HIGHLANDS OF THE MIND LET ME GO--is an adaptation from the poem "Shakespeare" by William Watson.

Orderly rows of pilasters decorate the sides and back facades. Originally, all the recessed windows were double casement of solid oak. At the fourth floor level between the window tiers, weathered bronze panels blend subtly with the stone surface. They have a flavor of Sullivanesque ornamentation. The roof line is level.

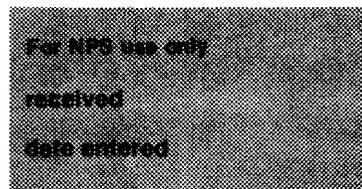
At each side of the wide front steps are four massive statues carved in the round from white marble shipped from Georgia. They are one and one half the times natural size and are symbolic in traditional Grecian style. In front of the Library and Courts Building are "Floral Wealth" and "Romantic Wealth"; at the Office Building are "Climatic Wealth" and "Mineral Wealth". Each was signed by "Sanford 1925". He assisted with the refined chiseling because State officials were dissatisfied with their execution. McGilvray paid Sanford \$1,300 to finish the statues "so that when completed the figures will be acceptable to him in his capacity as Sculptor".

It is difficult to ascertain which plaques Sanford created. The twelve marble bas-reliefs, two at each entry, account for only a part of the twenty Sanford was commissioned to do. The architect's plan refers to them as "symbols". They give a light avant garde touch. The Grecian plaques above the urns in the outer vestibule are "carved stone" and are probably Sanford's. Plaques in the first floor corridor, reading room and catalogue room are all designated as "cast imitation stone".

--Continued

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet Physical Appearance

Item number 7

Page 2

The coffered, sunburst ceilings glimpsed behind the portico columns are a forecast of the beauty found in the harmoniously decorated interior ceilings. The brilliance of the porch roof was achieved by primary color polychrome terra cotta. The interior ceilings' warm colors are frequently highlighted with gold leaf.

Beyond the wide, inviting steps are three symmetrical openings with double doors of glass and bronze to give entry into the portico base. The center one features a lintel supported by a stone carved bracket. The same style is interpreted in wood in several interior rooms.

An additional feature of the entries of the Library and Courts Building are decorative relief, bronze, heavy, double sliding doors. Few are even aware of their existence.

There are also side entrances. Handicap ramps extend unobtrusively from one of these in each building.

At the backs there are below-street level grades for deliveries, etc. to the basement. These are inconspicuous due to landscaping.

STATE-OFFICE BUILDING NO. 1

The purposes of each building dictated very differing floor plans. The Office Building is well arranged for public affairs conducted by a variety of units or departments. From the central nucleus of elevators or stairs circulation is by four radial aisles. These lead to the exterior rooms and to the interior rooms clustered around four light wells. As departments move, modifications and variations occur. Much of the 1920's flavor has disappeared from the upper floors.

There was much less extravagance lavished on the Office Building. A comparable feeling exists in the vestibules due to the similarity of architecture, use of marble, ceiling treatment, lighting fixtures, etc.

The entry vestibule is simply decorated. The cross pattern of the inner vestibule leads to main offices on each side. It is attractive with numerous fluted and square columns. Moving ahead and up a few stairs to the elevator core, one passes high windows leaded with a variation of the anthemion--an evidence of the front light wells. Another hall crosses in the opposite direction through the center of the building. The original elevators have been replaced.

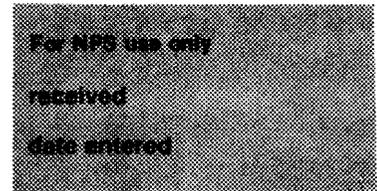
With the demand for office space, even the "pent house" was utilized as a small office. It was modified and serves presently as a coffee shop. To accommodate air conditioning, the ceilings were lowered throughout the Office Building. Its light wells were untouched.

A related sequel, known as the "Great Open Window Flap," developed about five years later. In September 1978 a \$290,000 contract was let to seal all windows in both buildings with aluminum framed sealed glass panels. General Services claimed the oak casement frames were rotting. Nevertheless, the contractor immediately sold all he removed for restoration house jobs. Not until work was underway in the Office Building in July 1979 did objections become vociferous.

--Continued

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet Physical Appearance

Item number 7

Page 3

Work moved steadily downward floor by floor. Concessions to leave the windows untouched in certain departments were ignored. As work approached the ground floor, the State Treasurer's protests were successful. The first floor windows of the Office Building and all those in the Library and Courts Building remain intact. In October the contract was cancelled.

LIBRARY AND COURTS BUILDING

The Library and Courts Building has two inner cores: one is occupied by stacks and the other by three public rooms. These are surrounded by a corridor on each floor. An exception is the third floor where the back (South) corridor was consolidated to create a special room for the California Collection. Public corridors are on the front (North) side of the building.

The stacks are thirteen tiers high filling the rear half of the inner core. The framework is steel with floors of thick, white Columbia marble.

The front inner core contains three large rooms. Across the front are two feature rooms with two-storied ceilings. These rooms are discussed in detail in an Appendix.

Off the side corridors are private offices and rooms. As their purposes changed, many of these have been altered. Generally they are inaccessible to the public, consequently only a few are reviewed in the Appendix.

Transformation of interior appearance of the Library and Courts Building was imposed by the installation of air conditioning and what was labeled "fire and safety correction" in 1973. Both light wells were sealed off. The East one was used for heating and air conditioning. The West one was filled with a fire escape. The loss of light made a different feeling throughout the building. The Catalogue Room became a dark, interior room. The ceilings were lowered and the windows obliterated in side corridors. The Grand Stairway's functionless windows were "disguised" with incongruous, white Venetian blinds.

Considered to be a part of Capitol Park, the two blocks occupied by the Extension Group Buildings were landscaped by the state gardener. They were planted and the fountain was in working order two years before the buildings were finished. Fan palms, like those surrounding the original Capitol Park, were planted between the curbing and sidewalks.

Other than maintenance care, little consideration has since been given the landscaping. Consequently, now overgrowth masks the beauty of the architecture.

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input checked="" type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input checked="" type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input checked="" type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input checked="" type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input checked="" type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates** 1922-1928 **Builder/Architect** Weeks and Day; Builders: California State Divisions of Architecture and Engineering

**Statement of Significance (in one paragraph)**

The Extension buildings with the State Capitol create a symmetrical monumental group establishing a mood proper for a State symbol. The Capitol Extension Group fits harmoniously into the original scheme of Capitol Park. The Library and Courts Building and the Office Building create a foreground for the 1860's Capitol and act as an architectural transition between it and the modern architectural structures lining Capitol Mall and stretching westward to the Sacramento River. In addition to value in interpretation of classical architecture the Capitol Extension Group displays various forms of excellent art in sculpture, murals, decor, display of marble, custom furnishings, etc. A portion is dedicated to California's men and women who serve in the armed forces of the United States. In the same building is the State Library, which is devoted to education. The State Law Library serves the Legislators and others. Although the Supreme Court continues to sit in San Francisco, it occasionally uses the Court Room. The Office Building houses with dignity a variety of State offices. The Capitol Extension Group represents the wishes of the people of the State and local citizens. By the latter's encouragement and participation these buildings of lasting value were constructed, thus encouraging the State to centralize its functions in Sacramento.

Weeks and Day, an architectural and engineering firm, had its headquarters in San Francisco. The man most responsible for the Capitol Extension Group design, Charles Peter Weeks, is confused frequently with the Nineteenth Century California architect, William E. Weeks, president of the Southern California A.I.A. Chapter, or with a San Francisco contemporary William Henry Weeks, known for designing schools. Just as the buildings were about to be completed, Weeks died suddenly in San Francisco. William P. Day was a member of the American Society of Civil Engineers. He was Director of the Works creating the famous Treasure Island's World Fair. He and George W. Kelham designed its impressive Administration Building and the permanent hangars still in use there. Day designed the first terminal building at the San Francisco Airport in 1950, which only recently underwent modernization.

Outstanding buildings credited to Weeks and Day are the Hotel Mark Hopkins, Scottish Rite Temple, Chronicle Building, Shriner's Hospital for Crippled Children, "Don Lee Motors" at 1000 Van Ness Avenue in San Francisco, the St. Clair Hotel in San Jose, the Fox and Loew's State Theaters in Oakland, etc. In 1924 Weeks won a competition to design the Australian Parliament House in Canberra, A.C.T.

Edward Field Sanford, Jr., was comparatively unknown in the West. After studying in New York, he attended the Academie Julian in Paris and the Munich Academy. Among his well known works are groups sculptured for the Bronx County Court House and an animal frieze on the New York State Roosevelt Memorial. His work was an interesting combination of traditional Greek inspiration with Anglo-Saxon clarity of execution.

Modeling seventeen figures in each of the pediment triangulations of the Capitol Extension buildings Sanford worked them out in relation to the buildings so that they seem a part of

# 9. Major Bibliographical References

See continuation sheet attached

# 10. Geographical Data

Acreege of nominated property 5.73

Quadrangle name Sacramento East

Quadrangle scale 1:24,000

### UTM References

A 

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

B 

Zone			Easting				Northing							

C 

Zone			Easting				Northing							

D 

Zone			Easting				Northing							

E 

Zone			Easting				Northing							

F 

Zone			Easting				Northing							

G 

Zone			Easting				Northing							

H 

Zone			Easting				Northing							

### Verbal boundary description and justification

Assessor's Parcel No. 006-161-01. 320' x 780' bounded on East by 10th Street, on South by N St., on West by 9th St., and on North by L St. Boundaries are drawn on line encompassing the historic limits of the property.

### List all states and counties for properties overliapping state or county boundaries

state N/A code county N/A code

state code county code

# 11. Form Prepared By

name/title Dorothy F. Regnery

organization N/A date November 23, 1983

street & number 488 Westridge Drive telephone (415) 854-5074

city or town Portola Valley state California 94025

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Miriam Mitchell Wilson

title Deputy SAPO date 4/4/84

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I hereby certify that this property is included in the National Register of Historic Places.

James A. [Signature] date 5/24/84  
Keeper of the National Register

Attest: \_\_\_\_\_ date \_\_\_\_\_  
Chief of Registration

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet

Significance

Item number 8

Page 1

them. The central figures are twelve feet tall. Classical in design and treatment they are in keeping with the classic lines of the buildings.

Sanford's reason for his choice of which design to place in each pediment was that the Library & Courts building facing North needed "sharper shadows". He considered it the "more elegant" of the two. But he felt a deep "impression of virility of Americanism in the '49 [er] pediment" on the Office Building.

The complimentary pediments provide an allegorical and chronological history of California. There are a variety of interpretations. One does not need to label the figures to enjoy the sculpture. There is a feeling of beauty of form, design balance and proportion which give a sense of strength, ruggedness and virility to the dramatic panorama of history. The pediments are truly great works of art. Authorities consider them as one of the most important sculpture groups of the modern era in the United States.

Upon seeing the models Charles Henry Dorr wrote:

The pediments might well be called The Colossus of the West, for they are by far the largest and most important pieces of sculptural work now under way in this country, and also the most massive decorations designed, so far as known, for any public edifice on the Pacific Coast. (San Francisco Chronicle, 3/25/23)

Irving F. Morrow applauded:

The pediments are two of the largest, ablest, most impressive compositions of architectural sculpture executed on the Pacific Coast.

Matlack Price was inspired to write a lengthy technical article complimenting them. They "represent the utmost in pediment sculpture art". And he concluded, "Even an untrained eye can see the immense power of the work."

Sanford considered the pediments to be his most important work, and he was complimentary of the skill of the craftsmen who did the chisel work.

When the bronze figure "Inspiration" was exhibited at New York's National Academy of Design, Eastern sensationalists attacked Sanford's work executed for the Catalogue Room in the Library and Courts Building. Fortunately most Californians were more healthy minded and did not find the statues indecent.

Maynard Dixon's work is familiar to many although they may not know his name. In addition to hundreds of paintings in museums and homes, his countless drawings are in magazines, such as the Overland Monthly, Harper's Weekly, Scribners and Sunset. His murals decorate many government buildings, railway stations, theaters, etc.

Dixon did not execute the mural in the Reading Room of the Library and Courts Building until after it was occupied. Dixon began working from a scaffold in July 1928 and

--Continued

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet Significance

Item number 8

Page 2

completed the mural in three and a half months. He is said to have found the absence of a studio atmosphere interesting and felt as though he was a construction worker. He liked the feeling of craftsmanship involved.

A painter, muralist, graphic artist and teacher, Frank Van Sloun was one of California's finest and most creative artists.

In April 1913 the people of Sacramento voted \$700,000 to purchase the land on which the State would build the Capitol Extension Group. The following year the people of the State approved a \$ 3,000,000 bond measure with which to build on the land. But it took the City of Sacramento four and a half years to acquire title to all the lots. The deed was transferred to the State on 11 October 1917. Immediately the State arranged an architects' competition, but it was understood that no construction could start until after the war.

On 26 September 1918 it was announced that Weeks & Day's sketches had been chosen from the sixty-four presentations. Post war inflation made it impossible for the State to sell the 4% bonds, so in 1921 the Legislature approved a \$400,000 commission with the sale.

Within three hours after the bonds were sold on 26 November 1921 the State Department of Public Works started taking bids on the primary contracts. Ground was broken in March 1922. The second set of bids was let in October.

By the end of 1923 it was estimated another million would be required to finish the two buildings.

Awaiting the outcome of the second bond election, the Legislature set aside \$300,000 to keep work moving and to landscape the grounds around the new buildings. The State Controller questioned the legality of the Legislators' bill wording and refused to pay any bills from the fund. Work ground to a halt in 1925. The California Supreme Court settled the controversy. Their decision on 26 January 1926 also confirmed that the Extension buildings were an integral part of the Capitol.

That the new buildings...are separated by a short space from the old unit is an immaterial circumstance. They occupy lands adjacent to these occupied by the Stae Capitol building and they are as much a part of it as though they had been merely wings or annexes of the original structure. (Sacramento Bee, 1/27/26)

With the passage of the November 1926 bond act \$1,250,000 was assigned to finish the buildings which had been standing like empty shells.

The buildings were occupied during 1928. Estimates vary, but it seems probably that the total cost doubled from what was originally anticipated.

The central fountain in the circular drive, and the mature landscaping around the buildings create the appearance of an extension of the Capitol Park of the neighboring capitol building, visually tying the Capitol and the Extension group together as one unit.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For NPS use only

received

Date entered

Continuation sheet Bibliographical References Item number 9

Page 1

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**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet	Bibliographical References	Item number	g	Page
	<u>National Cyclopedia of American Biographies.</u> Vol. 21.			
	<u>Planning for 'Core Area' Development in Sacramento.</u> City of Sacramento, ca. 1960.			
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	<u>San Francisco Call</u> , September 4, 1923, p. 13.			
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	<u>The Spur</u> , Vol. XLIII, No. 5, March 1, 1929.			
	State Archives. Official documents.			
	State Library. Correspondence of McDougall, Ferguson, etc., Specifications, bids, etc.			

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Continuation sheet Bibliographical References Item number 9

Page 3

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Continuation sheet

Appendix

Item number

Page 1

Description of Interior of Library and Courts Building

The entrance vestibule (under the portico) functions only as its name implies. The narrow room has two stone urns at each extremity. "Carved stone plaques with figures in relief" are on the walls above each urn. Three chandeliers resemble ancient oil lamps.

On the interior walls of both buildings' outer vestibules the designers "signed" their buildings with identical bronze tablets. The given names of the designers were dropped in preference to the firm's name. This is unfortunate because the men's identities become obscure.

Moving into the Library and Courts Building the next room is the Memorial Vestibule, a hushed, empty two storied expanse. Its usage is limited, but its dedication was a sincere expression of appreciation to honor persons who served in World War I.

The rectangular room is of great beauty with fine, expansive proportions. The walls are of Indiana limestone.

Sixteen (eight on each side) glistening black and gold marble columns placed close to the walls exude a solemn dignity. The marble was quarried from the Italian Isle of Tino in the Bay of Spezia. It is claimed to be the source of the best quality of black and gold marble. A quantity sufficient to create nineteen columns was ordered in case of damage in shipping. The \$85,000 order was the single, largest order for this kind of marble imported to the U.S.A. The order stimulated the re-opening of the quarry which had been closed for years.

Each block measured 3' x 3' x 20' and weighed ca twenty tons. Upon delivery in San Francisco the blocks were cored, turned, fluted, polished and cut into five foot sections. The columns were reconstructed matching the grain. The columns were reinforced with steel and filled with cement grout to be locked securely in place. A finished column with base and cap measures 2'8" in diameter and 18' in height.

Each column is surmounted by an ornamental, bronze Grecian tripod pyre. Lights were installed in each to indirectly illuminate the frieze murals and the colorful ceiling. This function ceased when lights were concealed behind the cast, anthemion decorative molding.

Frank Van Sloun of San Francisco was commissioned for \$8,400 to paint twelve oil murals on canvas dramatically depicting a chronological history of warfare from the Stone Age through the World War I. Four panels are twelve in length, four are eighteen feet in length, and four are twenty-two feet in length forming a six foot high frieze around the room above the marble columns. Unfortunately, placed at such a height makes it difficult to appreciate the murals. Regardless of the brutal subject, the warmth of the colors softens the somber effect of the black columns.

--Continued

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Continuation sheet

Appendix

Item number

Page 2

At each end of the vestibule there is a marble tablet with appropriate bronze inscription. In front of each tablet is a carved, white marble base with a large bronze urn intended for floral arrangements. Each tablet is flanked by a pair of exquisitely designed bronze, torch-like lamps.

The floor in the entry vestibule is a geometric display of varying sized blocks of black and white marble. The floors of the Memorial Vestibule and the Catalogue Room are white marble mosaics with designs created from colored marbles. All front corridor floors are white marble terrazzo; the side corridor floors are a white marble aggregate. Tennessee pink marble is used for principal borders and baseboards.

These buildings confirm a theory that more marble was used in buildings in the United States during the first part of the Twentieth Century than was used in the Roman Empire during its entire history. Even the lesser quantity placed in the Office Building required one train carload of marble.

At least twelve different kinds of marble was used in the two buildings. Belgium black and Rouge Royal marble are found in the building. The California Room has beautiful deep red marble in the base boards. The door frames of the elevator entries are of two different marbles. Huge slabs of marble serve essential functions in the numerous rest rooms. The water fountains in their designated niches in each corridor are of carved Columbia marble.

In each building there is a directory custom designed by Weeks & Day. The bronze detailing is comparable that of the vestibule's torch lamps.

Inward and up a few steps in the center of the building elegant, wood, double doors open into the California Supreme Court and the Appellate Court of the Third District. This is the first opportunity one has to see the beautiful Southern gum used throughout the building.

Originally the space was intended for a far less pretentious, square shaped public meeting room. As the building was about to be opened Chief Justice of the California Supreme Court William H. Waste refused to occupy "the attic"--the fifth floor, which had been so lavishly designed and expensively furnished for the courts.

As a consequence all the costly details of the elaborate, octagonal court room on the fifth floor were reproduced in the same location on the first floor. (The meeting room concept was forgotten.) Even the lighting fixtures were duplicated. The flat ceiling used a similar decor design. The railing enclosure repeats the clathri and is more noticeable because of the proximity of numerous chairs with the same motif design in each chair back. Throughout the building straight chairs, arm chairs, rocking chairs are identical and were custom made for the building. The design of the three panels of windows at each light well repeats the clathri motif. When court is in session the windows, now frosted, simulate day light. Back of the judges' curved bench hang panels of amethyst velour. The floor is carpeted in royal blue.

--Continued

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Continuation sheet

Appendix

Item number

Page 3

The remainder of the first floor is assigned to various offices of the legal department and was inaccessible to the nominator. One is told the offices are significantly worthy of preservation.

Note:

Knox Mellon (R. Mackensen) to Michael Smith, 26 July 1983: "Judicial counsel offices and Chief Justices and Associate Justices offices... merit protection as architectural/historical significant cultural resources."

Near the West wing on the front corridor there are two 1920's vintage elevators worthy of being assigned to a museum.

On the first floor across from the elevators there is a glorified, bronze mail box. There is a comparable one with a 5-floor chute in the Office Building. These were the result of complaints regarding the incongruity of having a common, regulation U.S. Mail receptacle in the Memorial Vestibule. Its capacity is inadequate now, and a regulation box stands along side.

Defying symmetrical design the Grand Stairway is in the East wing out of sight from the entrances. Nevertheless, the monumental semi-circular stairway is impressive and is enclosed by a curved wall with windows which previously brightened the curves with natural light admitted through the light well. The wide treads and risers are elegant white Columbia marble. The balustrades, a combination of anthemion and clathri motifs are said to be bronze but now are disguised under a glossy, cheap-looking copper gilt.

On the second floor in the northeast corner are the offices of the State Librarian. The office with a library alcove is in original condition except for the addition of modernized lighting. Here is displayed the ultimate in quality woodwork. Walnut furnishings, differing in design and quality found elsewhere in the building, were ordered specially by Weeks. The large roll top desk was moved from the State Librarian's office in the Capitol.

A room intended to be the Librarian's Public Office is now the reception room. The intended reception room has been divided in half for the Assistant Librarian and her staff. Although less elaborate, the woodwork in these rooms exceeds that found elsewhere.

Not accessible to the public but retaining some of their vintage distinctiveness are rooms on the South side of the second floor. The State Librarian's Private Dining Room, now a conference room, is beautifully panelled. Cupboards, etc. are retained in the kitchen and pantry, which are now one room.

According to original plans the courts were to occupy only one floor of the building. By 1983 the Appellate Court had expanded into the West side of the second floor.

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**National Register of Historic Places  
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Continuation sheet

Appendix

Item number

Page 4

The wall surface of the corridors on the first, third and fifth, the wall of the stair well and the walls of the Catalogue Room are of "imitation stone, joints painted on". The latter room's surface is the only one which has not been repainted. It passes easily for limestone.

On the walls of the third floor corridor there is a series of twelve medallions carved with the supposed heads of famous literary persons and below them are the names of forty-eight such persons.

Into the inner core room are massive brilliant bronze gates, reminiscent of those Weeks & Day used in the Peacock Court in the Hotel Mark Hopkins, opening into the Public Catalogue Room. On the interior side of the entry is a stone pediment. The floor footage is comparable to the court rooms below or above, but the ceiling has a greater height. Bronze and wood card catalogs are recessed flush with the walls. The architectural qualities of the room make it far more than a place to consult a card catalog or check out a book. An outstanding mosaic centerpiece, interpreting the anthemion motif is created from color marbles. It was nearly covered over in 1954 with the installation of a larger desk. (Hopefully, it was not damaged.) The walls display eight Grecian medallions ("cast plaques imitation stone"). The beamed Pompeian designed ceiling provides needed color. The bronze lighting fixture is an art object. It is the ultimate one to be found in the building. There is an exciting likeness of a serpent twisting through it. Its head hangs from the lowest circle.

The lightless windows are delicately leaded in Grecian motifs set beyond bronze pediments serving as background for the reknowned green bronze figures "Inspiration" and "Wisdom". The closure of the light wells stopped viewing of the backs of these beautiful statues. This angle was possible from other windows in the light wells. Sanford was commissioned for \$15,650 to create the statues specifically for the room. They are considered masterpieces and are among the finest done by an American artist.

Across the hall is the reading room which stretches the full width of the building and is two stories high. Entrance is directly across from the Catalogue Room through double, leather covered doors. The doors hang in a hugh, classic pediment entry of Levanto marble. A bronze panel relief of California proclaims the dedication of the room to State Librarian James L. Gillis.

Over the door and along the inner wall is the 70' x 14' mural painted by Maynard Dixon. With his usual courage and little regard to the specification suggestion, Dixon chose to portray the various cultures which came together in California. Dixon asked \$9,500 to do this masterpiece. The painting was applied directly on the wall on a flat coating of whiting and wax. To do the "execution in place" Dixon charged an additional \$1,500.

Eight decorative plaster cast, modified Ionic columns stand full height in pairs at the ends of the room. Many believe they are essential weight bearing, but plans deny this.

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Continuation sheet                      Appendix                      Item number                      Page 5

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There are four, large rectangular "cast plaster tablets" on the walls between the column pairs. Pilasters decorate the spaces between the long front windows.

Suspended from another colorful ceiling are the original five large and four smaller bronze chandeliers.

Along the East side is the Law Library which shows little modification. Across the South side is the California Room, appearing much as it originally did with fluted, wood columns and marble accents. Solely by decor "three rooms" are created within the long, narrow space.

The paneling and ceiling decor of the Prints Room on the fourth floor was preserved when the room was converted to a documents library.

Remnants of the original fifth floor are very significant because they reveal much of the untouched decor hidden for more than a quarter of a century. In 1924 the State Architect wrote that the "Judges' Chambers" (fifth floor court room) were the mostly costly work of both buildings.

Photographs document how the octagonal sanctum intended for the Courts was transformed in the "board room" for the Department of Education. All the light fixtures (duplicated on the first floor) "disappeared" in the 1950's.

The vaulted ceiling decorated in softly colored octagons with plaster patera centers has at its apex a beautiful reproduction of the Seal of California. It is done in color with gold leaf. At the lower four corners are attractive, painted portraits of four California pioneers. This magnificent ceiling (probably fortunately) has long been forgotten. In 1957 acoustical tile panels and 2' x 4' fluorescent lighting panels were suspended on an aluminum grid masking the ceiling's beauty.

Damage caused by boring small holes for the wiring to suspend the frame could be easily repaired if the false ceiling were to be removed. Then the colors as applied by the craftsmen working for Heinsbergen of Los Angeles could be seen in all their glory once again.

In its present relatively bare condition without the distractions of elegant furnishings one tends to more closely observe the distinctive details of the woodwork.

The windows' lead pattern utilizes the anthemion as does the hardware, etc.

Offices intended for the judges off the side fifth floor corridors retain wood paneled walls unlike those on other floors.

Across the hall in front there is now little intimation of an art gallery which shared its space with a museum intended for the first floor until the judicial decision. In

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**National Register of Historic Places  
Inventory—Nomination Form**

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Continuation sheet

Appendix

Item number

Page 6

1957 both functions were abandoned. The space was partitioned into small offices and acoustic tile suspended ceilings cut off the skylights and hid the glory of a wood pediment entry frame.

For about four months in 1967 a group of State painters cleaned and repainted the interior of the building. One of the crew was interviewed and said:

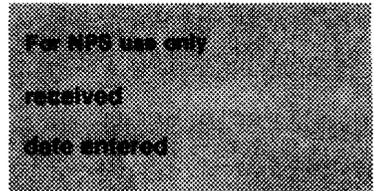
It took a little persuading before we could get permission to go ahead. They (?) were scared to death we might ruin it. But it was already ruined by age. They let us tackle the gold leaf ornate ceiling and art work on the fifth floor on a trial basis.

The walls and ceilings were washed with a tri-sodium phosphate solution. This often dulled the oxidized colors and many disappeared. Often only a stencil outline was left. (Minute details for all the ceilings are on the architectural drawings; original colors and stencils are in the State Library Archives.)

The ornate coffered ceilings, the decorative frescoes, etc., were cleaned and restored. The numerous portrait miniatures done in oil needed no retouching. The plentiful gold leaf remained intact. The bas-relief cast plaques were refinished. Even Van Sloun's murals were cleaned and brightened with oil base paints.

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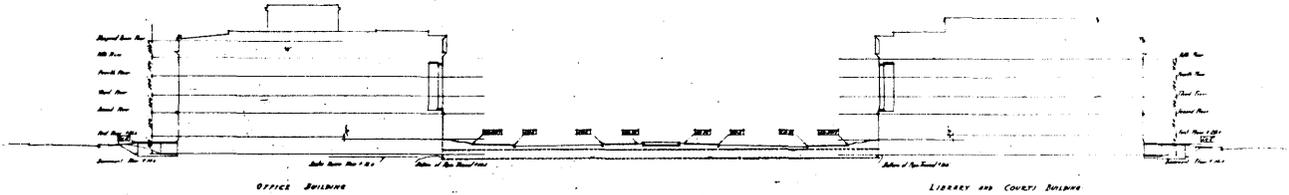
**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet Existing Surveys Item number 6 Page 1

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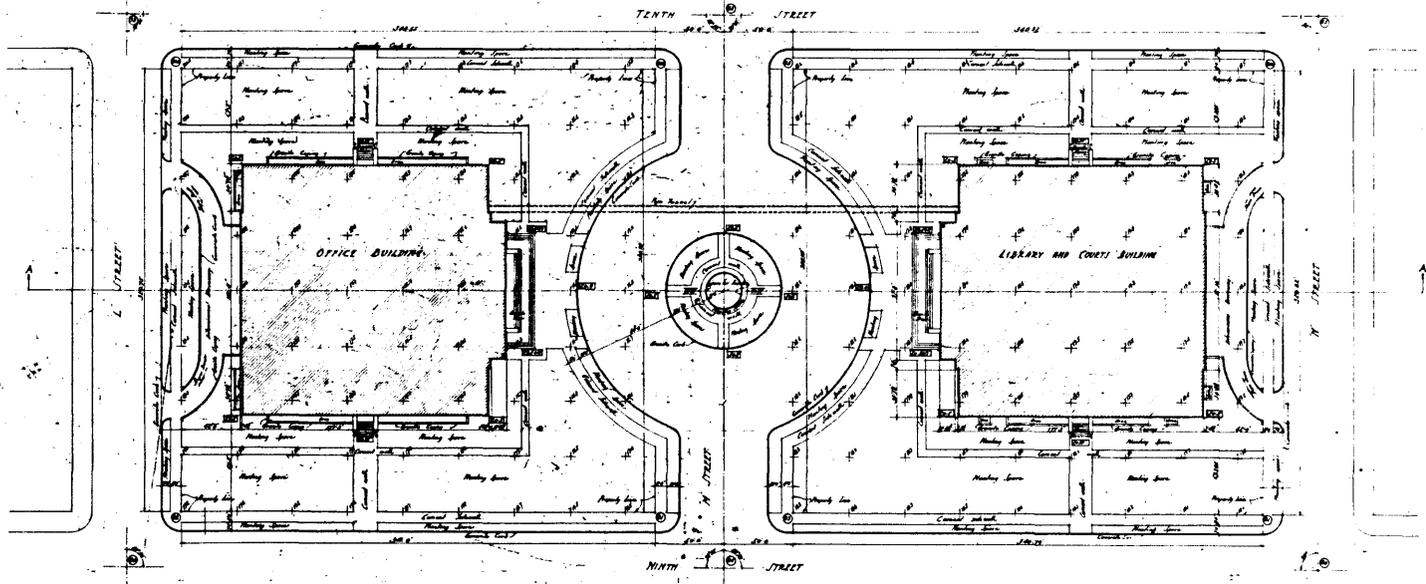
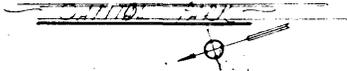
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Date: 3 November 1977 included as part of the landmark  
5 February 1982 Landmark title changed  
  
State  
  
Records: State Office Historic Preservation  
Box 2390  
Sacramento, CA 95811
  
2. Title: State Historic Resources Inventory  
  
Date: 1981  
  
State  
  
Records: State Office of Historic Preservation  
Box 2390  
Sacramento, CA 95811
  
3. Title: A Guide to Architecture in San Francisco & Northern California  
  
Date: 1973  
  
State  
  
Records: David Gebhard (Author)  
University of California at Santa Barbara  
Santa Barbara, CA 93106



OFFICE BUILDING

LIBRARY AND COURTS BUILDING

SECTION ON LINE A-A



64  
11  
47  
413  
FLOOR PLAN

NOTE: No Round Block Concrete Curb or Central Walk, Sleeping Curb and built around  
Entrances are included in Personal Contracts

- ⊙ Double (Exterior) Walls, Heavy of Steel
- ⊙ Double (Interior) Walls, Heavy of Steel
- ⊙ Double (Exterior) Windows
- ⊙ Double (Interior) Windows

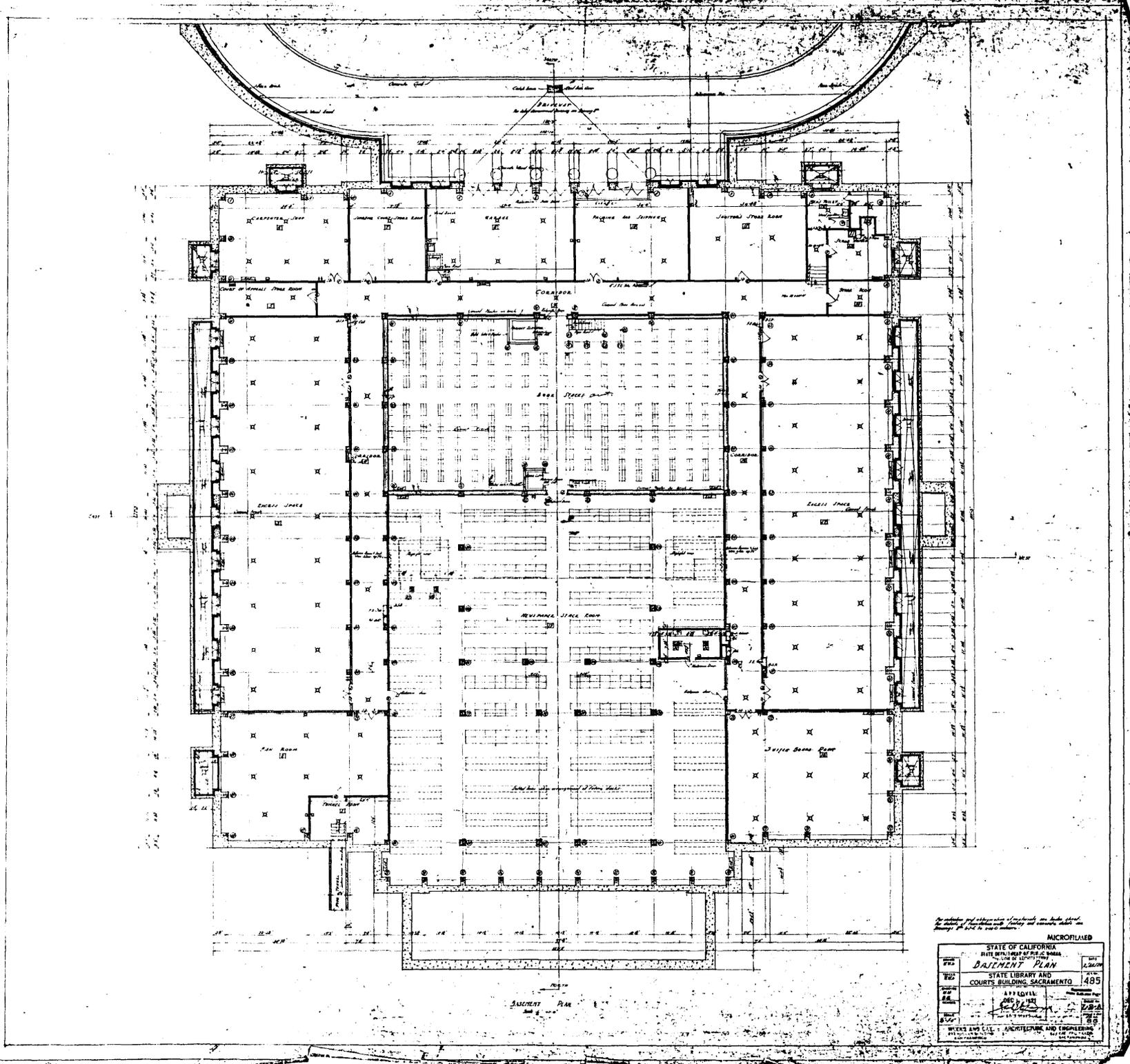
NOTE - THIS PLAN NOT CORRECT  
FOR BIDDING  
SEE LATER PLAN

MICROFILMED

STATE OF CALIFORNIA  
DEPARTMENT OF PUBLIC WORKS  
DIVISION OF ARCHITECTURE  
LIBRARY AND COURTS BUILDING  
OFFICE BUILDING  
APR 1951  
288

CAPITOL EXTENSION GROUP  
900 block, Capitol Mall  
Sacramento, Sacramento County, CA

ORIGINAL PLANS

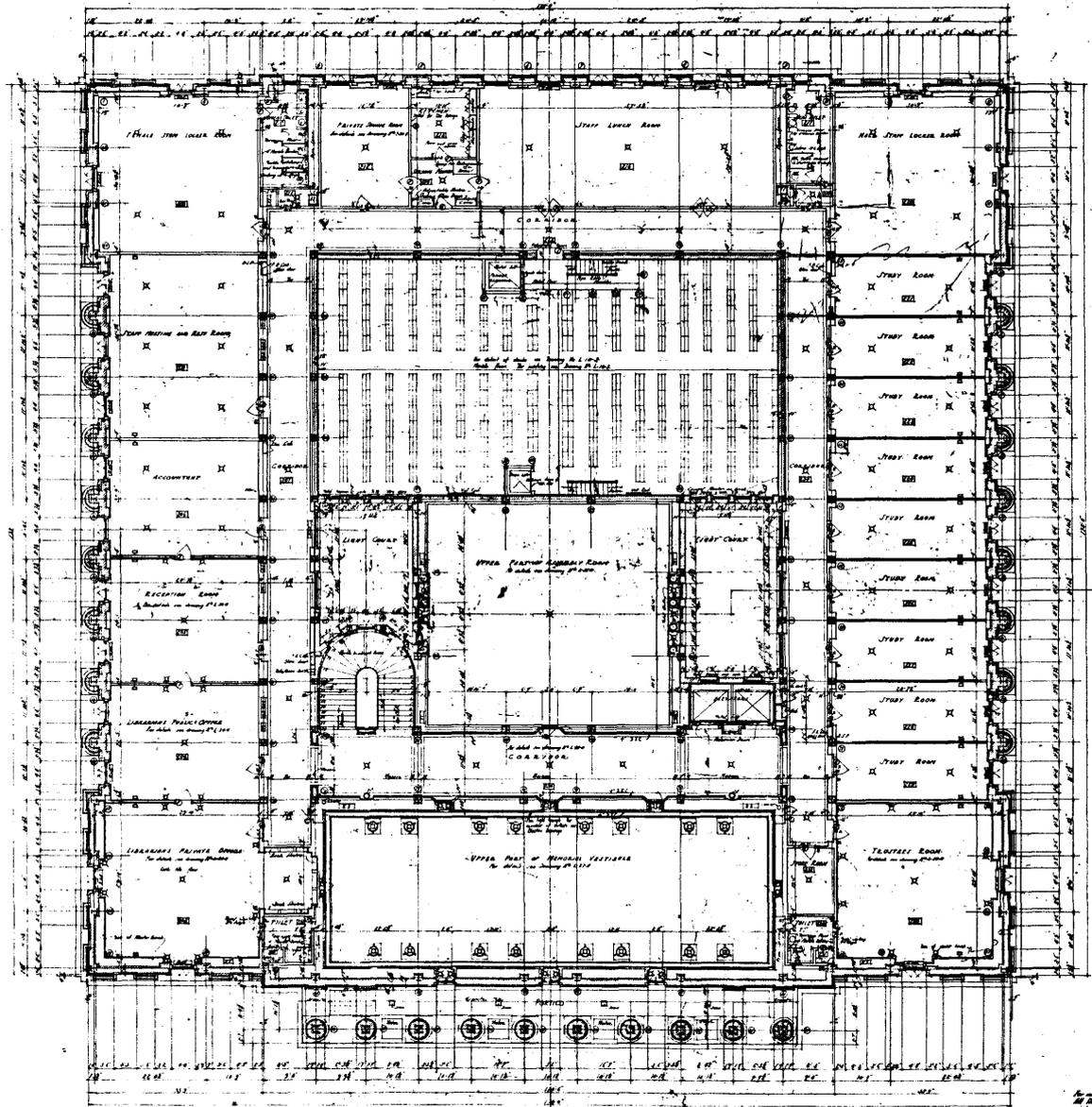


Basement Plan  
 June 4, 1921

The standard of construction is indicated on the title block.  
 The standard of finish is indicated on the title block.  
 The standard of material is indicated on the title block.

STATE OF CALIFORNIA		MICROFILMED	
STATE DEPARTMENT OF PUBLIC WORKS			
DIVISION OF ARCHITECTURE			
STATE LIBRARY AND		4895	
COURTS BUILDING SACRAMENTO			
DATE	BY	SCALE	NO.
JUN 4 1921	W. H. WILSON	1/8" = 1'-0"	100
WILSON AND CO. ARCHITECTS AND ENGINEERS		1115 N. STREET	
SACRAMENTO, CALIF.		1921	



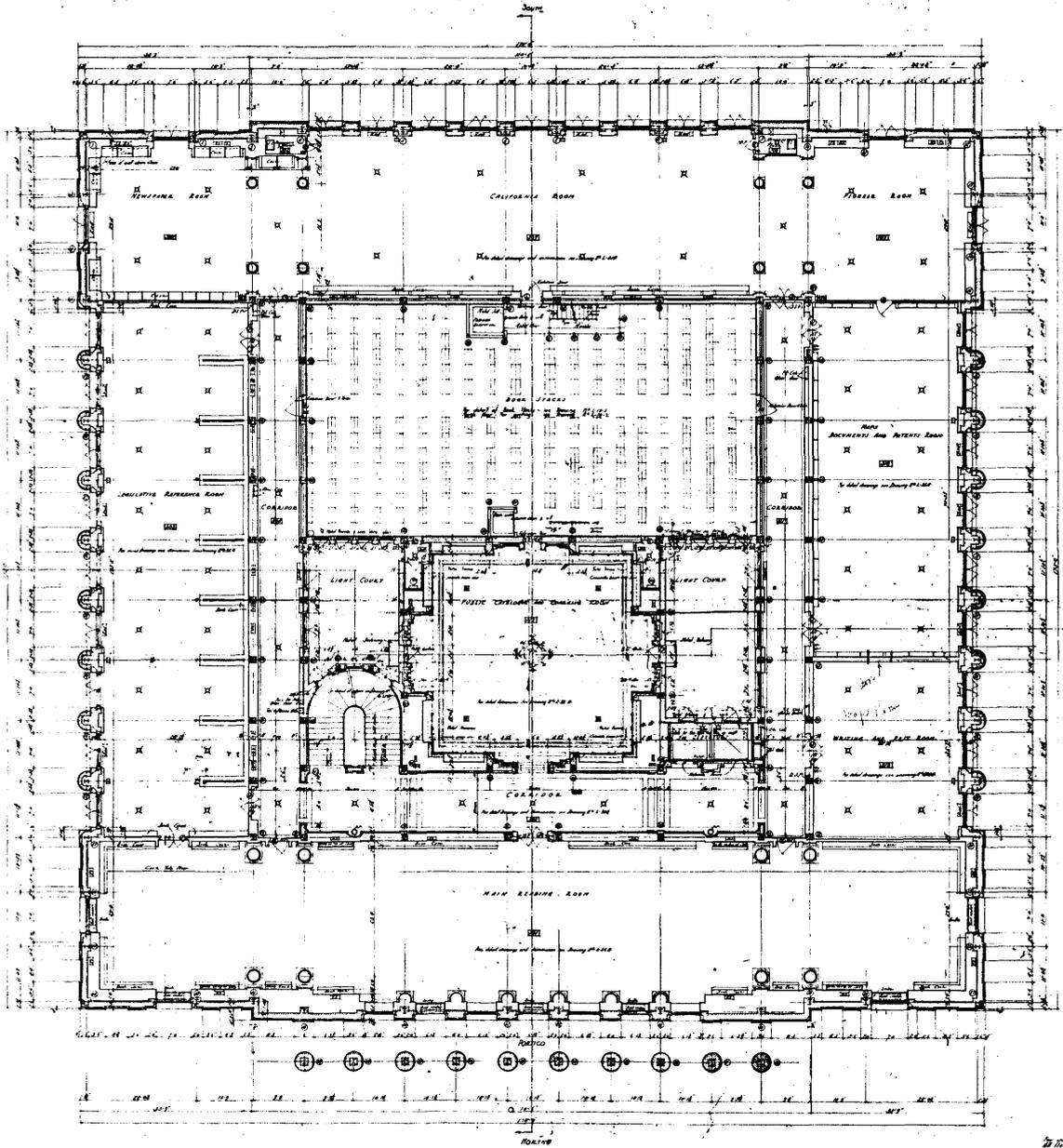


SECOND FLOOR PLAN  
Scale 1/8" = 1'-0"

Dimensions and elevations of members are fully stated  
by these notes unless noted on the ground plan  
and covered with lines.

MICROFILMS

STATE OF CALIFORNIA		DATE: NOV. 10, 1914	
STATE LIBRARY AND COURTS BUILDING SACRAMENTO		485	
APPROVED		BY: [Signature]	
WEEKS AND DAY ARCHITECTURE AND ENGINEERING		725 P STREET SACRAMENTO CALIF.	



THIRD FLOOR PLAN  
Scale 1/8" = 1'-0"

STATE OF CALIFORNIA  
 DEPARTMENT OF PUBLIC WORKS  
 DIVISION OF INDUSTRIES

THIRD FLOOR PLAN

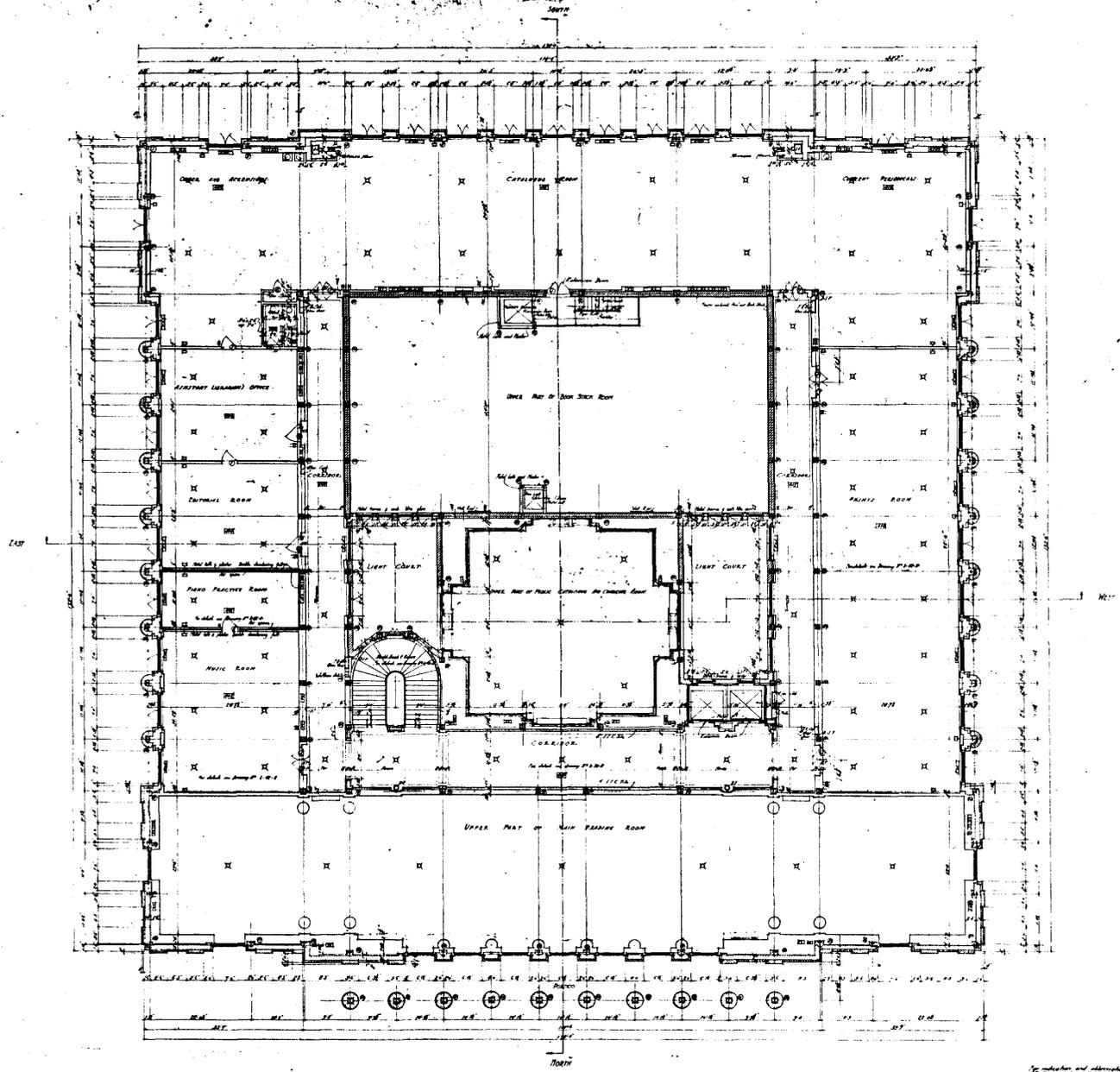
STATE LIBRARY AND  
 COURTS BUILDING, SACRAMENTO

485

411 10111

WHEELS AND GAY ARCHITECTURE AND ENGINEERS  
 215 PULLMAN BUILDING  
 SACRAMENTO, CALIF.

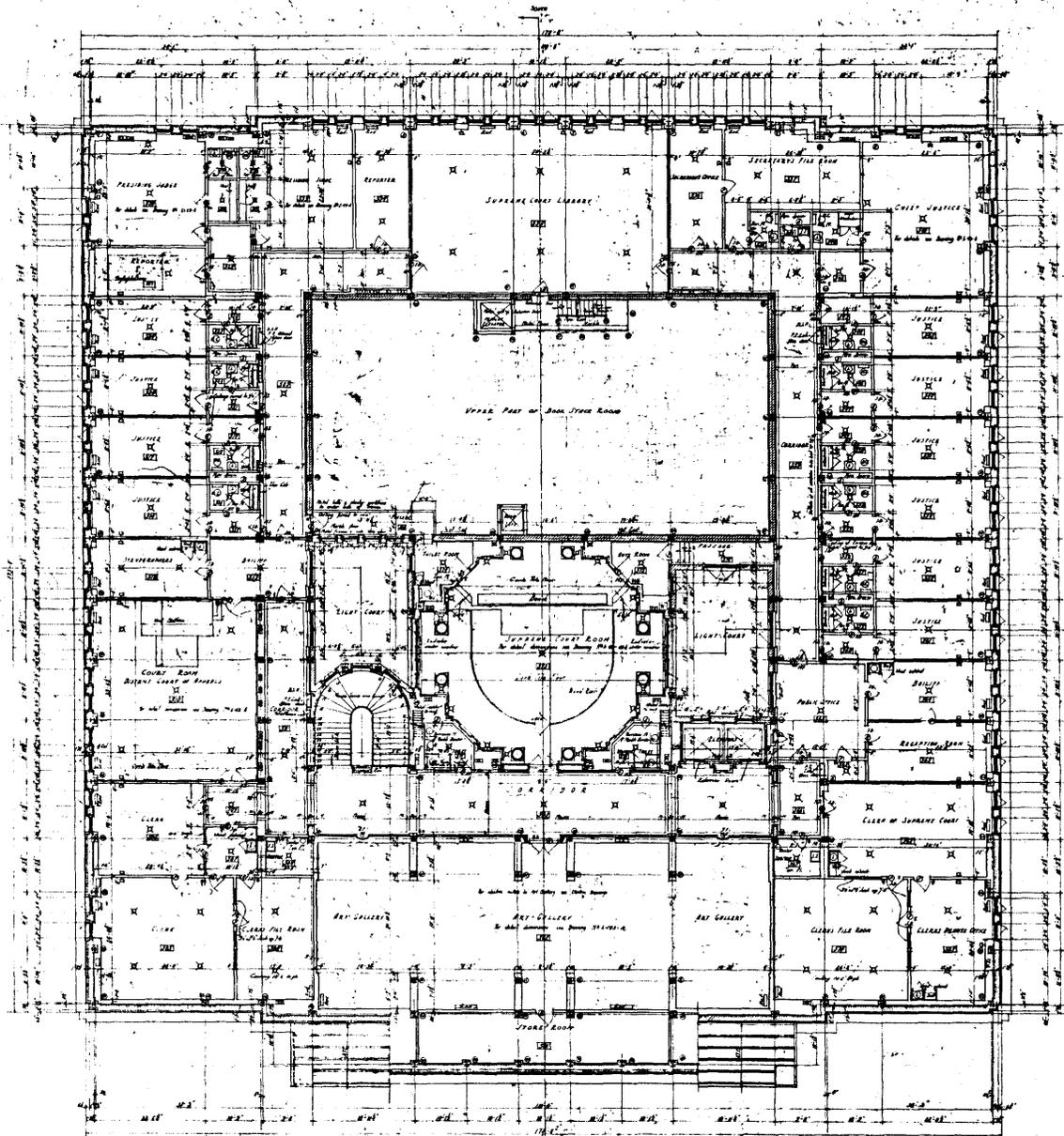
MICROFILMED



FOURTH FLOOR PLAN  
Scale 1/8" = 1'-0"

STATE OF CALIFORNIA  
STATE DEPARTMENT OF PUBLIC WORKS  
STATE LIBRARY AND  
COURTS BUILDING SACRAMENTO 485  
APPROVED  
J. J. [Signature]  
WELLS AND GAY ARCHITECTURE AND ENGINEERING

MICROFILMED

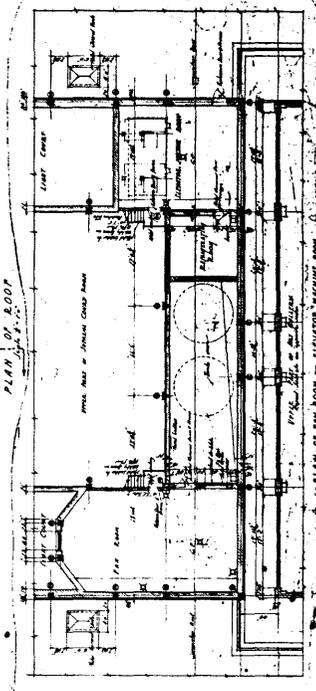
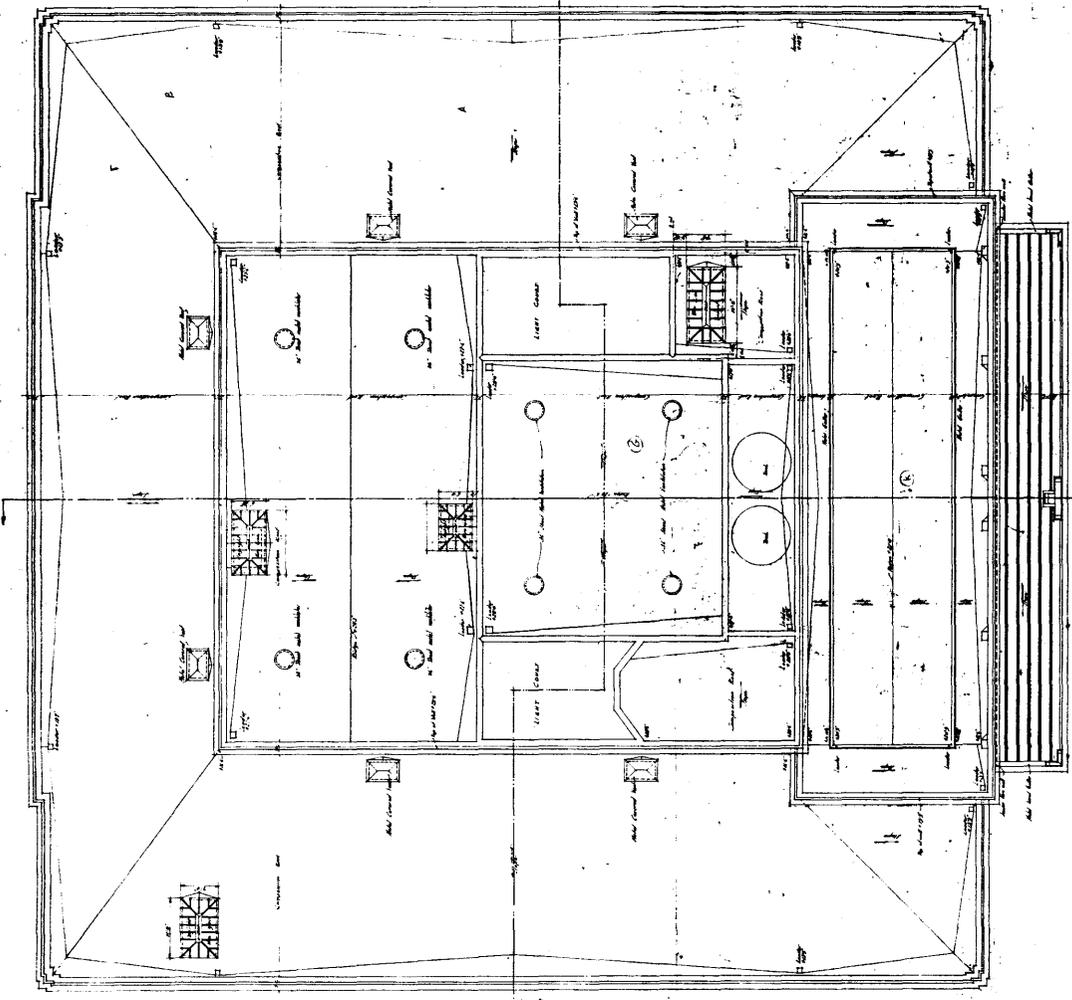


FIFTH FLOOR PLAN

No alterations and additions of material in this plan  
 All things which thereunto are referred to shall be  
 made in accordance with the original plans and records  
 on file in the office of the State Engineer.

STATE OF CALIFORNIA	
DEPARTMENT OF PUBLIC WORKS	
FIFTH FLOOR PLAN	
STATE LIBRARY AND COURTS BUILDING SACRAMENTO	1495
APPROVED	
<i>[Signature]</i>	
W. B. ANDERSON ARCHITECTURE AND ENGINEERING	

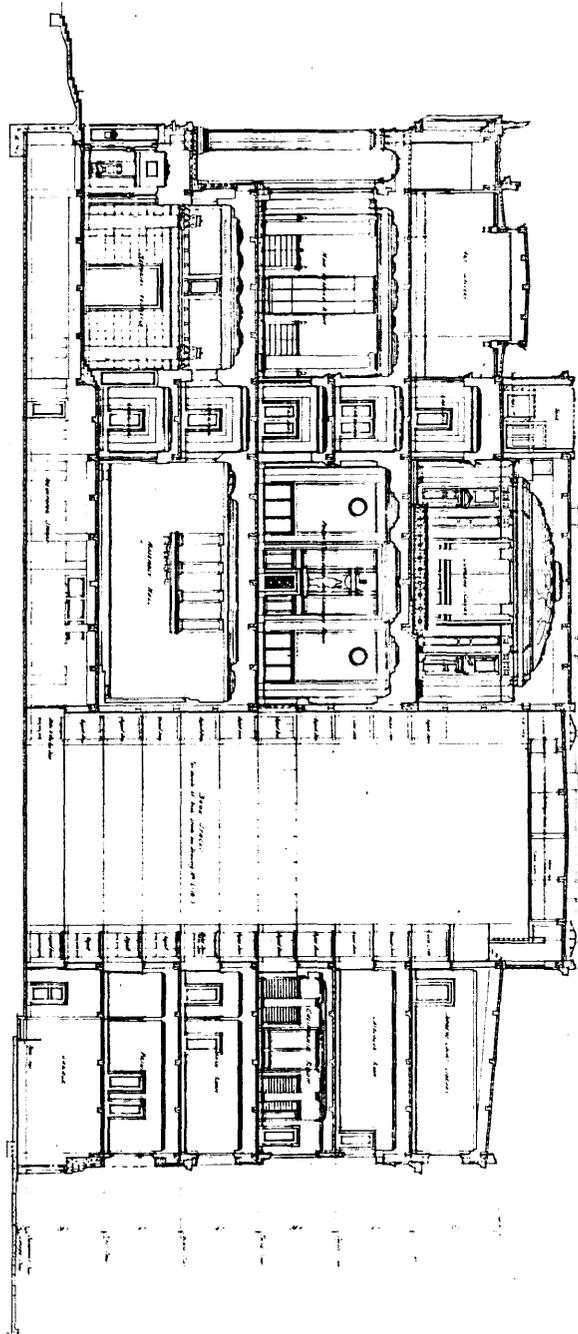
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COUNTY OF SACRAMENTO		DATE OF FILMING	
2007/07/09		BY	
COUNTY BUILDING DEPARTMENT 485		PROJECT NO.	
111074		SHEET NO.	
DATE OF ISSUE		APPROVED FOR	
BY		BY	
DATE		DATE	



PLAN OF ROOF  
PLAN OF 2ND FLOOR

11-130





SECTION  
 1/4" = 1'-0" PLAN

See the location of this section on the attached plan.

STATE OF CALIFORNIA  
 COUNTY OF SAN FRANCISCO  
 ARCHITECT  
 JOHN W. HARRIS  
 100 CALIFORNIA STREET  
 SAN FRANCISCO, CALIF.

MARCH 1911

OLD CITY



Assessor's Parcel No. 006-161-01

ST

ST

ST

ST

ST

(10)

CAPITOL EXTENSION GROUP

Sacramento, Sacramento Co., California

Nomination concerns A.P. # 006-161-01

CAPITOL

(11)



(161)



CAPITOL MALL

(15)

13th

12th

11th

(12)

10th

9th

2020

N