NPS Form 10-900
(Oct.1990)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

1161

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name SMUD Headquarters Building

other names/site number None

2. Location

street & number 6301 S Street ☐ not for publication N/A

city or town Sacramento ☐ vicinity N/A

state California code CA county Sacramento code 067 zip code 95817

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title — Date: 17 NOV 2009

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 for additional comments.)

Signature of commenting or other official — Date

State or Federal agency and bureau

4. 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 of the Keeper — Date of Action: 1/4/2010

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☐ private
- ☒ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

- ☒ building(s)
- ☐ district
- ☐ site
- ☐ structure
- ☐ object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
0		sites
0		structures
0		objects
1		Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Commerce/Trade
Business

Current Functions
(Enter categories from instructions)

Commerce/Trade
Business

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement: International Style

Materials
(Enter categories from instructions)

foundation concrete
roof composition
walls concrete
other glass curtain walls

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

See continuation sheet Section 7

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section _____ Page ___

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 09001161 Date Listed: 1/4/2010

SMUD Headquarters Building — Property Name
Sacramento — County
CA — State

N/A — Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Signature of the Keeper — Date of Action: 1/4/2010

Amended Items in Nomination:

Significance:
Thiebaud, Wayne (mural artist) is added under the Architect/Builder.
[The nomination notes the importance of the mosaic mural to the overall design and researchers using the NRIS database are likely to be interested in the work as an example of the artist's career.]

These clarifications were confirmed with the CA SHPO office.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

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

Criteria Considerations
(Mark "X" in all the boxes that apply.)

Property is:

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or a grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)
Architecture

Period of Significance
1959

Significant Dates
N/A

Significant Person
(Complete if Criterion B is marked above)
N/A

Cultural Affiliation
N/A

Architect/Builder
Dreyfuss and Blackford, Sacramento, California

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.) See continuation sheet – Section 8

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.) See continuation sheet – Section 9

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

Name of repository: Sacramento Archives and Museum Collections; Dreyfuss and Blackford, Architects, Sacramento, California

SMUD Headquarters Building
Name of Property

Sacramento, CA
County and State

10. Geographical Data

Acreage of Property 15 acres

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	636500	4268440	3	10	636860	4268210
2	10	636850	4268360	4	10	636460	4268140

☐ See continuation sheet.

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.) See continuation Sheet – Section 10

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.) See continuation Sheet – Section 10

11. Form Prepared By

name/title Carol Roland, Ph.D.

organization Roland-Nawi Associates: Preservation Consultants date May 10, 2009

street & number 956 Fremont Way telephone 916 441- 6063

city or town Sacramento state CA zip code 95818

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items Historic Photographs
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Sacramento Municipal Utility District: contact person: Arlen Orchard

street & number 6301 S Street telephone 916 468 2193

city or town Sacramento State CA zip code 95817

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

NARRATIVE DESCRIPTION:

The SMUD Headquarters building is a large, 166,000 square foot, multi-story office building in the Modernist style. It was designed and constructed in the late 1950s for the Sacramento Municipal Utility District (SMUD), a publically owned power company serving the City of Sacramento and adjacent region. It is roughly T-shape in plan, consisting of two large rectangular wings joined by a central mechanical core. The building has a clear-span steel frame, a flat roof, pre-cast concrete and glass curtain walls that extend from the second through fourth floors. The first floor consists of a recessed solid base plinth which is wrapped on four sides by an Italian glass tile mosaic designed by the internationally known artist, Wayne Thiebaud. Rectangular columns encased in black mosaic tile extend around the base providing structural support to the overhanging upper stories. The lower two floors of the rear wing are parking garage. The building is set back from a commercial street on a 15 acre parcel. The site is sloped and bermed with heavy mature landscaping. Tree-lined parking lots occupy the west and east ends of the site. The east parking lot has been modified from its original layout. The front of the building now looks out over S Street to an elevated stretch of the I-50 freeway which was installed along the southern perimeter of S Street in the 1970s. The building appears as a transparent glass and metal gridded box over a solid plinth set in a wooded landscape.

The south or front wing of the building is four stories with a basement. It is a narrow rectangle with its long walls oriented east and west. The recessed building plinth contains the public spaces of the building which include a large lobby, auditorium, and conference room. The conference room was originally designed as a demonstration kitchen, which was later removed. The upper floors are occupied by column-free open office space which can be rearranged easily to accommodate changing company needs. At the first (street) floor level double entry doors are located at the center of the front elevation and are flanked on both sides by large floor to ceiling windows set into aluminum mullions anodized in a bronze color. Pre-cast concrete walls covered by the mosaic tile mural (described separately below) extend along the east and west sides of the front elevation and then wrap around the remaining facades. The overhanging upper stories, supported on concrete mosaic tile-covered columns, form a cover over the main entry and create a covered exterior circulation space which wraps around the first level. The upper floor front elevation presents a transparent façade that consists of floor to ceiling fenestration slightly recessed into bronze anodized aluminum mullions.

The south elevation is fitted with a grid of aluminum fins and adjustable shades which were designed to control sun exposure. The louvers were custom designed and manufactured of extruded aluminum. Vertical louvers function to cut out low rays from the southeast or southwest. High horizontal louvers could be set level in summer, or tilted to 45 degrees in winter. The louvers were a very innovative means of glare and temperature control entirely in keeping with the mission of the utility company and its desire to have an energy efficient facility. The louver design created considerable interest among the architectural community of the time. *Architectural Forum* magazine featured a stylized photo of the louvers on the front cover of its May 1961 issue. The accompanying article pointed out that the

protective system prevented the sun from ever entering the building above the level of the desktops nearest the windows.[1] This design device provided the airy open qualities of a glass-walled building without the problems of glare or intense heat in summer. In addition the louvers add considerable visual interest to the front elevation; recessing, but not obscuring, the upper story glass walls and creating changing patterns of shadow on the façade as the sun changes position.

The lower east and west sides of the front wing plinth are solid and clad entirely by the mosaic mural. At the upper story elevations the building exhibits a ribbon of limestone panels at each floor that mimic the window grid of the front and rear elevations.

The north elevation of the front wing is symmetrically arranged with the mosaic mural wrapping around the north and south corners of the plinth and occupying approximately half of the rear wall surface. Ceiling to floor windows set in anodized aluminum frames occupy the other half of the rear wall to the dual rear entrances. These openings are located on the center core wall at its juncture with the front wing.

The Thiebaud mural, completed in 1959, is an abstract composition rendered in bright, primary colors against a starkly white background.[2] The executed mural was one of two proposed designs prepared by the artist. The design that was used was selected by the architects.[3] The mural is entitled *Water City* and its abstract images alludes to Sacramento's siting near two major rivers. The mural suggests buildings aligned along a water way and the motion and reflectivity of moving water. The mosaic tiles were manufactured in Venice, Italy, and installed under the direction of Hellar Construction, the General Contractor, and the tile contractor that they hired. During the late 1950s Thiebaud experimented with Abstract Expressionism and did other mural designs for the California State Fair.[4] This is one of the few surviving representations of the early period of the artist's work before he adopted his mature and well-recognized realist painting style and the only work in a mosaic medium.

The lobby occupies the central first floor space. It is high ceilinged and open. The east and west walls are clad with narrow vertically-laid wood paneling that creates a strongly sculptural surface. Doors to both the auditorium and conference rooms on the west wall are flush with the walls creating a continuous surface with the paneling. On the north side of the lobby, partial partition walls extend from the exterior wall and function to narrow the entrance from the lobby to the elevator corridor. The lobby originally had a continuous luminous glass ceiling. This has been removed in the interest of energy efficiency and has been replaced with ceiling tiles and a more conventional geometric grid of recessed lights. The lobby floor is light marble laid in an ashlar pattern.

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[1] *Architectural Forum: the magazine of building*, May, 1961.
[2] According to Leonard Blackford over 26 different pigments were used to create subtle variation in the composition. Personal communication, March 13, 2009.
[3] Personal communication, Albert Dreyfuss, January 16, 2009.
[4] Nash, Steven, and Adam Gopnick, *Wayne Thiebaud: A Painting Retrospective*, (San Francisco: Fine Arts Museum of San Francisco, 2000), 196-7. All of the works for the fair were later destroyed.

At the west end of the first floor there are two large spaces for public use, the conference room and the auditorium which is utilized for SMUD board meetings and other public functions. The conference room was originally designed as a demonstration kitchen where electrical appliances could be viewed and where cooking classes were taught. This was modified circa the 1970s to its present use. The auditorium was designed with a sloped concrete slab and a raised semi-circular stage with plywood paneled back and side walls. In 1978 the original seating was replaced and the stage design was altered. However, the architectural firm of Lionides Beaumont, who designed the alterations, was careful to retain original finishes and materials, such as the plywood paneling which was removed, refinished and reinstalled.

The upper floor interiors consist of large open work floors entirely free of columns. Original finishes consisted of vinyl tile floors, plywood paneling, opaque glass, and reflective ceilings. Management and executive offices were partitioned with plywood walls and doors and often included either opaque or translucent panels that look out into the larger office area. Enclosed office spaces tend to be confined to the periphery of the floor space along the front and side walls of the building. Lighting is recessed behind flush panels of rectangular opaque glass that are arranged in an alternating pattern. Although the lighting has been modified several times, particularly in 1967 and 1972, the original overall pattern of the light design has been maintained. Today only a portion of the lights are actually illuminated in order to save energy.

The employee cafeteria is located in the basement story of the front wing. While subterranean at the front (south) side, the basement on the north side opens out onto a recessed patio that was created as a part of the original building landscape. The food service area originally featured a luminous ceiling like that in the lobby. While still in place, it is only partially illuminated. North of the food service area is a dining room with floor to ceiling glazing on the north wall. This treatment provides ample natural light into the dining room and a full view to the outside landscaped patio. The patio provides outdoor eating space in an informal and sheltered environment.

The rear (north) wing is square in plan and contains more square footage than the relatively narrow front wing. Despite its larger mass and volume, the rear wing is architecturally subsidiary to the front wing. It is entirely hidden behind the front wing when viewing the building straight-on from the south. Viewed from the east and west sides, the narrower width of the rear wing functions to visually reduce its volume in relation to the front wing. Although four stories, the height of the wing is reduced by the site treatment which was excavated in the area on which the rear wing rests. The fourth story level of the rear building rises only to the height of the front wing's third floor. In addition, the basement and first two levels of the wing are occupied by open parking structures enclose by low metal rails. This gives the bottom levels of the wing a transparent and very light appearance that off-sets the visual impact of its mass.

The two wings are connected by a narrow tower which houses the building's mechanical systems, including the public elevators. A tower that rises five stories, it is clad with limestone and is surmounted by a flat roof. The elevator lobby on the first floor is located behind the entry lobby. It has a marble floor

that is continuous with the lobby and the walls are clad with black mosaic tile. A curved plywood canopy covers the area over the elevator entry.

The building is sited on a landscaped campus. Set well-back from the public street, it is approached via a curving circular drive. Groupings of trees, shrubs, and rock outcrops are scattered around the rolling lawn, with strolling paths and benches laid out for employee or public use. On the west side of the site, at the L formed by the intersection of the front and rear wings of the building, a large sunken patio is situated. The patio is heavily landscaped with Sycamores, various pines, Camellias, and Japanese Maples. Large low wooden slab benches are scattered around the terrace. Wide stairs on the northwest side rise to provide access to the surrounding lawn. The patio opens off of the employee cafeteria and provides an attractive view from the interior and an outdoor space for eating. Large landscaped parking lots are located on either side of the building at the edge of campus. The site planning and landscape design was done by Ralph Jones and Scott Beamer, Oakland landscape architects.[5] The eastern parking lot was modified in the 1980s to accommodate a new SMUD office building that now sits on the lot next to the 1959 administrative headquarters.

There are no major exterior modification to the original building design or setting. The Headquarters appears much as it did when it was constructed. On the interior the original demonstration kitchen was remodeled to become a conference room. Modifications were made in the auditorium in the 1970s. Some interior finish materials have been changed, primarily the acrylic tile floors of the office space. The original luminous panel lighting has been retained but is not all lit due to energy considerations. The original vegetation in the landscape is largely in place and has matured.

The building presents an inspired example of classic Miessian Modernist design. It exhibits all of the major characteristic features of the Modern style including steel frame construction, glass curtain walls, the use of a plinth and a protected outdoor circulation corridor around the building, an integration of building and landscape, open flexible interior organization, and innovative climate control. It remains one of the most successful modern buildings in the Sacramento area and continues to serve its original function.

[5] Dreyfuss and Blackford, "Sacramento Municipal Utility District Office - Plot Plan," drawing, March 1958. Records of SMUD Building Management Office, Sacramento, CA.

STATEMENT OF SIGNIFICANCE:

Designed by the Sacramento architectural firm of Dreyfuss and Blackford in 1959, the SMUD building remains a virtually pristine example of the International/Miesian style of post-WWII Modernism in Sacramento. It is an exceptional example of its style and building type, embodying the general precepts of the design canon, while also exhibiting innovation in energy efficient design, the use of new materials, and unique artistry. The building retains a very high level of integrity. There are no major exterior alterations and the original materials - aluminum louvers, glass walls, glass tile murals, interior/exterior tile cladding, landscape plan and plantings – remain intact. The building retains its original landscape setting in a matured form, is in its original location, retains its original materials, and continues to convey its feeling and association. It continues to serve the function for which it was originally constructed. It appears to meet the National Register Criterion C as an exceptional example of its style and property type at the local level of significance.

Background: Post World-War II Modernism

Modernism emerged in European architectural, design and art circles in the early 20th century. Based on the idea that buildings and objects should embody and express the scientific technology of the industrial age, the advocates of Modernism conceived of it not merely as another architectural "style," but as the inevitable expression of the Zeitgeist of the 20th century.[1] Modernism's proponents believed that "Modern was the only pure way to build."[2] From this philosophical starting-point they defined the general characteristics that distinguished Modernist practice. These characteristics included an absence of ornament, the use of materials and structural techniques displaying 20th-century technology, exposure of structural elements, an emphasis on light and free-flowing interior space, and the integration of indoor and outdoor space. Or as expressed in Le Cobusier's, "Five Points," Modernism was embodied in the use of the pilotis or ground-floor supporting columns, a flat roof, a free interior plan[made possible by the removal of load bearing walls], horizontal windows, and a thin outer skin of wall and window.

In the 1920s Modernism found particular expression in France and Germany through the work of Le Corbusier and the Bauhaus led by Walter Gropius, Hans Meyer, and Mies van der Rohe. The organization of the Congrés Internationaux d'Architecture Moderne (CIAM) in 1927 provided a forum for Modernist discussion across European borders.[3] In 1932 the Museum of Modern Art in New York organized a major show of Modernist work, publishing a widely circulated catalogue, *The International Style,* written by Henry-Russell Hitchcock and Philip Johnson.[4] However, through the 1920s and 1930s, Modernism met with public resistance, and, with the exception of some individual iconic work, such as Le Corbusier's Villa Savoye (1929), the Philadelphia Savings Fund Society building (1932), and the work of Schindler and Nuetra in Southern California, it was not widely adopted either in Europe or the U.S. As Richard Weston points out in his history of Modernism:

> Buildings in the International Style were a small - generally vanishingly so –proportion of total production, and Modernists rarely won the major commissions: in that sense, Classicism [and romantic revivalism] remained the real international style of the 1930s, favored by democracies, dictators and Soviets alike.[5]

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[1] Weston, Richard, *Modernism,* (London: Phaidon, 1996), .
[2] Gowans, Alan. *Styles and Types of North American Architecture: Social Function and Cultural Expression,* (New York, Icon Editions, 1992), 282.
[3] Weston, .
[4] Ibid., .
[5] Ibid., .

The rise of fascism and the growing cloud of war in Europe sent many of the leading Modernist architects fleeing to America where many settled into academic positions at some the country's leading schools of architecture; Walter Gropius and Marcel Breuer at Harvard, Mies van der Rohe at the Illinois Institute of Technology (IIT), Lazlo-Mahol-Nagy at the Institute of Design in Chicago, Josepf Albers at the design school at Yale, and Erich Mendelsohn at Berkeley.[6] Through their academic work these men made Modernism the pre-eminent movement within America schools of architecture and design and trained a younger generation of practitioners that brought Modernism to fruition in the decades after World War II.[7]

While American Modernism owes much to European roots, architectural historian, Gwendolyn Wright points out that America had its own Modernist pioneers and was not simply brought to this county "in a suitcase" by European emigrés. Wright cites Philip Johnson and Henry-Russell Hitchcock for their ground breaking Modernism exhibit at MOMA (1932) and Richard Hudnut, Dean of Harvard's graduate design school, as important American influences in the adoption of Modernism.[8] While not generally embraced by the European- influenced Modernists, there is little doubt that Frank Lloyd Wright pioneered many of the concepts they embraced. His use of form and technology to produce buildings with glass walls, indoor-outdoor interface, and steel frames made a distinctively American Modernist statement from the 1930s through 1950s.[9]

It was in post-World War II America that the Modernist aesthetic triumphed, changing the entire built environment of the country. America emerged as the greatest victor in the war and became the dominant economic and military power in the world by the 1950s. It is ironic that in spite of its socialist associations in Europe, Modernism emerged in America in the 1950s as the style of choice among America's corporate elite. With its clean lines, transparency, and exaltation of technology, Modernism seemed the proper expression of the new American leadership and economic power.[10] In 1961, Wolf Von Eckardt, speaking for the AIA, acknowledged that: "For better or for worse, American civilization is now changing the world," and that "a new architecture" which combined usefulness with "new construction methods in the creation of new forms" was what America needed.[11] Visually the a-historic, austere Modernist style summed up the American self-image: rational, efficient and confident.[12]

While aesthetic appeal played a large role in popularizing Modernism, many other, more pragmatic developments contributed to its wide expansion and acceptance. Post-war American growth was exponential, with the gross

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[6] In 1933 the Nazis closed the Bauhaus and began an assertive campaign declaring Modern design as a form of decadence.

[7] Among the best known of these younger modern architects were Harvard graduates Philip Johnson, Paul Rudolph, I.M Pei, John Johansen and landscape architects, Garrett Eckboe and Dan Kiley.

[8] Wright, Gwendolyn, *USA*, (London: Reaktion, 2008), 10.

[9] F.L.Wright's Usonian houses (1930s-1959) explored much of the same territory of technological innovation and the re-organization of domestic space as the Modern movement. In his commercial work such buildings a the Phoenix Art Museum(1958), the Grammage Memorial Auditorium (1959-63), and the Guggenheim Museum (1959) are considered by most architectural historians to fall well within the broader definitions of Modernism..

[10] The importance of Modernism as a symbol of American world preeminence is noted by a number of architectural historians including Mark Gelernter, Richard Westin, Alan Gowan, and Gwendolyn Wright.

[11] American Institute of Architects, *Mid-century architecture in America: honor awards of the American Institute of Architects, 1949-1961*, (Baltimore: John Hopkins Press, 1961).

[12] Gelernter, Mark, *History of American Architecture :Buildings in their Cultural and Technological Context*, (Hanover, NH, University Press of New England, 1999), 263.

national product soaring 250 percent and new construction multiplying nine-fold between 1945-1960.[13] Although America, unlike Europe, had not suffered the destruction of its cities, the 1950s and 1960s saw a huge emphasis on remaking cities through urban redevelopment – a program aimed at "modernizing" downtowns to keep pace with the vast expansion of suburban housing, shopping malls and office parks. Very controversial for its effects on minorities and inner city dwellers, these programs nonetheless opened large opportunities to introduce Modernist architecture into towns and cities across the county. As building material and labor costs rose after the war, Modernism's simplicity, lack of ornamentation, and use of industrial materials like steel, pre-cast concrete, and aluminum made construction faster and cheaper.

Economic growth combined with the need for housing and new retail/commercial space in a country that had experienced a virtual moratorium on civilian construction from 1941 to 1945, opened enormous new opportunities for both master and younger architects. The numbers of architectural offices in many regions grew substantially from 1945-1950. Returning war veterans opened new offices or returned to graduate programs in architecture and landscape design encouraged by the GI bill. At the same time the role of the architect expanded. Schools such as Harvard and Berkeley had begun encouraging an integration of design and planning disciplines starting in the 1930s. "Master Plans" for the complete remaking of the urban landscape such as Le Corbusier's Ville Contemporaine and Frank Lloyd Wright's Broadacre City contributed to the idea that the purview of the architect should extend beyond the building to encompass site, campus, park, neighborhood and city planning. The architect was seen as the organizing force that would bring together landscape architecture, community planning, and individual building design. The growth of architectural practice, driven both by demand and the expansion of roles, led to the reorganization and rationalization of many architectural offices. Firms moved away from the 19th and early 20th-century model of the atelier to become corporate entities in their own right. The largest and most successful of these new practices was no doubt the giant firm of Skidmore, Owings and Merrill (SOM) with headquarters in New York and large branch offices in other major cities.

The Modernist genre encompassed a number of variations that have come to be characterized as "sub-styles." While almost every architectural historian who has written about the Modernist movement has developed his/her own categories of sub-styles, most agree on at least four major variations. Brutalism with an emphasis on hard unyielding concrete construction emphasized the massiveness of the edifice, presenting a "fortress-like" appearance exemplified in buildings such as Wurster Hall and the Berkeley Art Museum in the Bay Area. The sculptural or neo-expressionist Modern was characterized by its break with the use of rigidly geometric forms. Some of its best known expressions are Le Corbusier's Notre-Dame-du-Haut, Wright's Guggenheim Museum, and Saarinen's TWA Terminal at JFK in New York. The "New Formalism" or "Subliminal Classic" combined the symmetrical box with columnar supports that were molded and arched as seen in the work of Philip Johnson and Edward Durrell Stone.[14] Probably the most widely built and readily recognizable form of Modernist expression was what is referred to variously as the International, Miesian, or Mid-century Modern sub-style.

This latter style became virtually synonymous with commercial/corporate buildings in the 1950s and 1960s. Its architectural vocabulary was employed from massive skyscrapers to single-story structures and was deemed suitable for such diverse building types as corporate offices, banks, shopping malls, apartment complexes, and individual residences. The style is most closely associated with the work of Meis van der Rohe and the earlier work of Le Cobusier. The International/Miesian style is characterized by complete absence of ornamentation, form in which effects of mass and weight are minimized, composition that balances the parts of the structure in the place of axial

[13] Wright, 153.

[14] Marcus Whiffen defined this sub-type in his 1969 style guide, *American Architecture Since 1780*. The allusion to classicism belongs to Canadian architectural historian, Alan Gowans.

symmetry, flat roofs, smooth wall surfaces, strip or ribbon windows, skeleton construction with steel used in wide spans to eliminate interior structural walls and columns, and reinforced concrete.[15] In its commercial form the International style building is usually set back from the street, often with a large entry plazas, and exists as an isolated object in space rather than as part of a continuous street front of buildings.[16] While this type of architecture became ubiquitous in the 1960s, it is important to remember that in its first incarnations the Miesian curtain wall building was striking and new; an embodiment of the future. Its widespread appeal, according to Richard Westin, derived from its combination of the aura of the technically most advanced country on earth, "with speed of design, ease of construction, and - thanks to air conditioning – a could-be-anywhere universality."[17]

The archetype of this style is the Seagram Building in New York designed by Mies and Philip Johnson in 1954-1958. A narrow, tall tower of concrete encased steel frame and glass, it was set on a podium and column base recessed from Park Avenue with a wide plaza. According to Richard Westin, "symmetrical and monumental, Seagram radiated corporate power and prestige."[18] The Seagram building set a standard that was envied and emulated by cities all over the county. While hindsight has led to a harsh critique of the effect of Modernism on the urban landscape, Mark Gelernter points out:

> At the time, many admired the manner in which these plazas opened up what they saw a cramped and crowded cities. When a large number of Miesian buildings in their plazas clustered together in a given city, the downtown began to exude the image which Sant'Elia and Le Corbusier had intended: glistening, high technology centers of commerce and industry, unencumbered by the past...For this reason a cluster of Miesian skyscrapers downtown became a source of civic pride for many cities throughout America in the Modernist era."[19]

It was in this environment that the City of Sacramento began to re-imagine itself in the 1950s and 1960s with the construction of several Miesian inspired corporate and civic buildings of which the SMUD Headquarters was one of the first and most outstanding.

Criterion C: Embodies the distinctive characteristics of a type, period and method of construction:

The SMUD Headquarters building, constructed in 1959, is a product of the dissemination of the Modernist architectural philosophy and aesthetic in America, and specifically, in Sacramento, California, in the decades immediately following World War II. Strongly influenced by the work of Mies van der Rohe and the International sub-style of Modernism, it is an excellent example of its style and property type. It exemplifies not only the principles and design aesthetics of Modernism, it incorporated innovative design and high artistic values that have made it a landmark building within its local context. It is one of the most outstanding works of a locally and regionally significant Modernist architectural firm, Dreyfuss and Blackford, which designed a number of striking buildings in the local area beginning in the 1950s. The property meets National Register Criterion C in the area of Architecture as one of the best examples of the Modernist International style in the City of Sacramento. Although not nominated as the work of a master, it should be noted that the work of Dreyfuss and Blackford played a

[15] Whiffin, Marcus, *American Architecture Since 1780: a style guide,* (Boston: MIT Press, 1969), 241.
[16] Gelernter, 267.
[17] Westin, [10}
[18] Ibid, [11]
[19] Gelernter, 269.

significant role in establishing the Modern style as a notable part of the city's architectural heritage. The period of significance of the building is 1959.

In the 1950s and 1960s Sacramento expanded its suburban boundaries and substantially redeveloped its downtown with both government and private commercial construction. From 1945 to 1960 the population of the city grew to 264,000 and its physical area expanded from 23 square miles in 1955 to 93 square miles in 1966. The annexations of the late 1940s through mid-1960s were the first major boundary extensions since 1911.[20] The expansion of housing and commercial development in turn created a need for expanded infrastructure and public services, such as schools, sewers, water, and electricity. To meet this demand, the Sacramento Municipal Utility District (SMUD) which served, and continues to serve, Sacramento and parts of Placer counties, determined to build a headquarters facility that would serve the company's immediate needs for corporate consolidation and provide for anticipated future growth and expansion of regional utility services.

Established by vote of Sacramento County residents in 1923, SMUD has grown to become one of the ten largest public utilities in the country.[21] However, its first twenty-five years of history were marred by continuous litigation instigated by Pacific Gas and Electric Company (PG&E) which sought to retain its monopolistic control over the power industry in northern California. In 1946 a court decision favoring SMUD allowed the public utility to begin delivering power in Sacramento.[22] Between 1946 and 1961 SMUD's capacity expanded from 65,000 customers to 170,000.[23]

In the late 1950s the SMUD Board voted to develop a headquarters on 15 acres of land they had acquired at what was then the eastern edge of the developed city. The site lay between Folsom Boulevard (M Street) and S Street. Newly developing residential areas predominated to the south of the site and a commercial and light industrial area along Folsom Boulevard bordered the site to the north. The Southern Pacific Railroad tracks ran through the property. Paul Shott, Assistant General Manager of SMUD, hired a young architect, Albert Dreyfuss, and his employee, Leonard Blackford, to design a headquarters that would accommodate the company's four hundred employees and provide capacity for additional growth in functions and personnel.

Albert Dreyfuss, a war veteran discharged in California, established an architectural practice in Sacramento in 1950. Leonard Blackford, a recent graduate of Berkeley's architecture school, joined him in 1953, following a short stint in the Office of the State Architect. Although Blackford did not become a partner until after the completion of the SMUD building, according to Dreyfuss, he was a very important member of the firm, exercising considerable influence over designs from the mid-1950s. A small firm, Dreyfuss had completed a number of civic buildings, school designs, and buildings at Travis and Mather Air Force bases prior to the SMUD contract.[24] Two of these projects that received critical note were the Mansion Inn (Sacramento, 1958) and the Nut Tree (Vallejo, 1956).[25] However, Dreyfuss and Blackford had not previously completed a commission of either the size or scope of the

[20] Sacramento Bee, January 5, 1959.
[21] http://en.wikipedia.org
[22] http://www.SMUD.org. This did not end PG&E's challenges to SMUD. In the 1980s they litigated to stop the City of Folsom from Joining the SMUD district. In 2006 they successfully opposed an initiative to expand SMUD into Yolo County.
[23] Ibid.
[24] Pre-1959 projects included the Placerville Medical Building (1954), Marysville Fire Station (1957), North Highlands Fire Station (1956), Northeast YMCA (1957), Allstate Insurance Office (1958), and a number of buildings for the Air Force bases (1952-1959).
[25] Tempko, Alan, *No Way to Build a Ballpark*, (San Francisco: Chronicle Books (1991), 172.

SMUD project. Asked how such a young firm became the recipient of the large and important SMUD commission, Albert Dreyfuss says that neither he nor Leonard Blackford had ever been able to really answer that question, although he credits Leonard's hands-on involvement in both the design and execution of projects as having a strong influence on the SMUD management.[26] The commission was a coup for the young architects and one that immediately established their local and regional reputation.

The SMUD Headquarters building is an exquisitely rendered regional/local interpretation of the International style. It embodies all of the major characteristics of the style while expressing an individualized vision and a high level of artistry, particularly in its treatment of the glass wall façades and in the incorporation of a major art work into the fabric of the building. The exceptional quality of the design was immediately recognized. The building received several AIA and other awards. It was featured in *Architectural Forum*, the *Sacramento Bee* and in the *New York Times* within a short time following its completion.

Dreyfuss and Blackford agree that among all the major Modernists, their greatest influence came from was the work of Mies van der Rohe.[27] At Berkeley Leonard had studied with Erich Mendelsohn where he developed a strong affinity for Modernism. Prior to starting the design of the SMUD building, the two architects, with the encouragement and support of SMUD's Paul Shott, travelled to Chicago, Detroit, and New York to see the best architecture being done at the time.[28] In Chicago they were drawn to the small buildings that Meis had designed for the Illinois Institute of Technology (IIT). They were, in Dreyfuss' words, "buildings that expressed the way they were built."[29] In Detroit they saw the Ford Motor building and Eero Saarinen's GM Center, then in construction. The latter building, with its early curtain-wall sections, modular system, and connective mechanical tower exhibits organizational elements found in the SMUD Headquarters. In New York the lower level treatment of SOM's Lever House impressed the architects, who also were able to see the models for van der Rohe's uncompleted Seagram building. This exposure no doubt influenced Dreyfuss and Blackford's thinking in regard to the SMUD building design, but Albert Dreyfuss emphasizes that there was no conscious effort to design the building in the image of anyone's master work. He explains that in the firm's approach there was a tendency to move away from archetypal models in consideration of the constraints and opportunities presented by the program and siting of each project. While the young architects sought to and succeeded in emulating the simplicity and transparency of the best Modernist models of the late 1950s, they did so with a clear vision and interpretation that makes not only the SMUD Headquarters building, but much of their other local work of the period, highly distinctive.

The SMUD building expresses the fundamental characteristics of the Miesian or International style in its simple rectangular forms, flat roof, and horizontality. The platform and columns of the first floor and the handling of the curtain wall are classic elements that reference some of the best examples of Modernism, such as the Seagram building and the Lever House noted above. While well-grounded in the essential elements of the style, the Dreyfuss and Blackford design introduces several idiosyncratic elements that are rendered with a high degree of artistry and attention to detail while retaining an overall impression of simplicity of line and form.

One of the most notable features is the vertical and horizontal window louvers located on the south and north facades of the front wing and the east and west facades of the rear wing. Introduced as elements to control light and contribute to climate control, they conform to the Modernist dictums regarding functionality, the use of industrial materials, and the direct expression of construction. At the same time, they introduce an aesthetic element to the

[26] Personal Communication, Albert Dreyfuss, January 16, 2009.
[27] Ibid.; Personal Communication Leonard Blackford, March 13, 2009.
[28] Personal Communication, Leonard Blackford, March 13, 2009.
[29] Ibid.

building façades that gives them visual interest and movement. Custom manufactured to the architects' specifications, the window louvers are made of extruded aluminum, a new technology at the time. The anodized finish, while not obscuring the nature of the material, gives it a warm coloration. On the front façade the perpendicular louvers create a deep reveal for the glass wall panels, but do not obstruct the transparency of the building. The horizontal louvers create a visual element that emphasizes the long line and horizontality of the front wing. The motorized east and west louvers that originally tracked the changing angle of the sun produce triangular patterned shadows that give depth to the facades. The "decorative" effect of the louvers was perhaps best illustrated in the 1961 *Architectural Forum* article which featured several abstracted photographs of the light and shadow that they create. In addition to their aesthetic effect, the louvers were an energy-saving and climate control device that was far in advance of its time.

The mural that surrounds the plinth of the building is unique. While Modernism eschewed decorative ornament, Dreyfuss and Blackford made inspired use of mosaic tile to integrate the work of a major artist, Wayne Thiebaud, directly into the fabric of the building. Although Eero Saarinen had used vibrantly colored ceramic bricks in the GM Center, the incorporation of a mosaic tile mural into the SMUD building façade appears to stand alone. The idea for the mural took form before construction began, but was not a part of the original design.[30] Initially Blackford intended to wrap the lower story façade in travertine, but as discussions progressed with the artist, a personal friend of the architect, it was decided to change course. SMUD's decision to accept the change was influenced by the fact that the glass tile mural cost less than the travertine. [31] Thiebaud did studies for two different compositions. Albert Dreyfuss recalls that when the architects saw the studies there was "no question" about the selection.[32] Thiebaud made full-size drawings that were sent to Venice for manufacture. The tiles were mounted in 15' high panels which were shipped to the US and installed by the tile contractor. The plain grey-black tile for the interior lobby walls and the exterior columns were made at the same time.

While the mural could be seen as a violation of the Modernist prohibition on historicist elements (i.e. mosaic tile work), it can also be interpreted as an expression of the Modernist view that modern art, design and architecture were all inter-related. Richard Weston points out that Modernists saw the new style as "the long awaited expression of the industrial Zeitgeist" which could be manifested in everything from town planning to the design of a glass vase.[33] The SMUD building's murals exemplify Modernism's breakdown of disciplinary and craft boundaries and the integration of many forms of artistry in the interest of producing an entirely new way of living in the 20th century. The mural adds enormous visual interest to the building; its splashes of color contrasting with the otherwise austere design and muted pallet. The mural is a major character defining feature and contributes immeasurably to the significance of the building. At the time of its execution, Wayne Thiebaud was just beginning to be recognized. Since then he has become known as one of the leading American painters of his generation. The mural is not only an innovative aspect of the building's architecture; it has acquired significance in its own right as a work of art. It is the only piece of public art and the only ceramic work of the artist. [34] It also is one of the few surviving examples of Thiebaud's experiments with Abstract Expressionism.[35]

[30] Personal Communication, Leonard Blackford, March 13, 2009.
[31] Ibid.
[32] Ibid.
[33] Weston, [2]
[34] Personal communication Kelly Purcell, Paul Thiebaud Gallery, San Francisco, February 28, 2009.
[35] Nash and Gopnick, 196.

While the interior treatment of the building and its landscape setting are less unique and innovative than the window treatment and mural, these elements embody a thoughtful interpretation of Modernist principles and materials that function to integrate indoors and outdoors in a highly effective and site-specific manner.

The finish materials of both interior and exterior reflect a careful attention to detail and eye for polished aesthetic effects. In the entry lobby the rear partial partition walls and the elevator lobby walls are clad with grey-black mosaic glass tile. The tile finish was installed to compliment the exterior mural and was produced by the same Venetian tile company that manufactured the mural pieces. The lobby side walls are finished with a simple light wood veneer with raised wood strips. These materials provide contrast and richness to the voluminous open reception space. Combined with access to natural light and outdoor views through the glass walls, the interior treatments achieved the Modernist goals of an open, flexible, and simple floor plan without succumbing to coldness or sterility. The architectural design accomplished the programmatic goals of SMUD, including unfinished space for future expansion in the rear wing and the first full computer room of its kind in the Sacramento region.[36] The SMUD interior is a good illustration of Albert Dreyfuss' claim that the firm's building design was strongly influenced by both program and site, but always within the context of interesting and aesthetically pleasing solutions.[37]

Landscape, like building architecture, underwent a revolution in the 1950s and 1960s. Christopher Tunnard who taught landscape architecture at Harvard argued for the necessity of conceiving a modern landscape commensurate to the best in modern architecture. Far from creating gardens and picturesque effects, landscape architecture was redefined as "planning of the human environment."[38] Or, as Garrett Eckbo expressed it, no matter the scale of a project, each project required cohesive site planning which is "the arrangement of environments for PEOPLE."[39] While not entirely ignoring aesthetic effect, Modernists landscapers placed their emphasis on use and "livability" in outdoor spaces. Other important precepts of Modernist landscape architecture included a destruction of axial symmetry and an embrace of curvilinear forms, a rejection of massed flower plantings and borders, the use of individual specimen plants, and an emphasis on the sculptural qualities of botanic materials. In addition, especially in California, there was a strong influence from the Japanese garden.

The landscape setting of the SMUD Headquarters building embodies these precepts and creates an environment that functions to set-off the building. The SMUD building is sited in a semi-suburban area on a street with other office and light industrial buildings. In keeping with the Modernist practice of separating or isolating commercial buildings from other structures in the streetscape, the SMUD headquarters building is situated in a campus-like setting surrounded by trees. The landscape has two foci – the rolling lawn at the front of the building and the sunken terrace on the north-east side of the building. This latter landscape area which is tucked between the front and rear wings best expresses the idea of an environment made for people. The multi-level terraced garden is a shaded area surrounded on three sides by the building facades. The transition between the concrete building facades and the terrace proper is mediated through the use of massive concrete planters that are heavily landscaped with trees and under plantings of Japanese Maple and ivy. The hanging ivy that cascades from the first floor exterior walk-way on the south side of the terrace particularly creates a feeling of enclosure and refuge. In addition to providing an aesthetically pleasing setting for the building and a "livable" environment for the building occupants, the landscaping is important in providing climate control for the building and the surface parking areas that flank it.

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[36] Saucerman, Peter, "Application for AIA recognition," 2008.
[37] Personal Communication, Albert Dreyfuss, January 16, 2009.
[38] Howett, Catherine, "Modernism and American Landscape Architecture," in Marc Treib, *Modern Landscape Architecture: a Critical Review*, (Cambridge, Mass., The MIT Press, 1993), 32.
[39] Treib, Marc, "Axions for Modern Landscape Architecture," in Treib, 55.

There are no formal beds and flowering plants are limited to a few specimen Camellia and flowering plum trees.

The landscape was designed by Ralph Jones, a private practitioner in Oakland who had started his career in the offices of Thomas Church. Leonard Blackford had worked in Jones' office during his student years, an experience which he acknowledges contributed to his strong sense of the importance of site planning as a part of architectural design.[40] Prior to construction the large lot was devoid of both topography and vegetation which provided the landscape designers with a blank canvas. The front and eastern portions of the plot were bermed to create a low rolling topography. Much of the area surrounding the building is covered by lawn. In addition to the wide entry path leading from the front circular drive to the building entry, curved paths lead through the property to the side parking lots. Benches arranged at intervals in the landscapes make this a usable space, particularly for employees to stroll, sit, or picnic in their free time. At the rear of the lot trees are used as a screen, but otherwise plantings in the front and eastern side of the building are set out as individual specimens. Large granite boulders selected from SMUD property at Iron Mountain punctuate the grounds providing visual foci. Originally a fountain pool was planned, but later dropped from the design.[41]

In the 1930s and 1940s a small number of Moderne or Art Deco buildings were constructed in the area of the state capitol at the top of Capital Mall and along N and 15th Streets.[42] However, prior to the construction of the SMUD Headquarters, the Pacific Telephone and Telegraph tower, at J at 15th Streets, was the only post-WWII office designed in the International style in Sacramento. A multiple story structure, it was clad in travertine with symmetrically arranged windows that are recessed between vertical and horizontal strips of travertine cladding.[43] Relatively undistinguished, it remained the only large Modernist office building in Sacramento prior to 1959 when the SMUD Headquarters was constructed. The early 1960s saw the development of a number of large Modernist office buildings, some executed by the State of California, and a number designed for private interests.[44] These buildings were distinctively International in style and did much to change the appearance of the urban downtown, especially the corridor along Capital Mall leading from the Sacramento River waterfront to the State Capitol building. Like many cities in the country following WWII, Sacramento aggressively redeveloped parts of its downtown. By 1959 the mix of small commercial and residential that had lined the approach to the capitol for several decades had largely been demolished.[45] In the early 1960s the Capital Mall began to be rebuilt with large Modernist offices. Among these, two of the most important were the IBM Building (1964) and the Sacramento Union Office and Printing Plant (1968, demolished circa 2003), both designed by Dreyfuss and Blackford. Along the L Street commercial corridor a large commercial complex with a building for Macy's (Dreyfuss and Blackford)

[40] Personal Communication with Leonard Blackford, March 13, 2009.
[41] Dreyfuss and Blackford, "Plot Plan, Sacramento Municipal Utility District Office Building," drawing F-100-1003, 1958.
[42] These included the State Legislative Office, the Caltrans and the Veteran's Administration buildings on N Street between 10th and 15th Streets, the Education Department and State Personal Board buildings designed by local architect Harry Devine on the east end of Capital Mall, and apartment buildings along 15th Street.
[43] Aerial Photograph, Downtown Sacramento, circa 1950, Sacramento Bee collection, in the collection of the Sacramento Archives and Museum Collections. Circa 1966 Dreyfuss and Blackford designed a major addition to this building to handle telephone equipment.
[44] The State buildings included the Resources Building, 1416 9th Street (1964) and the "Twin Towers," (circa 1968). A number of smaller Modernist buildings were designed and built in this same period, but most were small retail spaces, shopping centers, churches and schools which do not compare in size or complexity to the offices cited above.
[45] Aerial Photograph, Downtown Sacramento, 1959, Sacramento Bee collection, Sacramento Archives and Museums Collections.

and on 7th Street the Capitol Towers apartment complex (Wurster, Bernardi and Emmons, 1959), and the Sacramento Savings and Loan (Dreyfuss and Blackford, circa 1965) completed a complex of downtown Modernist structures that significantly changed the urban landscape. While these projects helped to achieve the goal of creating a "modern" city with a series of distinguished high rise buildings that "opened up" the street from the historical linear alignment of commercial/storefront buildings, none achieved the singular excellence of the SMUD headquarters building as an individual exemplar of the Miesian ideal.

The SMUD Building embodies all of the precepts of Modern International style architecture. It exhibits low horizontality and massing in its design, it incorporates technologically innovative materials, particularly in the aluminum louvers and custom anodized window frames, it is light and transparent, work spaces are completely open and flow without interruption from one end of the building to the other. At the same time that the building incorporates these basic and often repeated aspects of Modernist commercial architecture, the louvers, metal window frames, and the tile mural introduce elements that are innovative and, in the case of the mural, unique. These latter elements raise the building to a level of artistic achievement that distinguished it from other contemporary examples of the property type in the region and have contributed to its continued successful use for its original purposes and to the strong feeling of stewardship that has characterized its ownership and management over the past fifty years.

The SMUD building remains an excellent, virtually pristine, example of its style and type. There are no major exterior alterations and the original materials -aluminum louvers, glass walls, glass tile murals, interior/exterior tile cladding landscape plan and plantings – remain intact and continue to convey the original design intent, appearance and landscape. In addition, the building is in its original location and continues to convey its feeling and association. It continues to serve the function for which it was originally constructed.

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http://en.wikipedia.org

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Archival Collections:

Aerial Photographs, Sacramento Bee Collection, Sacramento Archives and Museums Collections, Sacramento, California.

Papers, Dreyfuss and Backford, Architects. Sacramento Archives and Museum Collections, Sacramento, California.

Building photographs, Dreyfuss and Blackford, Architects, Sacramento, California.

Dreyfuss and Blackford, "Plot Plan, Sacramento Municipal Utility District Office Building," drawing F-100-1003, 1958. In the private collection of the firm.

Geographical Data:

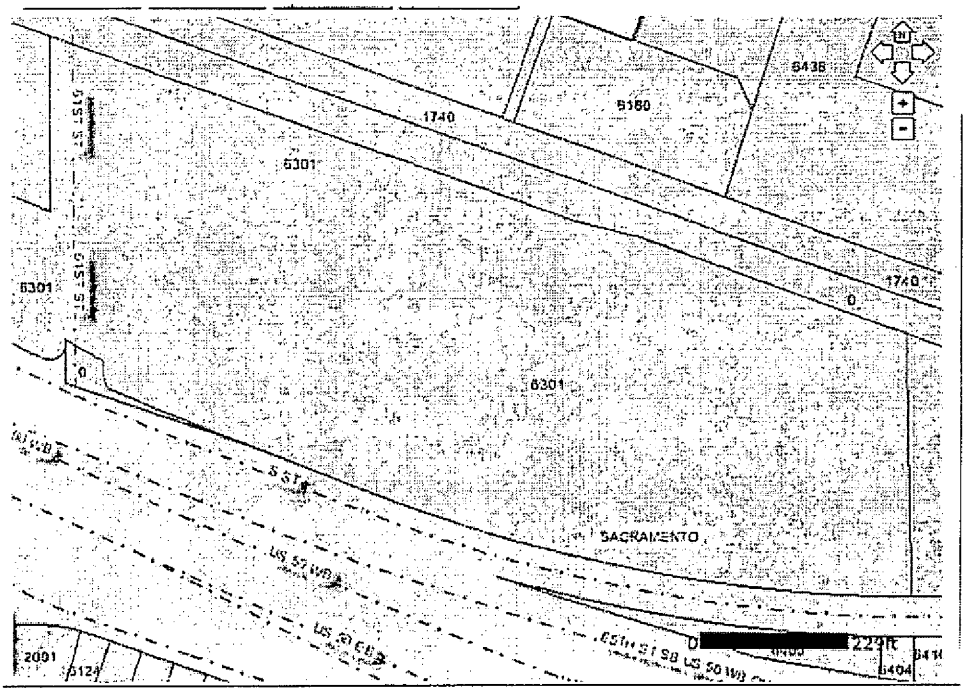
Verbal Boundary Description:

The historic property occupies the eastern portion of Sacramento County Assessor parcel 011-009-010-0000. It is that portion of the parcel that lies between 61st Street on the west and the west boundary of the parking lot on the east side of the SMUD Headquarters building. The north and south boundaries conform to the parcel lines as shown on the original SMUD building plot plan (see Additional Materials, Figure 2).

Boundary Justification:

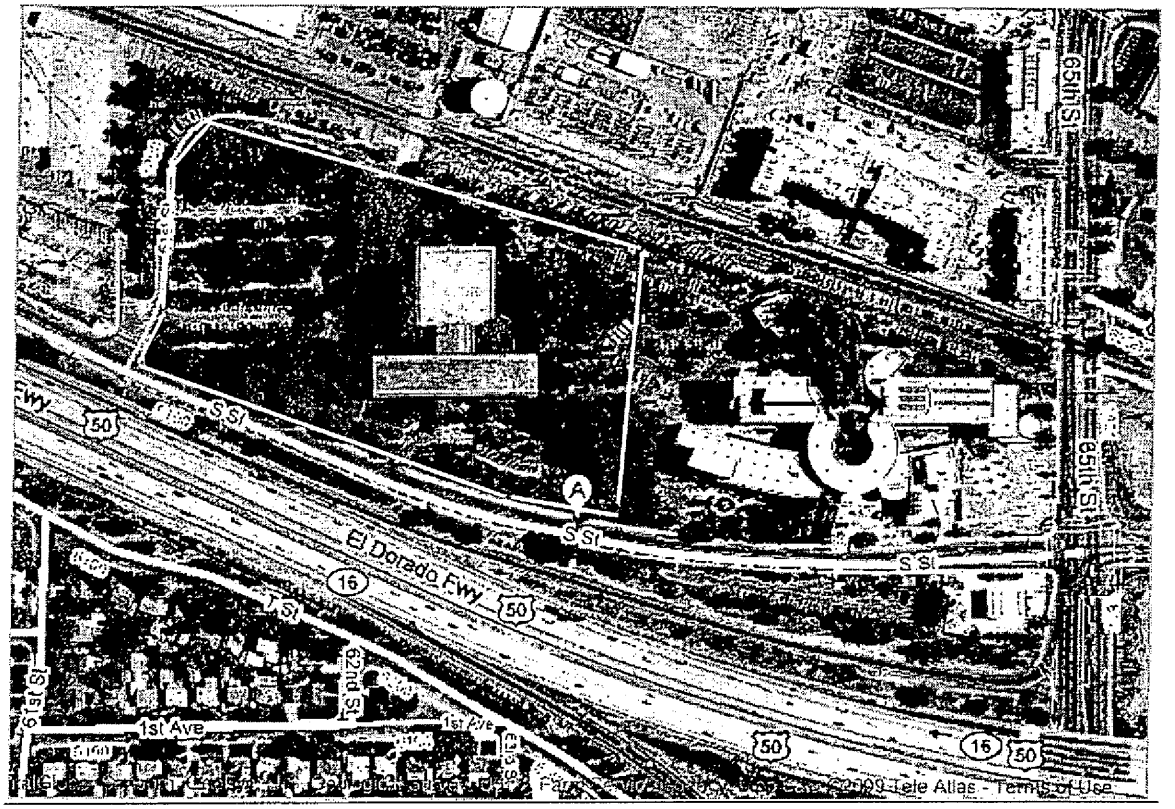
The boundaries are delineated to conform to the original plot plan which includes the building, designed landscape and parking lots as they existed in the period of significance, 1959.

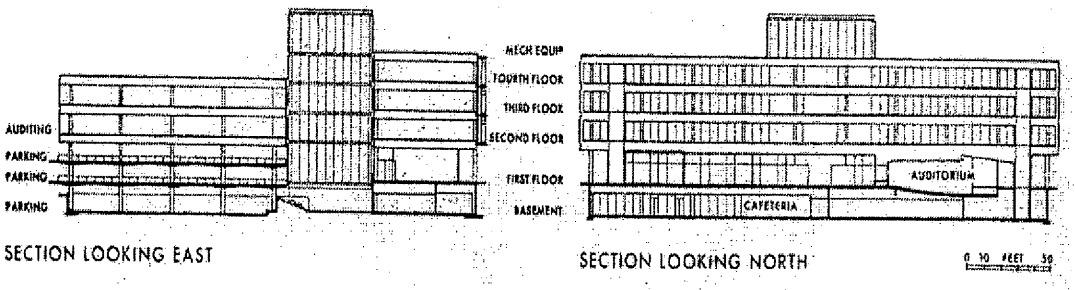
Assessor Parcel Map



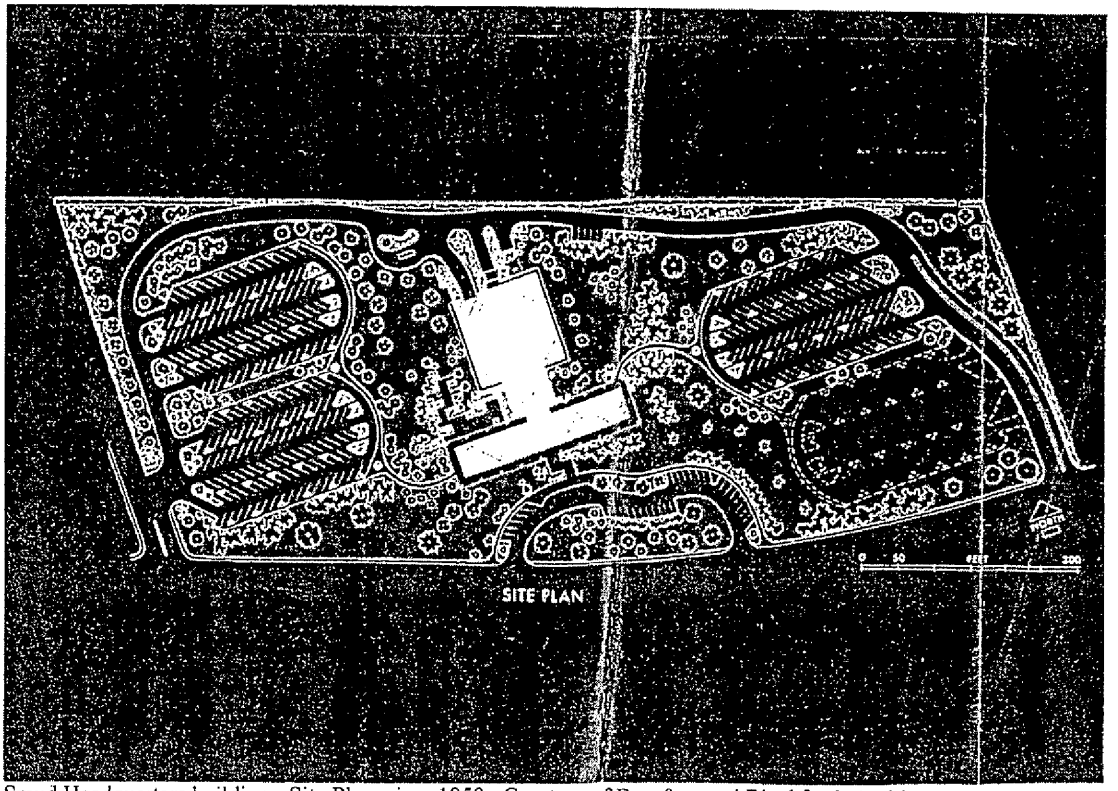
Parcel Map for parcel 6302, SMUD Headquarters Building and lot, Sacramento County Assessor Office.

Boundary Map: Boundaries indicated by broken line.





SMUD Headquarters building. Sections of building, circa 1959. Courtesy of Dreyfuss and Blackford, Architects.

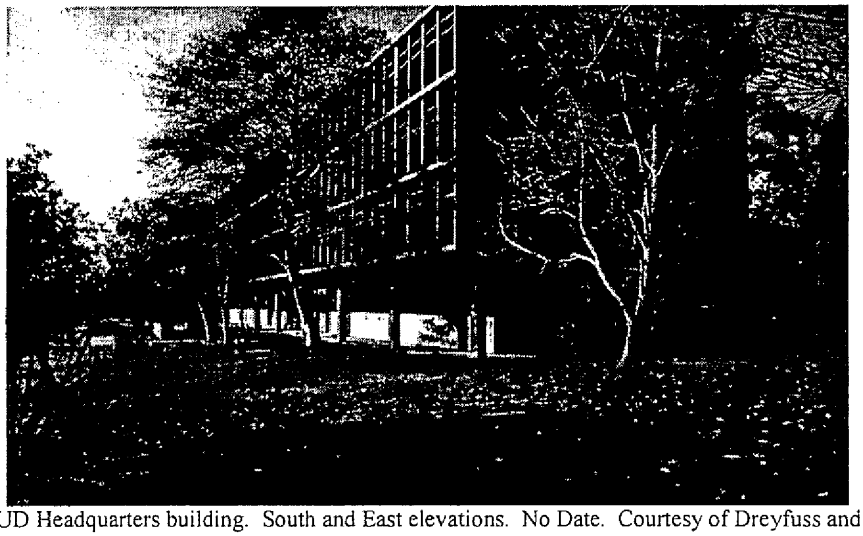


Smud Headquarters building. Site Plan, circa 1959. Courtesy of Dreyfuss and Blackford, Architects.

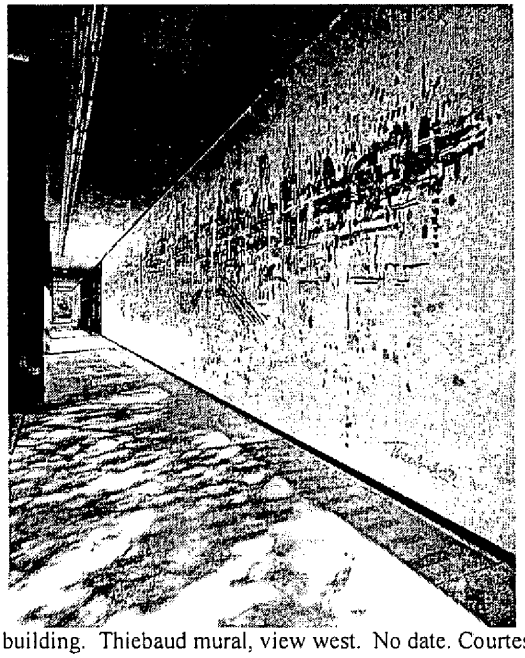
SMUD Headquarters building. Aerial view of building with cleared right-of-way for I-50 freeway, 1970. View west. Courtesy of Sacramento Museum and Archives Collection.

Sacramento Municipal Utility District Office Building

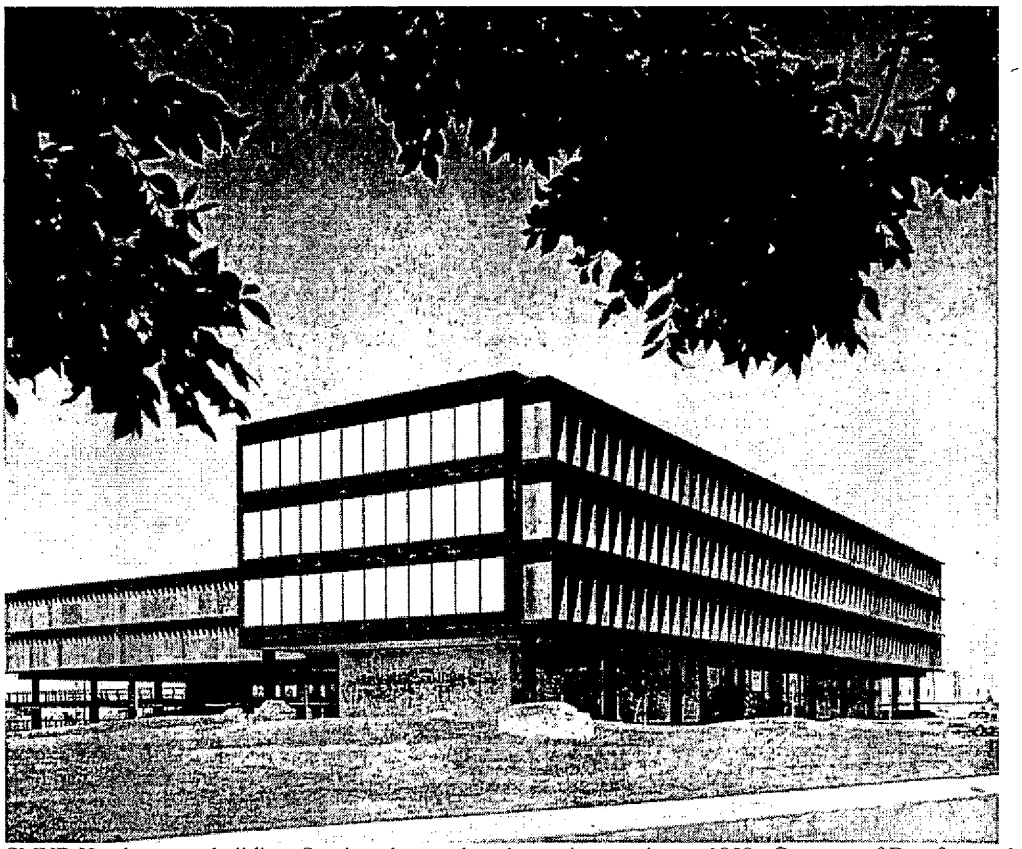
SMUD Headquarters building. Front elevation, view northwest, circa 1965. Courtesy of Dreyfuss & Blackford, Architects.



SMUD Headquarters building. South and East elevations. No Date. Courtesy of Dreyfuss and Blackford, Architects.



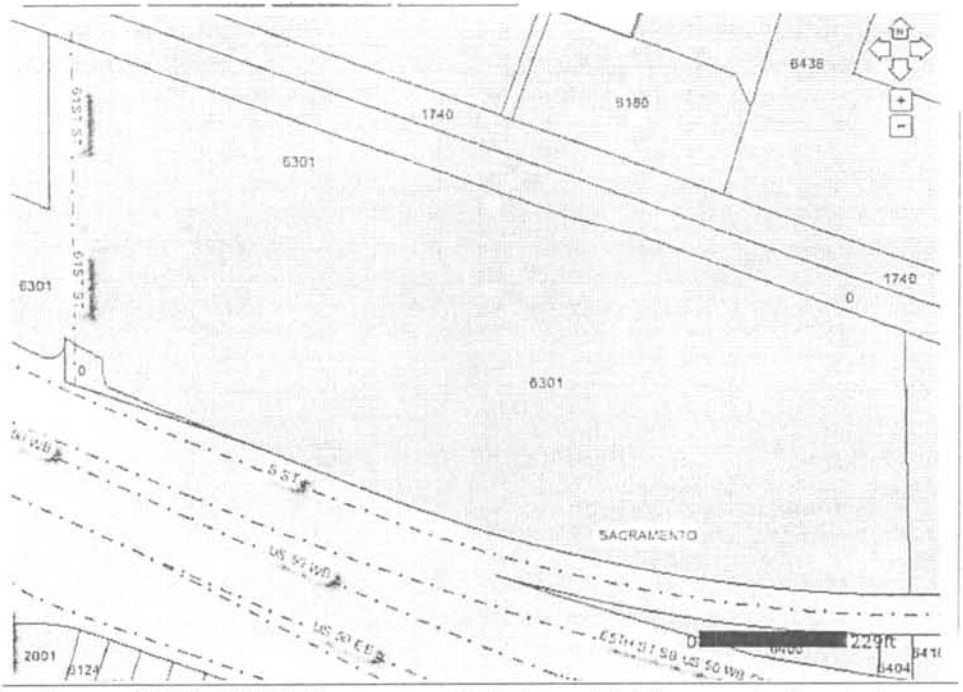
SMUD Headquarters building. Thiebaud mural, view west. No date. Courtesy of Dreyfuss and Blackford, Architects.



SMUD Headquarters building, South and west elevations, view northeast, 1959. Courtesy of Dreyfuss and Blackford, Architects.

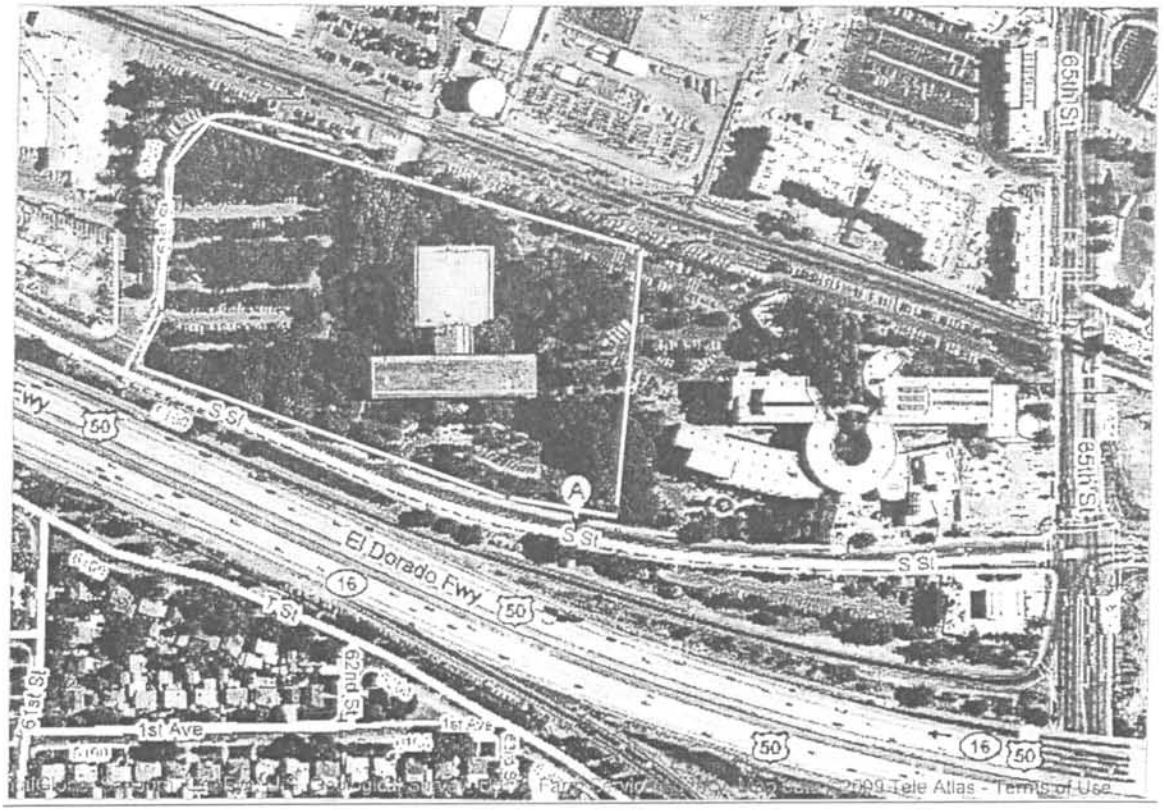
SMUD Headquarters building. Front elevation, view north, 1959. This photograph, taken at night, illustrates the glass curtain wall, as well as the interior lighting scheme. Courtesy of Dreyfuss and Blackford, Architects.

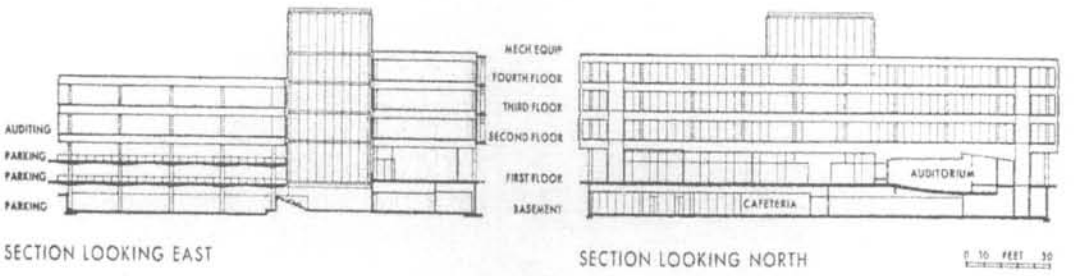
Assessor Parcel Map



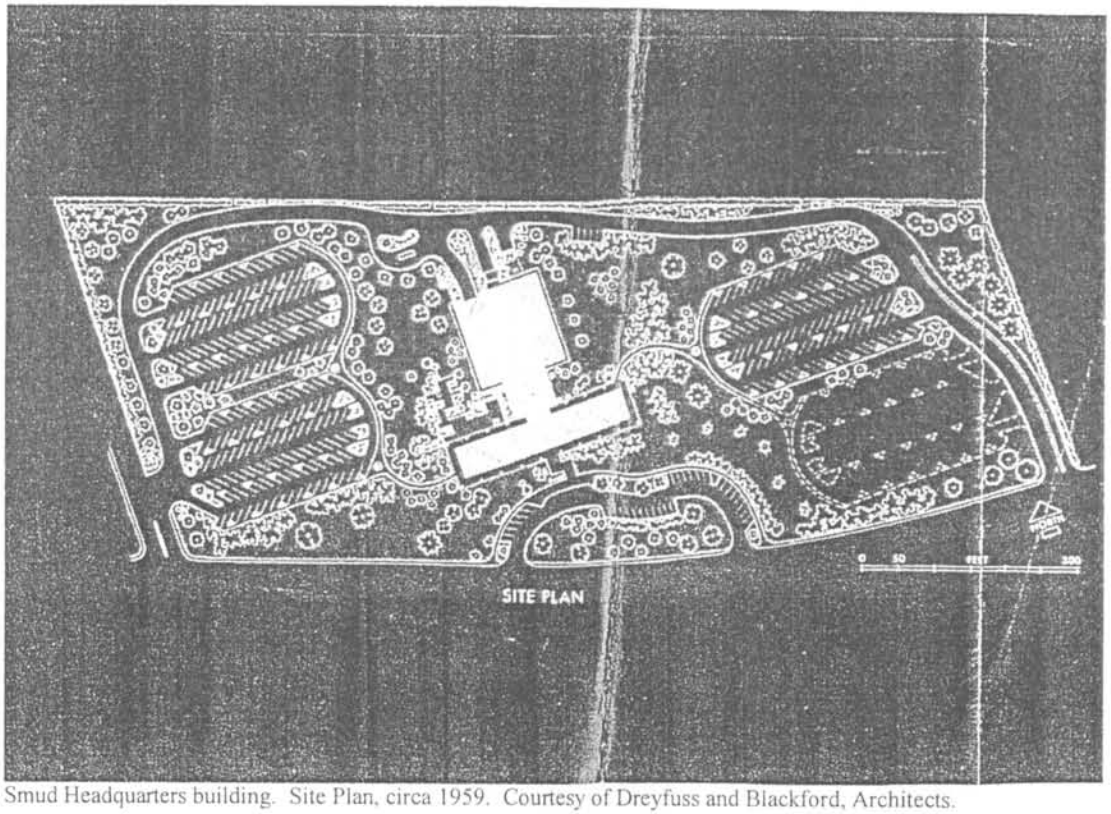
Parcel Map for parcel 6302, SMUD Headquarters Building and lot, Sacramento County Assessor Office.

Boundary Map: Boundaries indicated by broken line.



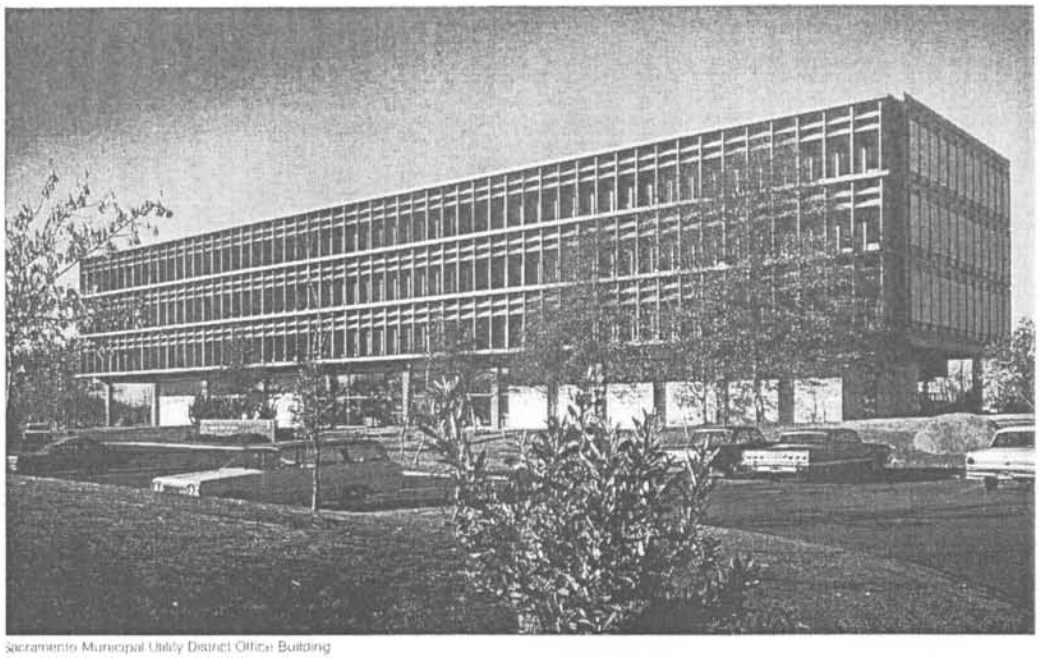


SMUD Headquarters building. Sections of building, circa 1959. Courtesy of Dreyfuss and Blackford, Architects.



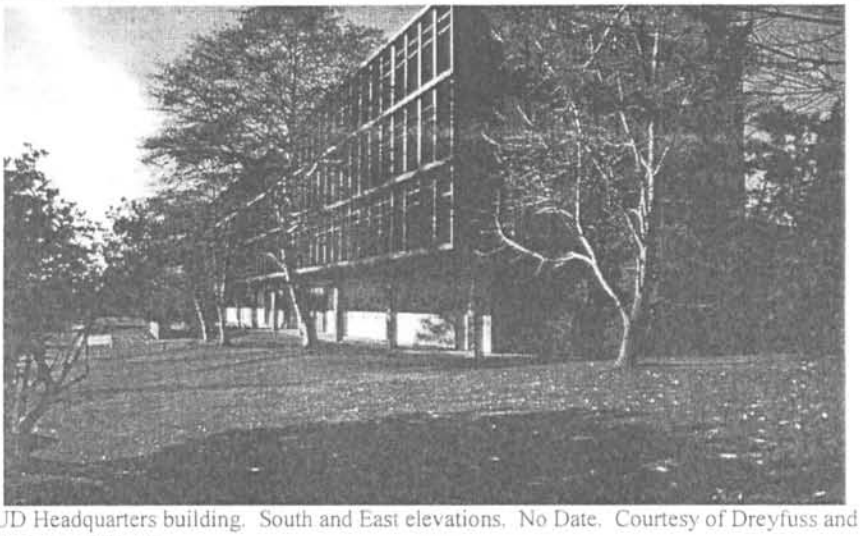
Smud Headquarters building. Site Plan, circa 1959. Courtesy of Dreyfuss and Blackford, Architects.

SMUD Headquarters building. Aerial view of building with cleared right-of-way for I-50 freeway, 1970. View west. Courtesy of Sacramento Museum and Archives Collection.

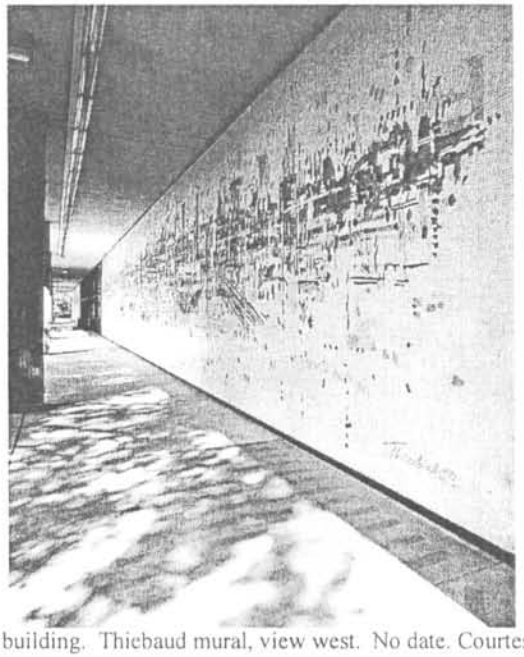


Sacramento Municipal Utility District Office Building

SMUD Headquarters building. Front elevation, view northwest, circa 1965. Courtesy of Dreyfuss & Blackford, Architects.

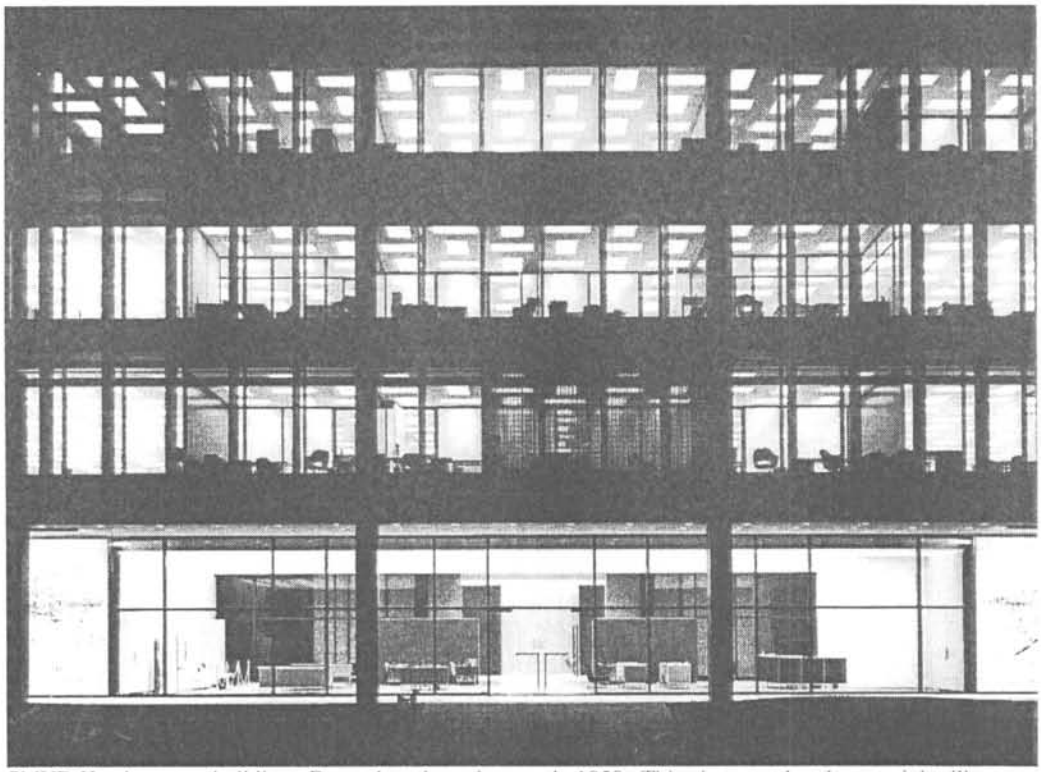


SMUD Headquarters building. South and East elevations. No Date. Courtesy of Dreyfuss and Blackford, Architects.



SMUD Headquarters building. Thiebaud mural, view west. No date. Courtesy of Dreyfuss and Blackford, Architects.

SMUD Headquarters building, South and west elevations, view northeast, 1959. Courtesy of Dreyfuss and Blackford, Architects.



SMUD Headquarters building. Front elevation, view north, 1959. This photograph, taken at night, illustrates the glass curtain wall, as well as the interior lighting scheme. Courtesy of Dreyfuss and Blackford, Architects.

SMUD Headquarters
Sacramento, CALIFORNIA
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SMHD

Item 0002

Sacramento County, California
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Sacramento County, CA 0004

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0006
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