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Denotes a project by an American Institute of Architects member or member firm



**Tower Theatre (1940) - Architect: William David**

The Tower Theater is a prime example of Art Deco architecture, evidenced by its rounded form, scalloped tower and neon crown. Note the original terrazzo entrance floor and streamlined marquee as you enter. Interior features include gilded columns and deco lighting fixtures. William David also designed the Esquire Theater on K Street, using similar Art Deco motifs. Listed in the Sacramento Register of Historic and Cultural Resources. Fun fact: The adjacent pharmacy, now Tower Café, is where Tower Records began.

Please limit your tour to the exterior and the lobby, as films are showing inside the Theater. Flash photography and commercial use of photos taken are prohibited.



**Colonial Theatre (1940) - Architect: Herbert Goodpastor, AIA**  
**Special Hours: 12 pm - 3 pm (guided tour available)**

The owners are making themselves available to provide a guided tour of this unique art deco theater! Original spaces available to be seen include the original and still used projection room and adjacent "crying room". This community theater shows theme-based film festivals, live events and concerts, and is worth being acquainted with. Listed in the Sacramento Register of Historic and Cultural Resources.

Of interest: The Colonial theater is located 3 miles from the Tower Theater due to theater profession requirements of the time.



**Kyles Temple AME Zion Church (1956) - Architect: Whitson Cox, FAIA**

Kyles Temple AME Zion Church is listed in the Sacramento Register of Historic & Cultural Resources as a significant representation of Mid-Century Modern architecture, is representational of the work of master architect Whitson W. Cox, is associated with persons of significance in Sacramento's past such as Rev. Thomas A. Harvey, Rev. D.D. Mattocks, and Joshua Baker, and association with African-American fair employment and civil rights events.

Look for Mid-Century Modern architectural elements, exemplified by its A-frame construction, geometric lines, exaggerated roof lines, walls of glazing, and use of new materials of the time, including laminated wood structural beams to allow for expansive interior spaces. Listed in the Sacramento Register of Historic and Cultural Resources.



**Our Lady of Guadalupe (1957) - Architect: Harry Devine**

In 1966, farm workers in Delano, California went on strike under the leadership of César Chávez for collective bargaining rights for farm workers. Chávez and his union won national recognition by a marathon march from

Delano to Sacramento which was both a march of protest and a religious Lenten pilgrimage. The march ended at Our Lady of Guadalupe on Easter Sunday.

Note the simple geometric form of the church and bell tower, and use of screening typical of modern design in the 1950's. The mosaic on the façade of the building was crafted in Mexico and depicts the image of Our Lady of Guadalupe on the Tilma (cloak) from the time of the original vision in Mexico in 1531. The main altar, a left side altar, as well as two shrine altars on the west side are made of carved wood in Guadalajara.

Please be respectful and do not disturb worshippers while visiting.



**State Employees Building Corporation (1960) - Architect: West America Engineering Co., Inc.**

The State Employees Building Corporation is a 57,400 square foot 4 story building with a steel frame, Glass and Masonry exterior. Note upon arrival the Thinlite curtain wall, which consists of clear tiles accented with colorful ceramic-faced glass tiles that were selected to accentuate the façade.



**Capitol Towers (1965) - Highrise Architect: William Wurster, FAIA; Lowrise Architect: Edward Larabee Barnes, FAIA**

The Capitol Towers apartment complex is listed as a Historic District in the California Register of Historical Resources as contributing to California history as a well-designed example of urban redevelopment housing, as well as the product of a team of highly trained and nationally influential Modernist architects and landscape architects. William Wurster, FAIA, designed the highrise. Edward Larabee Barnes, FAIA, designed the lowrise apartments. Well-known California landscape designer Lawrence Halprin designed the landscape, and artist Jaques Overhoff created the sculpture wall.

Note the District's pedestrian-oriented design combining low-rise and high-rise buildings, integrated landscape features, and amenities for residents. The design maintains a strong urban public presence while balancing privacy and community for its residents.

Fun fact: Edward Larabee Barnes also designed the connection between the Crocker Art Museum mansion and gallery.

Note: Please enjoy the district from the outdoor public areas only.



**Office Building 8 & 9 (1970) - Architect: Skidmore, Owings, Merrill (SOM)**

**Guided tour available at 11am and 2pm, both days**

Office Building 8 & 9 consists of two 17 story structural steel office towers with a total of 620,000 square feet. Both of the high-rise buildings are an example of the modernism architectural style, with an individual building height of approximately 216'.

The buildings were renovated in 2008 and 2010, which included the rehabilitation of the exterior and interior, construction of a two story connector lobby between the buildings, and the addition of a new child care center. The renovation was designed to meet the U.S. Green Building Council's Leadership in Energy and Environmental Design – Silver Standards and exceed Title 24 energy design requirements.

On the plaza, note the new children's play area and the Lucite sculpture

"Apolymon" by Bruce Beasley. On the inside, note the connecting lobby and retrofitted seismic dampers.



**Gregory Bateson Building (1956) - Architect: Sim van der Ryn**  
**Photo ID required for entrance**

The Gregory Bateson Building designed by Sim Van der Ryn in 1978, serves as a pioneering example of sustainable architecture in California. The building is named after the English anthropologist that both he and Governor Jerry Brown admired.

Note the exposed concrete lattice-frame structure, which was incorporated for its thermal mass properties. The central atrium in the interior – surrounded by office spaces – is topped with operable louvers and fans that allow for thermal regulation via natural ventilation. A strong and grounded material palette of concrete and wood is accentuated with natural light and bright coloured components that create a unique user experience.



**River Water Intake Structure (2004) - Architect: Lionakis**

The River Water Intake Structure by Lionakis pays homage to Sacramento's relationship with its rivers. Its wing like roof form serves as an icon for the community. The structure sits on top of a 40 foot pedestal in the river and is connected to the land by a bridge. A walk across this bridge towards the Intake Structure allows for all round views along the river.

Note: Building can only be viewed from the exterior.



**Globe Mills (1913 / 2008 reno) - Architect: P.J. Herold; Renovation Architect: Michael Malinowski, FAIA, Applied Architecture**

**Special Tour only with Architect: Friday 9/22, 12pm Noon**

Phoenix Milling originally constructed the five-story mill building in 1913. Pillsbury added milling and storage capacity over time, and produced feed and flour until 1968.

CFY Development led a team that included the City of Sacramento, Sacramento Housing and Redevelopment Agency and Applied Architecture to create a mix of market rate and affordable housing from what had been a long abandoned industrial site. Globe Mills has won several awards, including the AIA Central Valley 2009 Design Honor Award, and is listed in the Sacramento Register of Historic and Cultural Resources.



**The Chapel of the North American Martyrs at Jesuit High (2014) - Architect: Hodgetts + Fung**

**Special Hours: Sept 21st only, 3 pm - 5 pm**

A 2014 addition to the Carmichael based Jesuit High School Campus; Chapel of the North American Martyrs anchors the north western edge of the campus with a dynamic folded roof marking the public entrance across from Fair Oaks Boulevard. A minimal material palette and simple geometry allow for a contemporary interior. The defining element within the chapel is the central enveloping space. Curved walls and diffused natural light direct users towards the signature contemplative core.