

United States Department of the Interior
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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.



1. Name of Property

Historic name: Southside Park
 Other names/site number: _____
 Name of related multiple property listing:
Latinos in Twentieth Century California MPS
 (Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: Located between T and W Street, 6th and 8th Street
 City or town: Sacramento State: California County: Sacramento
 Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 at the following level(s) of significance:

___ **national** ___ **statewide** ___ **local**
 Applicable National Register Criteria:
 ___ **A** ___ **B** ___ **C** ___ **D**

_____ Signature of certifying official/Title:	_____ Date
_____ State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____ Signature of commenting official:	_____ Date
_____ Title :	
_____ State or Federal agency/bureau or Tribal Government	

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

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

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7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and Early 20th Century Revivals/French Eclectic

Modern Movement/Art Deco

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete, Wood (Weatherboard)

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Southside Park is a city park encompassing 15 acres on six Sacramento city blocks, bounded by T Street on the north, W Street on the south, 6th Street on the west and 8th Street on the east. This boundary represents the surviving 75% area of the park, not including the blocks between 6th and 8th Street between W and X Street that were destroyed in the late 1960s when Highway 50 was built through the park.

Narrative Description

Contributing and Non-Contributing Buildings, Structures and Objects Within the Park

1. Callahan Memorial Bandstand/RCAF Mural (Contributor, 1 structure):
The Robert E. Callahan Memorial was designed in 1934 by Sacramento architect Harry Devine. The combination open air bandstand and theater is concrete with stucco finish. A series of steps run the length of the 60'x40' stage, a concave arch whose surface is pierced by four evenly spaced fluted vertical bands, which also decorate the convex side of the arc. Zig-zag Moderne trim adorns the parapet of the bandstand. Each side of the bandstand has four stepped, symmetrical rectangular projections. The innermost of each also has the zig-zag parapet trim. The exterior of the bandstand is painted with a decorative mural, applied by artists of the Royal Chicano Air Force in 1975. This mural was recently restored.
2. Bust of Manuel Hidalgo y Costilla (Contributor, 1 object): This bust was installed in 1982, a bronze bust facing north atop an aggregate stone pedestal, with bronze plaque on northern face, atop two aggregate stone steps topped with brick. The bust and pedestal are surrounded by a short wrought-iron fence.

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3. Clubhouse (Non-Contributor, 1 building) Constructed in 2002, this clubhouse was built outside of the property's period of significance.
4. Pool House and Pool (Contributors, 1 building and 1 site): The current pool house and locker room facility was completed in 1952. As a public pool operated by the city of Sacramento, the Southside Park pool house was an integrated facility, in contrast to the closest privately owned public pool, the Land Park Plunge, segregated until a 1952 court case, and closed shortly thereafter. This was not the first city park with a public pool, the other being the Clunie Clubhouse pool in McKinley Park, but it was geographically distant from Southside, and, according to neighborhood resident Tony Lopez, it was located in a white neighborhood, and nonwhite residents of Southside were given "dirty looks" when they used the McKinley Park pool.ⁱ
5. Children's Playground (Non-Contributor, 1 site): This playground was constructed between 1992 and 2002, outside the period of significance.
6. Tennis and Basketball Courts (Non-Contributor, 2 sites): Built in 1966 to replace courts demolished by highway construction, the tennis and basketball courts do not retain original materials other than the asphalt surface, and do not have identified historic associations, thus are non-contributors.
7. Restrooms (Non-Contributor, 1 building) Built in 1966, this building does not have identified historic associations with the park's later historic contexts and does not exhibit architectural or design features that would make it a contributor.
8. Storage Building (Contributor, 1 building): This 1924 building has wood clapboard siding and a shingled, steeply pitched hipped roof, reflecting Period Revival architecture, with elements of Tudor Revival and French Eclectic architecture. The east and west elevation each have two tripartite windows, each in a 3x3 pane arrangement; the east elevation has a central entry door. The building is the only remnant of the original clubhouse complex.
9. Concrete Paths and Walkways (Contributor, 1 site): These gently curved concrete paths appear to be remaining features of the original park design. Most have been repaved over the years but use of like materials means they retain sufficient integrity to remain a contributor, marking the original park design.
10. Southside Park Pond (Contributor, 1 site): Formed from a seasonal swamp, the pond was dredged in 1908 using a pneumatic dredger equipped with an electrolytic sluice box, intended to gather gold dust from the sand and sediment at the bottom of the swamp. The pond was originally designed with two islands, and deep enough for boating. The 1966 highway project cut through the bottom third of the pond, making the southern island into a short peninsula on the southern edge of the pond, but the pond retains sufficient integrity to remain a contributor to the park.

Landscape Design of Southside Park

The original park design of Southside Park was completed by Sacramento architect Rudolph A. Herold and city engineer George Randle, with consultation by architect John McLaren from San Francisco, a principal designer of Golden Gate Park in San Francisco. The landscape plan called for the predominant use of Scotch elms. Many of these elm trees, or comparable varieties, appear

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to still be present in the park today, or were replaced in kind, along with London plane (or sycamore) trees.

The park was described in a 1921 park report: "There is in this park a well kept rose garden, an exceptionally attractive comfort station, and nearby a large picnic grove sheltered by sycamore trees. The broad expanse of turf, attractive tree and shrub groups, and the view of the water from every side makes this park a delightful spot the year around. South Side Park, at present the only developed park area in the southern part of the city, has served as a much-needed breathing spot in this locality."

Loss of 25% of the park, and subsequent changes to the park's layout and features since its initial construction, mean that the property is not eligible under Criterion C in the area of landscape design, but some elements of the original design are still reflected in the overall layout of the remaining 75% of the park.

Historic Integrity

Location: The park occupies its original physical location, although the southern 25% of the park was demolished in the mid-1960s.

Design: The property retains integrity of design as a park designed within Sacramento's original street grid with a central pond, landscaping, and a series of walking paths. Loss of the southern 25% of the park meant the loss of this portion of the overall design, limiting eligibility of the park in the area of landscape architecture, but retaining sufficient historic integrity for listing under Criterion A. The period of significance also extends beyond the period when the southern quarter of the park was demolished. The Callahan Bandstand and Mural retains sufficient historic integrity for listing under Criterion C, as it still exhibits integrity of design both for the original bandstand and the mural applied to the bandstand.

Setting: The neighborhood of Southside Park built up around the park during the property's period of significance, and the area remains an eclectic and diverse collection of urban residential, commercial, social, and religious architecture surrounding the park, thus the park retains integrity of setting on its northern 75%.

Materials: The principal materials of the park as a designed landscape were retained, now a mature landscape of shade trees and vegetation as intended by the park's designers. The contributing structures and buildings within the park retain integrity of materials.

Workmanship: The park's contributing structures and buildings retain a high degree of integrity of workmanship, including the Callahan Bandstand and Storage Building.

Feeling: The park retains integrity of feeling of an urban park in an ethnically diverse neighborhood.

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Association: Southside Park was located at the heart of an ethnically diverse urban neighborhood in the era of its construction, and its associations with this legacy remain strong, as subsequent generations and communities have embraced the park as the neighborhood's center.

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.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
-

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- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Art
Ethnic Heritage/Latino
Social History
Community Planning & Development

Period of Significance

1907-1982

Significant Dates

1907
1966
1977

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

MacLaren, John
Dean, James
Devine, Harry
Herold, Rudolph
Randle, George
Montoya, Jose

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Southside Park is a 15 acre city park located in Sacramento, California. Originally occupying eight city blocks, the park was constructed on the site of a former slough in order to facilitate a large pond in the park's center. The property is eligible under Criterion A for its role in Progressive Era urban planning (Community Planning & Development), Latino ethnic history, and social history for its role as a multiethnic city park, and as the ending point for the United Farm Workers' march from Delano to Sacramento in the spring of 1966. It is eligible under Criterion C in the area of Art for the design of the Callahan Bandstand, designed by architect Harry Devine, and the Chicano mural applied to the Bandstand by the artists of the Royal Chicano Air Force. The period of significance is 1907-1982, the period from the park's initial construction until installation of the statue of Manuel Hidalgo y Costilla. The southernmost quarter of the park was removed to make way for a highway in the 1960s, but retains sufficient historic integrity for National Register eligibility due to remaining elements of park design and continuation of the period of significance following highway construction. The property is nominated under cover of the Latinos in Twentieth Century California Multiple Property Document in the area of Latinos in the Arts and Latinos in Labor History, under the property types Sites of Historic Events, Performing Arts Venues, and Murals & Artwork. The property is nominated at the local level of significance.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion A, Community Planning & Development: Progressive Era Urban Planning in Sacramento

Southside Park represents an element of early 20th Century urban planning within the city of Sacramento. Following the model of mid-19th century Park Movement neighborhoods, the park was created to encourage adjacent residential construction in a portion of Sacramento previously undeveloped due to flood concerns. Subsequent alteration of the park's historic features, and removal of a quarter of the park for highway construction, compromise the park's original landscape design and landscape architecture features for purposes of eligibility under Criterion C in the area of landscape architecture. However, the park retains sufficient historic integrity to demonstrate its role in city planning, evident by the still-extant infill of buildings around the park, and its subsequent role as community gathering space for celebration and recreation through the 20th century.

Unlike Sacramento's earlier city parks, located at regular intervals north of R Street on one-block lots, Southside Park was deliberately planned as a larger regional park within the original city limits of Sacramento. Southside Park followed the model of East Park (McKinley Park) in East Sacramento, established in 1870, or Oak Park (later renamed Joyland and McClatchy Park) in the subdivision of Oak Park, established in 1888, both of which were located outside of the city

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limits but whose establishment was followed by subsequent residential and commercial development.

Sacramento's original street layout included several blocks designated as park spaces in the early 1850s. Once established, all of these parks were located north of R Street, the route of the Sacramento Southern railroad levee that formed the *de facto* limit of development in Sacramento. The city limits were farther south on Y Street, but the area south of R Street was subject to regular flooding. In approximately 1900, a group of neighborhood citizens formed an organization called the South Side Improvement Association in order to lobby for the portion of the city south of R Street. Their first goal was to eliminate the R Street levee that disconnected Southside from the rest of town, and install a new levee at the city limit. This was achieved in 1902. Replaced by a new levee on Y Street, removal of the R Street levee resulted in a building boom in an area previously subject to annual floods. Relocation of the levee to Y Street made residential development possible in this portion of the city. (See Figure 16)

However, a lack of city parks south of R Street meant there was an unmet demand for civic amenities in the proposed new neighborhood. The South Side Improvement Association's second goal was to convince the city of Sacramento to build a park in their neighborhood. In 1905, the city responded, and began land assembly for the public park that would become the neighborhood's namesake. The South Side Improvement Association purchased the land needed for Southside Park for a total of \$19,000, and transferred the property to the city of Sacramento for use as a public park. The principals of this group included Frank D. Ryan (president), Robert E. Callahan (vice-president), Gus Kroeger (treasurer), Frank Kunz (secretary) and executive committee member Thomas Fox. Principal architects of the park were Rudolph Herold, architect, George Randle, city engineer, with consultation by John McLaren of Golden Gate Park. The original footprint of the park was 26 acres, currently reduced to a footprint of approximately 15 acres due to highway construction.

The park's site on an area of low-lying ground was intended to promote civic investment in a portion of Sacramento previously located south of the R Street railroad levee first constructed in the 1850s. A combination of private donations and the city of Sacramento's participation in creating the new park converted a low-lying slough along 7th Street into a park with central year-round lake as a primary landscape feature. The land today occupied by Southside Park was a swampy marsh, with a slough that ran south near Seventh Street. The city sewer main, a 30-inch cement pipe, ran along Sixth Street, ending in a drainage ditch south of the city limits, near the old city cemetery south of Y Street. From the time of the original Sacramento street plan in 1849, land speculators held and traded parcels sporadically, but few structures were built. Some of the land was used for gardens and small-lot farming, but homes were sparse until after 1900. Locals called the portion of Southside south of R Street the "Arizona District" after the Arizona Gang that resided there.

The site selected for Southside Park included a peach orchard, a vegetable garden, and an open sewage channel. Property owner G. O. Hayford was eager to sell this parcel for use as the park. In a May 1905 letter to the city, he explained that "Having learned since that time that public

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spirited Citizens are projecting the establishment of a small lake or body of water for recreation purposes... This lot is nearly always under water, so but little excavation will be needed.”ⁱⁱ

According to the *Sacramento Union*, the land and water scape plans for Southside Park, designed by John McLaren of San Francisco, landscape designer of Golden Gate Park, were adopted on March 4, 1907, by the City of Sacramento’s Board of Trustees. A large diagram of these plans was presented at the meeting, but no copies of this plan appear to have survived until the present day. McLaren visited Sacramento in October of 1906 to survey the area and provide recommendations. The elm trees ordered by McLaren were delivered and installed in April 1907, as reported in the *Union*. 1907 marks the beginning of the park’s period of significance, as the elm trees became a defining characteristic of the park’s landscape, and many are still extant.ⁱⁱⁱ

Despite its lowland location and frequent flooding, the artificial lake required extensive dredging. In 1908, the *Sacramento Union* reported that the pneumatic dredger used to dig the Southside Park pond was equipped with an electrolytic sluice box, intended to gather gold dust from the sand and sediment from the bottom of the lake. When the park was completed, boats were available free for public use.^{iv} Later, the parks department charged a dime for boat rental. According to neighborhood resident Tom Irion, the city used an old streetcar farebox as a collection box at the boat rental station. City park staff kept Southside Park’s lake stocked with fish. Annual fishing competitions included prizes for those who caught the largest fish—and the smallest.^v

Sacramento’s population of thirty thousand, crowded into three square miles, rapidly expanded southward into the new neighborhood. The city assigned architect Rudolf Herold and city engineer George Randle to design the park and consulted with Golden Gate Park architect John McLaren. The result was Southside Park, a twenty-acre expanse of trees, lawns, paths and recreational facilities completed in 1913.^{vi} (See Figure 3) McLaren later returned to Sacramento in the 1920s to design William Land Park, a larger regional park. The original park plans were not located during the research for this nomination, but existing photographs and descriptions suggest that the original layout of Southside Park was inspired by Frederick Law Olmsted’s Park Movement principles, based on 1850s era principles of park development. This style of park was already somewhat anachronistic by the early 20th century, having been supplanted by newer ideas about park design, but given the role played by the park in the neighborhood and its long-term success, these older park planning principles proved successful in Southside Park’s implementation.^{vii}

A 1921 report described the park: “There is in this park a well kept rose garden, an exceptionally attractive comfort station, and nearby a large picnic grove sheltered by sycamore trees. The broad expanse of turf, attractive tree and shrub groups, and the view of the water from every side makes this park a delightful spot the year around. South Side Park, at present the only developed park area in the southern part of the city, has served as a much needed breathing spot in this locality.”^{viii} (See Figures 5-7)

The Southside Park clubhouse was a multi-purpose building. It served as a meeting place for community organizations and a headquarters for local Parks & Recreation staff. James Mangan,

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caretaker of the park, worked there and was well-liked by the neighborhood kids. The Southside Park clubhouse was also used as a social gathering place for local young people. The building was razed when two square blocks of the park were removed in order to make way for the W/X Freeway. (See Figure 10)

Criterion A: Social History, Southside Park as Multicultural Space

The Sacramento neighborhood of Southside Park, including the adjacent neighborhood of Richmond Grove, is located between the Sacramento River and 21st Street south of R Street to Broadway. The oldest part of Southside Park, between M Street and R Street, was an early residential district with varied uses. Closest to the river were riverfront warehouses for transferring cargo between railroad cars and riverboats. Various early industries were located between Front and Second Street. To the east were a variety of stately homes, ranging from Gold Rush era structures shipped around Cape Horn to the stately mansions of E.B. Crocker, August Heilbron and Leland Stanford.

Many of Southside Park's early inhabitants were Irish, including the family of Thomas Ryan, captain of the steamboat *Flora*, who built a saloon and store at 1901 10th Street, alongside the original streetcar line. After the levee removal, new generations of immigrants moved south from the older neighborhoods along the waterfront. A Portuguese neighborhood formed around a new Catholic church, St. Elizabeth's, constructed in 1913 on the corner of 12th and S Streets, and Sacramento's Italian community, present since the Gold Rush, moved its church, St. Mary's, south from 8th and N Streets to 7th and T at the edge of the park in 1915.

Residents of Southside Park from this era often described their neighborhood as a "League of Nations." Immigrants often settled into neighborhoods occupied by those of similar ethnic background. Common bonds of shared language, culture and religion encouraged the growth of these enclaves. As these small communities grew, they became a way station for later immigrants. Churches and cultural societies provided social and religious centers, community support, and maintained cultural traditions.

However, life in Southside was by no means segregated or exclusive. Immigrant children attending school at William Land Elementary, Holy Angel, or Lincoln School would encounter fellow students from a dozen different countries, many of whom were not yet fluent in English. Second-generation children of immigrants learned the traditions and languages of their parents, but were raised in a broad international milieu. Friendships made through school and play often crossed racial and ethnic lines. Southside resident Ron King commented, "[It] seemed like it didn't make any difference in those days. If he was your friend, he was your friend."^{ix} King also mentioned that sometimes being a Southsider meant facing a certain stigma. "I sold a jacket to afford a date with this girl. I walked all the way to her house and her mother asked where I was from. I said 'Southside' and she said 'Goodbye! My daughter isn't going out with anyone from Southside!'"

Labor activist Ernesto Galarza, upon arriving in Sacramento in the early twentieth century, described the major ethnic neighborhoods: "The lower quarter was not exclusively a Mexican

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barrio but a mix of many nationalities. Between L and N Streets two blocks from us, the Japanese had taken over. Their homes were in the alleys behind shops, which they advertised with signs covered with black scribbles...The Portuguese and Italian families gathered in their own neighborhoods along Fourth and Fifth Streets southward toward the Y Street levee. The Poles, Yugo-Slavs, and Koreans, too few to take over any particular part of it, were scattered throughout the *barrio*. Black men drifted in and out of town, working the waterfront. It was a kaleidoscope of colors and languages and customs that surprised and absorbed me at every turn.”^x

One of the earliest ethnic communities in Southside was the Portuguese neighborhood, centered around Third and T Street and stretching several blocks in all directions. Portuguese immigrants came from mainland Portugal or from one of several island chains in the Atlantic that were under Portuguese dominion, such as the Azores, Madeira, or the Cape Verde Islands. The ODES hall, located at 514 W Street, was the site of local Portuguese cultural activities. The center of Portuguese spiritual life in Southside Park was St. Elizabeth’s Church, dedicated on February 2, 1913. The church was one of the first reinforced concrete buildings in Sacramento, and is the oldest Portuguese National Church in the western United States. The *Festa do Espirito Santo*, or Festival of the Holy Spirit, was very important in the Portuguese community. After the completion of St. Elizabeth’s Church and the ODES (*Ordem do Divino Espirito Santo*, or Order of the Divine Holy Spirit) Hall, the *festa* began at the ODES hall with a parade to the church, passing through Southside Park along its northern edge on T Street. After Mass and the crowning of the queen, the parade returned to the ODES hall.^{xi}

Southside Park’s Italian community grew along S and T Street all the way to Nineteenth Street, and most attended St. Mary’s Church. Originally located at Eighth and N, the church was moved to the corner of Seventh and T Streets in 1915. Father Silvio Masante, a priest at St. Mary’s, had a weekly radio program on KROY. He served in the U.S. Army as a chaplain during World War II. St. Mary’s was a small church, and as early as the 1930s many felt it should expand or relocate. In the 1950s, the local Catholic diocese felt that there were enough churches in the central city, so the new location for St. Mary’s was selected at Fifty-eighth and M Street in East Sacramento, a suburban neighborhood. Once the church was completed, many Italian-American parishoners moved to East Sacramento. An Italian Apostolic church was located at 1400 U Street, replaced by a Koyasan Buddhist temple on the same site in 1970.

Nonwhites made up 29 percent of Southside’s neighborhood population in 1950. By 1970, the neighborhood population had dropped by nearly half due to redevelopment and highway construction, which destroyed significant portions of the neighborhood’s housing stock, and the nonwhite population rose to 55 percent. The majority of the new residents were Japanese or Chinese, along with many Latinos and African Americans, displaced from their earlier neighborhoods north of Southside in the West End neighborhood. The West End was a part of the city almost entirely depopulated to make way for Capitol Mall, a redevelopment project focused on commercial and government office buildings. Southside Park became a destination for these populations because residents and social institutions present there were already part of Sacramento’s Japanese and Chinese communities, its close proximity to the West End, and it was unrestricted, allowing them to purchase property and rent in the neighborhood.

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By the 1920s, Southside was already a multicultural neighborhood, a natural expansion of the diverse West End to the north, and neighborhood residents sometimes called Southside the “League of Nations.” As the 1930s and 1940s progressed, that diversity increased. In 1938, Chinese-American grocery owner and prominent businessman W. Fong Yue built a large mansion on 6th Street across from Southside Park after a failed attempt to build his home in the racially restricted neighborhood of Land Park. In 1940, the Japanese Presbyterian Mission built a new facility on 8th and T Streets, becoming Parkview Presbyterian Church.

In 1951, Indian immigrant and hotel owner Saddullah Khan sold his hotel properties and used the money to build a mosque at 4th and V Streets, the oldest building constructed as a mosque in the western United States. In that same year, St. Andrew’s African Methodist Episcopal Church, the oldest African American congregation in California, relocated from its previous home on 7th Street between G and H to a new building on 8th and V Streets, facing Southside Park, profiled in the African American travel magazine *Colorformia*. The old St. Andrew’s location was demolished to make way for a parking structure, and the only surviving portion of the old church are two stained-glass windows hanging in the new church’s entrance. Each church, and each wave of immigrants and migrants, brought a new community. They served as centers for their congregation and culture but within the context of a shared, multicultural space in Southside Park itself. Following demolition of the West End, Southside took its place as a neighborhood of cultural plurality.

Sacramento’s Japanese community was initially located roughly between Third and Sixth Street, and from K to P Street. Sacramento’s Japanese Buddhist Church, founded in 1899, is the second oldest Japanese Buddhist institution in the United States. After staying briefly at 1221 Third Street, they moved to this structure at 418 O Street. In 1923, a fire swept through the church’s dormitory, killing ten students and damaging the building. In May of 1925, a new Japanese Buddhist church was completed to replace the fire-damaged original building. An auditorium, to the right, was completed in August 1937. The auditorium was used for festivals like the Obon Odori dance, as well as plays, sports and other functions. The Japanese Buddhist Church also sponsored community groups like Boy Scout Troop 50, whose members were originally all Japanese Americans. A photograph (Figure 14) of Troop 50 was taken at the Callahan bandstand in Southside Park in May of 1934. In 1958, redevelopment of the neighborhood forced the relocation of the Japanese Buddhist church, along with the rest of the existing Japanese neighborhood. It is currently located on Riverside and X Street, originally on the southern end of the Southside Park neighborhood until Highway 50 was built in between W and X Streets.

The Parkview Presbyterian Church is located at Eighth and T Street, directly across the street from Southside Park. Founded as an offshoot of the Japanese Presbyterian Mission, the church opened its doors in 1940. Because it was located outside of the redevelopment zone, it was not forced to move like the churches and businesses in the heart of Japantown. According to some accounts, Parkview Presbyterian was used to store some of the belongings of Japanese Americans interned during World War II.

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Prior to 1950, Southside was best known as a neighborhood of Portuguese and Italian immigrants. In the postwar era, both of these groups started moving to new suburban neighborhoods, the Italians to East Sacramento (the site of the new St. Mary's Catholic Church) and the Portuguese to Land Park, although the Portuguese community maintained strong ties to Southside due to the presence of St. Elizabeth's, the Portuguese Catholic church on 12th and S Streets. The neighborhood, already working class and relatively poor, dropped from 92 percent of median income in 1950 to 51 percent in 1970. Southside retained a comparatively high percentage of homeownership compared to other parts of the central city, although the proportion of homeowners was still less than half the city's average, only 20 percent compared to almost two-thirds for the city as a whole.^{xii}

Fireworks in Southside Park were a hallmark of Sacramento's Fourth of July, and people from all over the city flocked to the park to view them. The Southside Improvement Club sponsored the event, and sold beer. Neighborhood kids made extra money selling bags of peanuts to park visitors, and some made more extra money on July 5, searching the park for wallets and change accidentally dropped the previous night. The Fourth of July and other patriotic celebrations in Southside Park were a counterpoint to the multitude of ethnic festivals held in the park. Ethnic and religious gatherings preserved cultural traditions within Sacramento's ethnic communities, while patriotic events and sporting events reinforced shared American cultural norms, as a path to Americanization and common cultural ground. (See Figure 8)

Within the context of Latino history, two cultural institutions were established adjacent to Southside Park: Our Lady of Guadalupe Church and El Centro Mexicano. The presence of these institutions, centered on the park, helped establish the role of the park itself as a space that was simultaneously multicultural, serving all of Sacramento's ethnic communities, and specifically significant to the Latino community of Sacramento.

Our Lady of Guadalupe

Initially, the Mexican community of Sacramento did not have its own church. A neighborhood resident named Magdalene Martinez taught catechism in the basement of the Cathedral of the Blessed Sacrament at 11th and K Streets, allowing Spanish-speaking children to prepare for communion and confirmation. Father Keating of the cathedral later insisted that Mexican children in the parish enroll in St. Joseph's School, located at 9th and G Streets, for religious education.

A building at 305 O Street, reputedly the carriage house of the E.B. Crocker mansion across the street, was acquired by the Diocese of Sacramento and served as St. Stephen's Church and Parish School, serving Sacramento's Slavonian community in the 1920s. In 1930, the building became a Japanese-language movie theater, but during World War II, the building was again acquired by the diocese. In 1944, a group led by Federico Falcon started a campaign to reopen the building as a Spanish-speaking church. Initially, the diocese was resistant to the idea, but Federico's skills at organization, fundraising and persuasion eventually won out, and on April 16, 1945, the church was dedicated as the first Church of Our Lady of Guadalupe. Reverend Charles Willman became the first chaplain, succeeded by Reverend Anthony V. Maio in 1950.^{xiii}

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From 1945 until 1958, the chapel on 3rd and O Streets was the home of Our Lady of Guadalupe, but after just a few years it was apparent that, along with the rest of the neighborhood, the building was in the path of redevelopment and would soon be demolished. A fundraising campaign raised \$100,000 toward construction of a new church, to be located at 711 T Street, the former site of St. Mary's, the Italian neighborhood church. St. Mary's relocated to a new site in East Sacramento after the Second World War, and much of the Italian American neighborhood in Southside followed the church to its new location. Sacramento architect Harry Devine designed the new church, dedicated during the celebration of the Feast of Our Lady of Guadalupe in December 1958. The design of the church was architecturally simple, combining elements of Modernist form with some elements of Spanish Colonial Revival, and included a tile mosaic depicting Our Lady of Guadalupe, patroness of Mexico, created in Mexico and provided as a personal gift from Bishop Joseph T. McGucken. The new church was located on the north side of T Street, facing southward onto Southside Park.

In 1963, Reverend Keith B. Kenny succeeded Father Antonio Maio as administrator of the church. Although Father Kenny was of Irish descent, he spoke fluent Spanish and was very active in the community of his parishioners. He had a custom license plate for his car, QUE NI, two Spanish words meaning "who" and "neither." The phrase was meaningless in Spanish, but it became a nickname of sorts based on how Father Kenny's last name sounded to Spanish speakers. Keith Kenny was also involved with the efforts of Cesar Chavez and the NFWA labor movement. In 1969, Our Lady of Guadalupe was made into a national parish, and the official church of Sacramento's Spanish-speaking community. Prior to that point, the church was considered a chapel under the jurisdiction of the Cathedral of the Blessed Sacrament.^{xiv}

El Centro Mexicano

In 1948, Mexican consul general Adolfo Dominguez, working with members of the community, opened a community center, *El Centro Mexicano*, located at 6th and W Streets adjacent to Southside Park. The Centro organization had formed in 1938, using rented facilities to hold community celebrations and fundraise for its own center. The Centro building was designed by highly respected Sacramento architect Leonard Starks, designer of iconic Sacramento landmarks including the Alhambra Theatre and Elks Building. Ground was broken for the center during the 1948 Cinco de Mayo celebration, with Sacramento's first female mayor, Belle Coolegge, presiding, and the facility was dedicated on August 14, 1948. 025

The Centro became a focal point of the community, enhanced in 1951 by a statue honoring Mexican Americans who had served in the armed forces of the United States. Community activist Enriqueta Andazola was the driving force behind the statue. As the mother of four sons in uniform, she founded a group called the Mexican War Mothers during the war. While the war was on, they held dances and meals for Mexican American soldiers stationed nearby and letter-writing campaigns for soldiers abroad and visited injured soldiers recovering at nearby military hospitals. After the war, all four of Enriqueta's sons returned safely, but the statue was intended to honor the families who were less fortunate and to commemorate the sacrifice of the soldiers.

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Enriqueta already had extensive experience with community organizing. Born in Chihuahua, Mexico, in 1898 to a middle-class family, her father hired private tutors for Enriqueta and her sisters, despite state regulations prohibiting girls from attending school. After marrying Ignacio Ramirez and escaping Mexico during the revolution, her family arrived in Sacramento in 1917. In 1920, she founded her first club, *Las Amigas del Hogar* (Friends of the Homemaker), and the *Union Femenie* in 1939. In between, she organized dances and social events, organized a branch of the *Alianza Hispano-America* in 1936 and sponsored patriotic and cultural programs, all while working at a Del Monte cannery and raising a family. She was also one of the driving forces behind the Centro.^{xv}

Our Lady of Guadalupe and El Centro Mexicano were institutions established by a generation of Mexican immigrants that carried the cultural traditions of Mexico with them to the United States, but saw no conflict between expression of those traditions and patriotism for their new country. They established social and religious spaces to demonstrate these values to their children and establish a permanent place in the community. Many who came to Sacramento's West End and Southside Park were migrants, following work where it could be found, but for many more, Sacramento was home, where their children were born and raised, and these institutions demonstrated the permanence of the neighborhood.

Highway Construction's Effect on Southside Park

The city of Sacramento approved a resolution declaring the discontinuance for park purposes of the southernmost two blocks of Southside Park on March 4, 1965. Shortly thereafter, demolition began on the blocks between W and X Streets from the Sacramento River to 29th Street. Interstate Highway 50 ran between these two blocks, connecting the new Pioneer Bridge on the west with a cloverleaf interchange with Highway 99 on the east. This route severed the connection between Southside Park and the newer, wealthier neighborhoods south of Broadway, including Land Park and Curtis Park. It also destroyed a quarter of Southside Park, Sacramento's National Guard armory, the Portuguese ODES Hall and hundreds of homes.

As Highway 50 was completed, a second highway arrived. Interstate 5's route through Sacramento was a matter of enormous controversy, with at least one Southside Park resident, jazz musician and furniture store owner Gabriel Silveira, running for city council on a "Stop I-5" platform. Efforts to relocate the highway on the western edge of West Sacramento in Yolo County were rebuffed. The route of I-5 cut between Front Street and 3rd Street, destroying much of the industrial infrastructure along the Sacramento River and severing Southside from the waterfront. Between Broadway and N Street, there were no pedestrian crossings over or under Interstate 5 in Southside. While many of these industrial facilities had already closed due to the relocation of the Port of Sacramento to Yolo County, the remaining jobs along the waterfront vanished. The business district along 3rd Street, traditionally the heart of the Portuguese neighborhood, was devastated. Southside Park became a walled neighborhood, cut off from other parts of the city and the river. (See Figure 17)

Criterion A: Social History/Labor History (1966 UFWOC March from Delano to Sacramento)

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The March to Sacramento: According to the *Cesar Chavez Special Resource Study and Environmental Assessment*, published by National Park Service in 2012, “Following NHL criteria (36 CFR Part 65), the 1966 Delano to Sacramento march route can be judged nationally significant, in part, because of its direct association with the productive life of Cesar Chavez (criterion 2) and with the history of the farm labor movement (criterion 1). The 1966 Delano to Sacramento march route thus also meets Criteria B and C of the National Trails Act.”^{xvi}

The NFWA Headquarters in Delano was the starting point of this national march. The end of the march was in Sacramento, but the well-documented march up Capitol Mall and rally on the State Capitol steps was not the end of the march. As a religious procession and pilgrimage, the ending point of the march was a church, not the Capitol. After making speeches at the Capitol, the march continued to Our Lady of Guadalupe, a Catholic church and Guadalupe shrine located at 7th and T Street, directly across the street from Southside Park. In order to accommodate the expected crowds of marchers, a local citizens’ group, the Sacramento Friends of the Farm Workers, coordinated programs to house and feed the marchers, and planned a festival event in Southside Park, featuring Filipino and Mexican music and dancing.^{xvii} At the request of Cesar Chavez and the march organizers, marchers were asked to abstain from alcohol until after completion of the march: “We’re dry until Easter Sunday—that’s part of our promise... We are offering it up for the march, we are dry until after the rally,” said Cesar Chavez to a Sacramento Bee reporter.^{xviii} According to another article, *Sacramento Bee*, 150 cases of beer were provided for the fiesta in Southside Park, 25 provided by Schenley Industries, the subject of the strike, but the exhaustion of the marcher and scattered rain resulted in a subdued event. Marchers took the opportunity to eat and drink in Southside Park, then began the return to their homes.^{xix}

This event integrates both the labor history and religious history contexts of the *Latinos in 20th Century California* Multiple Property Document, which references the march on Page E-33: “For example, the 1966 march from Delano to Sacramento was cast in terms of a pilgrimage and deliberately used religious symbolism. These included the timing of the march—during Lent and the completion of the march on Easter Sunday—and the use of “Pilgrimage, Penitence, Revolution” as the march’s slogan.”^{xx} The religious context is often overshadowed by the labor aspect of the march, and its occurrence during the height of the Civil Rights movement. The march route was also identified by the MPD as a nationally significant site.

The events that took place at Southside Park, the celebration honoring the conclusion of the march, are thus a significant event under Criterion A for their association with this labor march. In addition, according to the testimony of Chavez, the conclusion of the march was the point at which marchers could again consume alcohol. Because alcohol was served at this event, it marked the conclusion of the march as a religious event, but became part of the overall journey as a designated location for celebration following the conclusion of the march. Thus, while Southside Park was not the destination of the march, it is a locally significant site with a clearly identifiable role in this historic event.

Criterion A: Latino Ethnic History (Performing Arts): Royal Chicano Air Force Events at Southside Park

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Although there was a larger Latino population in Alkali Flat, the presence of Our Lady of Guadalupe Church and the lack of large public parks in Alkali Flat or Washington made Southside Park an enormously important place for public events. Traditional Mexican holidays, like Mexican Independence Day on September 16, and Cinco de Mayo, were already celebrated in Southside Park, along with countless other holidays and public festivals reflecting the interest of the multicultural neighborhood. As noted above, Our Lady of Guadalupe held its post-march celebration for the NFWA marchers from Delano to Sacramento in Southside Park, due to its large open space and proximity to church grounds. A Sacramento-based artist group, the Royal Chicano Air Force, made Southside Park a site for public performance art events that combined the artistic expression of the Chicano Movement with traditional cultural practices.

The Chicano Movement and Mexican Muralism Traditions

The Chicano movement emerged from the larger civil rights struggle and the labor movement. While Chicano muralism is an artistic movement, it became inseparable from the political, cultural and social movements occurring around it, a combination that was very much the intent of its founders. Chicano muralism's origins can be traced back to earlier traditions of Mexican art, including Diego Rivera, Jose Clemente Orozco, Frida Kahlo and David Siqueiros. Each of these artists had great renown as gallery artists, but muralism was art intended for public consumption, not a fine arts audience. Their work was often inescapably political and closely connected to Mexican culture. In the mid-twentieth century, the fine art world shifted away from more explicitly political and representational styles toward abstract expressionism. Like the funk artists, Chicano muralists reacted to the cold, non-representational abstract artists, but they also added a political and cultural edge to their work.

Jose Posada, a Mexican cartoonist and illustrator well known for his work in engraving and screen printing, was another major influence on Chicano muralists. Printmaking and poster art was an activity that combined fine art with political and social activity. Political events, rallies, marches, festivals and concerts were promoted with silk-screened posters that were also works of art. In the era following the Mexican Revolution, public muralism and screen printing flourished as art forms. The Chicano movement of the 1960s used these media as a means to deliver the message of their generation's revolution.

Formation of the Royal Chicano Air Force

The two principal artists associated with the Royal Chicano Air Force were José Montoya and Esteban Villa, although there were many others involved, and a fundamental principle of the organization was the importance of the group rather than individual artists. José Montoya was born in 1932 in New Mexico, and Esteban Villa was born in 1930 in Tulare. Both, like many of the RCAF's members, had worked in California's agricultural fields as children or young adults. Both were Korean War-era veterans who attended college through the GI Bill as a means of greater economic opportunity, becoming art teachers. In 1965, the two were founding members of MALA-F (Mexican-American Liberation Art Front), a short-lived Bay Area-based art group.

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MALA-F encouraged its members to reject western European aesthetics and explore the new ethnic consciousness emerging from the Chicano movement in a process called decolonization.^{xxi}

Montoya moved from Bakersfield to Oakland to attend the California College of the Arts (CCA) in 1955. The school focused on contemporary Modern Art styles, including abstract, minimalist and conceptual art, styles he found frustrating because of their disconnection from subject matter outside the art world, forcing artists from working-class and ethnic background to choose between art and activism. Villa left school after one year but returned in 1958, by which time Jose Montoya had transferred from San Diego City College to CCA. Both realized that their curriculum ignored non-European artists, Mexican artists in particular, and they drew inspiration from the work of great Mexican muralists. They also found inspiration in the federally funded art projects of the New Deal era, including the Public Works of Art Project and the Works Progress Administration's Federal Art Project. The three best-known Mexican muralists, Rivera, Orozco and Siqueiros, had all worked on New Deal murals in the United States and government-sponsored murals in Mexico. These murals used heroic, patriotic imagery to reinforce feelings of hope, tradition and shared social values in nations experiencing periods of economic and social turmoil. Murals were intended for the general public, not art critics.^{xxii}

By 1969, both Montoya and Villa had moved to Sacramento, where Villa was hired as an associate professor of art at CSUS. Montoya taught art in Wheatland, north of Sacramento, completed his MA and was later hired by the CSUS art department in 1971. Both became involved in local community education at the Washington Neighborhood Center, teaching art classes to neighborhood children. In 1969, Esteban Villa painted *Emergence of the Chicano Social Struggle in a Bicultural Society*, Sacramento's first Chicano mural, inside the Washington Center. The mural's central figure is a contorted man, arms outstretched holding a cross, mouth wide open, superimposed on a Huelga eagle and surrounded by human figures extending in both directions, including a woman and child, an armed revolutionary, a man holding a book and a man pierced by five daggers. This work was the opposite of the apolitical, non-representational and dispassionate art that Villa and Montoya rejected in art school, and its location in a neighborhood center for underprivileged youth meant it was as far from the art establishment, and as close to the barrio, as possible. According to the doctoral dissertation of art professor Ella Diaz, the struggling figure in the center of *Emergence* was a last stand against the urban renewal efforts that destroyed Sacramento's barrio, and the figure could also be interpreted as an infant emerging into the world, a new being born of the *Huelga*.^{xxiii}

In Sacramento, Montoya and Villa met other like-minded artists, including some of their CSUS students, and decided to form a new collection. Originally using the name Rebel Chicano Art Front, some mistakenly accused that the initials "RCAF" stood for "Royal Canadian Air Force." The young artists decided that they were the Royal *Chicano* Air Force and adopted a paramilitary style. The name simultaneously implied a militant stance and a sense of humor. They worked on the CSUS campus but also operated in the Washington/Alkali Flat neighborhood. College students earned credits by teaching classes to young people in the community. Founding members included Montoya and Villa, Ricardo Favela, Armando Cid, Juanishi Orosco, Luis "Louie the Foot" Gonzalez, Juan Carrillo, Rodolfo "Rudy" Cuellar, Eva Garcia, Joe Serna, Lorraine Garcia Nakata, Irma Barbosa, Celia Rodriguez and Juan Cervantes.

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While most of the RCAF's artists were male, the organization emphasized the equally important role played by *chicanas*. Some of the RCAF's members were influenced by other revolutionary organizations, including the Black Panthers. The Oakland chapter of the Black Panthers was hosted by the RCAF when it visited Sacramento on several occasions, and the RCAF "Breakfast for *Niños*" program was based on the Black Panthers' free breakfast program. In its earliest years, the RCAF used the Washington Neighborhood Center as its base for art classes, the breakfast program and cultural programs.

The RCAF was an interdisciplinary arts group. Murals became the most visible art form of the Chicano movement, along with silk-screened posters. The posters were artistic works in their own right, used to promote RCAF events. Plays and dances were important parts of the RCAF's public presence, providing a creative outlet for RCAF artists and introducing traditional Mexican cultural practices to the community at large. The RCAF were performance artists, with the group itself part of the performances. Their performances, media, educational programs, cultural programs, music, literature and even existence as a group were all part of a greater continuum that transcended the individual and encompassed the community. They also invited other artists to come to Sacramento, including *El Teatro Campesino*, a theater company originally formed as part of the United Farm Workers movement. RCAF artists also traveled to other cities to create murals and participate in exhibits, from Chicano Park in San Diego to as far north as Seattle.

Poetry and music were featured at a series of RCAF events called *Flor y Canto*, literally "flower and song," at the Reno Club on 12th and D Streets. The *Flor y Canto* events attracted some of the best-known poets from across the United States alongside local poets. RCAF artist Armando Cid decorated the walls of the Reno Club with two murals, entitled *Reno's Mural* and *Para la Raza del Barrio*, assembling a team of muralists from the Washington Barrio Education Center, an expanded educational facility at 1512 C Street, expanding the RCAF's earlier efforts at the Washington Center at 16th and D Streets. Another early RCAF establishment was the La Raza Bookstore, opened in 1972 at 13th and F Streets.^{xxiv} (See Figure 12)

Initial RCAF Actions at Southside Park

In the 1970s, members of the Royal Chicano Air Force (RCAF) promoted public events in Southside Park that were part of traditional and indigenous Mexican culture through its Cultural Affairs Committee. RCAF member Armando Cid led efforts to adapt traditional practices normally limited to private homes or within the community into public events. This was part of the RCAF's mission to promote expressions of Chicano culture and encourage their greater understanding by the larger community. These festivals included *Día de los Muertos*, first held in Sacramento in 1975; *Fiesta de Colores*, held the first weekend of May; *Fiesta de Maiz*, the transition from spring to summer; *Día de las Madres*, a traditional Mother's Day event held on May 10; and *Fiesta de Tonantín*, the celebration of an indigenous Aztec deity considered comparable to the Virgin Mary. Many of these festivals were organized and performed by women and focused on women's experiences. This was a deliberate effort by the RCAF to foster the *chicana* cultural identity. The RCAF events followed a July 1975 concert in Southside Park that turned into a riot, with several arrests and injuries. Promoting their events as positive, family celebrations helped mend the reputation of Southside as a community park. (See Figure 13)

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The *Centro Mexicano* (Mexican Center) on 6th and W Streets, established in 1948, declined in use during the 1960s. Superseded by larger facilities and separated from many potential users in Alkali Flat, the facility was still open but used less often. In the early 1970s, the board had a financial crisis and was no longer able to pay for upkeep of the building. The property was sold to the Tenrikyo Church in 1975. Enriqueta Andazola, the organizer of the Mexican War Mothers, with the help of her son Joe, managed to convince Governor Brown to relocate the statue to a new location. Brown agreed to help, and the statue was relocated to 10th Street, near the two state office buildings at the eastern end of Capitol Mall, facing Capitol Park. In many ways, the RCAF took over many of the roles played by the older Mexican Center.

In the same year, the RCAF relocated its Centro to 8th and S Streets, inside the former Holy Angels School in Southside. This Centro became a center for arts education and a base for the Cultural Affairs Committee. Another RCAF-allied community institution, the *Concilio*, opened at 19th and F Streets. The Concilio was a social services agency, including legal assistance, job training, advocacy, interpretation and mental health services. Another RCAF outpost was Sal Yniguez's studio at 1915 S Street, established in 1971 after the closing of the Belmonte Gallery in Oak Park. This facility, located in an old warehouse, was where the RCAF based its silk-screening and poster-making operations.^{xxv}

Criterion C: The Callahan Bandstand and its RCAF Mural

The Callahan Bandstand is eligible as a contributor to the property due to its design by master architect Harry Devine, and the mural applied to the bandstand in 1977 by members of the Royal Chicano Air Force. The bandstand possesses high artistic values and represents the work of a master architect and a group of master artists. (Figure 15)

The bandstand was funded by a combination of federal Civic Works Administration funding and private subscriptions. In 1976–77, the City of Sacramento commissioned the Royal Chicano Air Force to paint a new mural on the Callahan Memorial Bandstand, Juanishi Orosco, Esteban Villa, Jose Montoya, Juan Cervantes, Lorraine Garcia, Sam Rios and Stan Padilla, of the Royal Chicano Air Force, created the mural. The bandstand was already a performance space for RCAF events and other public performances. Originally constructed in 1934, Sacramento architect Harry Devine designed the bandstand; about twenty years later, Devine also designed the Our Lady of Guadalupe Church across the street from the park. The mural signified a new identity for the Southside Park neighborhood, retaining the traditional Devine bandstand but decorated with a mural that accentuated its architectural features while simultaneously altering its appearance through color and imagery. Named for Robert E. Callahan, a former Southside Park resident when it was a predominantly Irish neighborhood who later became a community leader, city commissioner and Sacramento county supervisor, the bandstand continued its use as a multicultural neighborhood backdrop, wearing a colorful new outfit. The mural, along with events held in the park, also served another purpose. In the years since redevelopment, the park had fallen into disrepair, and the park's reputation as a haven for drug addicts, alcoholics and the homeless kept children and families away. The RCAF's community efforts helped to reclaim the park for the neighborhood through decoration, cleanup and returning the park to its intended

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purpose, as a retreat and gathering space for the neighborhood. In 1982, community leaders installed a bust of Don Miguel Hidalgo y Costilla, a leader of the Mexican War of Independence, in 1982, south of the pond, facing the bandstand and the church. These changes overlaid new meanings and cultural signifiers onto the existing park.

Criteria Consideration G: Exceptional Significance of RCAF Actions and the Chicano Movement in Southside Park

Southside Park meets the requirements of Criteria Consideration G as a site whose events are of exceptional importance as a key transition of the Chicano Movement. The generation of Latino activists prior to the Chicano Movement, coming of age in the 1940s and 1950s, established private social institutions and spaces like the Centro Mexicano and Our Lady of Guadalupe. The Chicano Movement of the 1960s and 1970s produced revolutionary change and reclamation of public space, inspired by the civil rights movements of that era. The RCAF's involvement with Southside Park represents a maturation of that movement into a spatial reclamation of a public park that simultaneously embraced the struggles of the early Chicano Movement, formalized by local government support and approval for their actions. This represents a transition whose events had come full circle; the revolutionaries were now at least tentatively embraced by the institutions they fought against. The Southside Park bust of Manuel Hidalgo y Costilla, erected in 1982, facing the RCAF mural on the Callahan Bandstand, is a physical manifestation of this formalization of Chicano spatial reclamation of public space. This stage of the Chicano movement, and its role in art history, is supported by scholarly research, providing historical perspective.

Art historian Ella Diaz described multiple academic references to the Royal Chicano Air Force's actions in Southside Park. These references compared RCAF activity to the occupation of Chicano Park underneath Interstate 5 in San Diego, as an act of revolutionary spatial reclamation (including scholars Christopher Martinez and Raul Homero Villa.) This reclamation was similar in nature and intent to the creation of People's Park in Berkeley, where citizens physically occupied a former parking lot, using volunteer labor to convert the space into a city park. In the case of People's Park and Chicano Park, spatial reclamation was civic protest and physical occupation, challenged by local government and police. The RCAF's occupation of Southside Park was different. Thanks to organizational connections between Sacramento city councilmembers and the RCAF, these actions were performed with official approval and support. These actions produced symbolic and cultural space that reflected community struggles, spatial concerns, and artistic collaborations that were unique to Sacramento.^{xxvi}

The Royal Chicano Air Force were differentiated from other Chicano/a arts collectives from the 1960s and 1970s in that they created murals both inside and outside of Sacramento's barrios, for an interethnic audience. This paralleled their use of live public performances of Latino customs that were previously limited to the Latino community. According to Ella Diaz,

“By the 1980s, RCAF murals were not exclusive to a space-or barrio—nor one particular decade of Chicano/a art history. In a sense, all of downtown Sacramento was the RCAF's mural environment. But while they created murals outside Sacramento's Chicano/a barrios, they

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maintained their Chicano/a consciousness..[to] reflect the RCAF's commitment to alter-Native versions of Sacramento's history."^{xxvii}

A key relationship that facilitated the RCAF's ability to transition from rebel Chicano organization to one receiving city blessing was the relationship of one of its members with Sacramento city councilmember and mayor Phil Isenberg. First elected to the City Council in 1971 following a city charter change, Isenberg served as Mayor from 1975 to 1982. Serna worked with Cesar Chavez and the United Farm Workers, and was a member of the Royal Chicano Air Force. Isenberg ran against Serna for a seat on the Sacramento County Democratic Central Committee, a race that Serna won; the two became friends in that year. In the 1970s, RCAF printmakers produced campaign posters for Isenberg, often printed in Serna's garage. In 1977, the city of Sacramento created the Sacramento Metropolitan Arts Commission, a nonprofit to administer arts grants, and the Art in Public Places program, intended to direct part of the construction costs of public buildings to public art. Due to their close relationship with Mayor Isenberg, the RCAF became one of the initial groups funded by these new organizations.^{xxviii} In 1982, Serna became a member of the Sacramento City Council, and elected Mayor of Sacramento in 1993.

In summary, the period of significance for Southside Park, ending in 1982, meets the requirements of Criteria Consideration G due to the role played by the Royal Chicano Air Force and Chicano Movement activists. Their actions represented a transition of the movement from outsiders and rebels to formal political actors, formalizing the radical reclamation of space via government support and subsidy of Chicano art.

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9. Major Bibliographical References

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Balshor, Al, 2007

Greenslate, Dolores Silva, 2007

Irion, Tom, 2007

Isenberg, Phil, 2014

King, Ron, 2007

Lopez, Tony, 2007

Talamantez, Josephine, 2012

Villa, Esteban, 2014

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 # _____

recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

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Name of repository: _____

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property 15

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|------------------------|
| 1. Latitude: 38.570711 | Longitude: -121.503571 |
| 2. Latitude: 38.569996 | Longitude: -121.500900 |
| 3. Latitude: 38.566720 | Longitude: -121.502334 |
| 4. Latitude: 38.567425 | Longitude: -121.504997 |

Verbal Boundary Description (Describe the boundaries of the property.)

The property boundary includes the blocks of the city of Sacramento bounded by T Street to the north, W Street to the south, 8th Street to the east, and 6th Street to the west.

Boundary Justification (Explain why the boundaries were selected.)

The indicated boundaries are the physical boundary of the existing park, taking into account the removal of the southern quarter of the park from W Street to X Street. This southern boundary dates from the circa 1966 Highway 50 route through Sacramento.

11. Form Prepared By

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date: April 25, 2017

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Southside Park

City or Vicinity: Sacramento

County: Sacramento

State: California

Photographer: William Burg

Date Photographed:

Description of Photograph(s) and number, include description of view indicating direction of camera:

CA_Sacramento_Latinos in 20th Century California_Southside Park_0001:

Callahan Bandstand, facing north, showing RCAF mural

CA_Sacramento_Latinos in 20th Century California_Southside Park_0002

Southside Park pond, facing south from eastern side of pond

CA_Sacramento_Latinos in 20th Century California_Southside Park_0003

Southside Park pond path, facing north from eastern side of pond

CA_Sacramento_Latinos in 20th Century California_Southside Park_0004

Rear of Callahan Bandstand, facing southwest.

CA_Sacramento_Latinos in 20th Century California_Southside Park_0005

Bust of Manuel Hidalgo y Costilla, facing south

CA_Sacramento_Latinos in 20th Century California_Southside Park_0006

Detail of plaque on Manuel Hidalgo y Costilla bust

CA_Sacramento_Latinos in 20th Century California_Southside Park_0007

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Entrance of Southside Park pool building, facing northeast from 8th Street
CA_Sacramento_Latinos in 20th Century California_Southside Park_0008
Southside Park pool, facing south from northern end of pool area
CA_Sacramento_Latinos in 20th Century California_Southside Park_0009
1920s era restroom/storage building, contributor.
CA_Sacramento_Latinos in 20th Century California_Southside Park_0010
Non-contributing restroom facility.

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

- ⁱ Lopez, Tony, oral history interview with author, 2006.
- ⁱⁱ Correspondence from G.O. Hayford to Hon. S.J. Farley, E.J. Carragher, Street Committee of Board of Trustees of Sacramento City, May 9, 1905. Document obtained via the Center for Sacramento History archives, Southside Park collection.
- ⁱⁱⁱ "South Side Park to be Surveyed," *Sacramento Union* October 2, 1906, p. 7, "South Side Park Plan Approved," *Sacramento Union*, March 5, 1907, p. 7, "South Side Park Has Its Trees," *Sacramento Union*, April 16, 1907, p. 3, Boghosian, Paula, and Don Cox, "Southside Park Historical Architectural and Landscape Survey," unpublished report, Historic Environment Consultants, June 2012, p. .
- ^{iv} "Find Gold in South Side Park", *Sacramento Union*, March 4, 1908, Page 1.
- ^v Oral history interview, Tom Irion, 2007.
- ^{vi} Blair, John, correspondence to the City Commission of the City of Sacramento, April 10, 1913, Center for Sacramento History, Southside Park collection.
- ^{vii} Ames, David L, and Linda Flit McClelland, "National Register Bulletin: Historic Residential Suburbs" (Washington DC: National Park Service, 2002) p. 37-41, Bowns, Caru, City of Sacramento Preservation Commission, unpublished letter.
- ^{viii} _____, Park Report of the Board of Park Directors, City of Sacramento, 1921, unpublished report.
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- ^{xii} Lastufka, "Redevelopment of Sacramento's West End," unpublished CSUS Master's thesis, 103-4.
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- ^{xvi} National Park Service, *Cesar Chavez Special Resource Study and Environmental Assessment* (National Park Service: Washington DC 2012) p. 73
- ^{xvii} "Farm Workers Converge on Sacramento For Easter Rally", *Catholic Herald*, Diocese of Sacramento, April 7, 1966.
- ^{xviii} McGinn, Art, "Grape March Ranks Swell", *Sacramento Bee* Sunday April 10, 1966, p. A-1
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- ^{xx} Grimes, Teresa et al., *Latinos in Twentieth Century California Multiple Property Document* (GPA Consulting, Los Angeles 2014) p. E-33, H-138
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- ^{xxii} *Ibid.*, 48-51.
- ^{xxiii} *Ibid.*, 62-68.
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- ^{xxvi} Diaz, 247-249. Martinez, Christopher: "Reclaiming Space: Poetry, Music, and Art of the Royal Chicano Air Force" from an online link to *The Berkeley McNair Journal* (1997) <http://www.ac-nancv-metz.fr/enseiqn/anqlais/TPE/Artistes%20engaqes/Chicano.htm>
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- ^{xxvii} Diaz, 266
- ^{xxviii} Isenberg, Phil, oral history interview with author, May 7, 2014. Villa, Esteban, oral history interview with author, June 9, 2014.

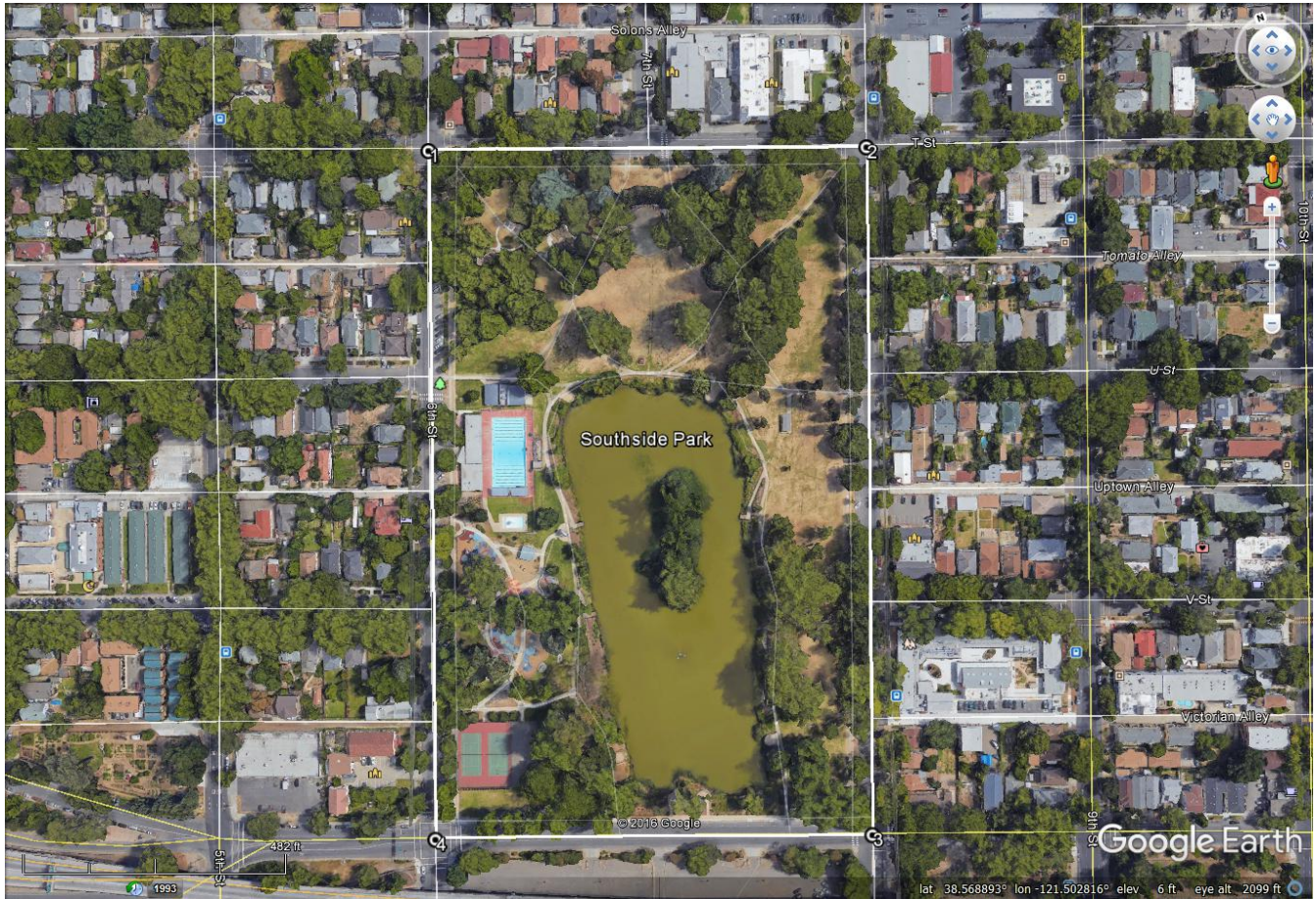
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Figure 1: Google Earth location map.



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Figure 2: Map showing contributors and non-contributors (numbers correspond to Section 7 properties list)



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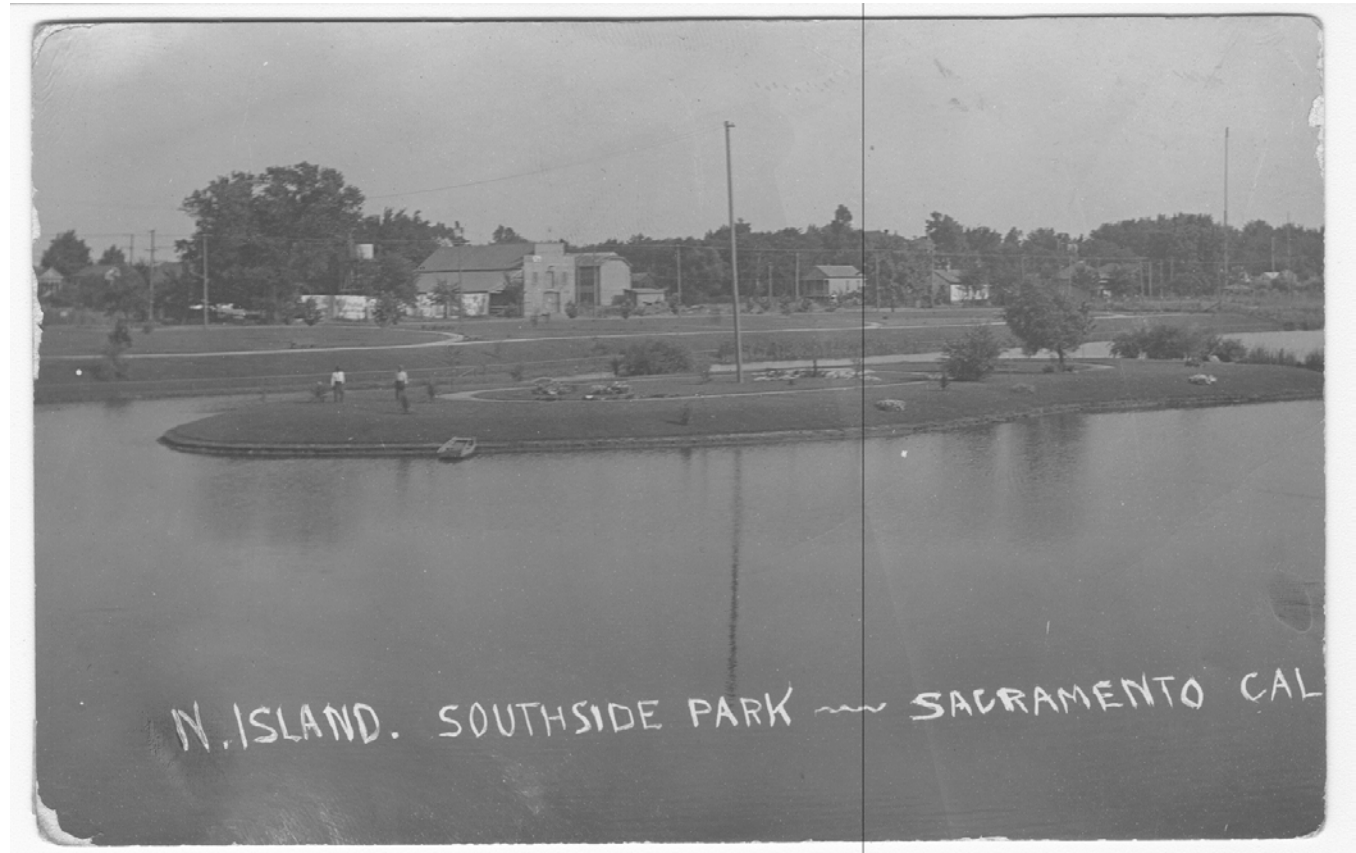
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Figure 3: Southside Park, north island, circa 1915. Photo provided by Portuguese Historical & Cultural Society.



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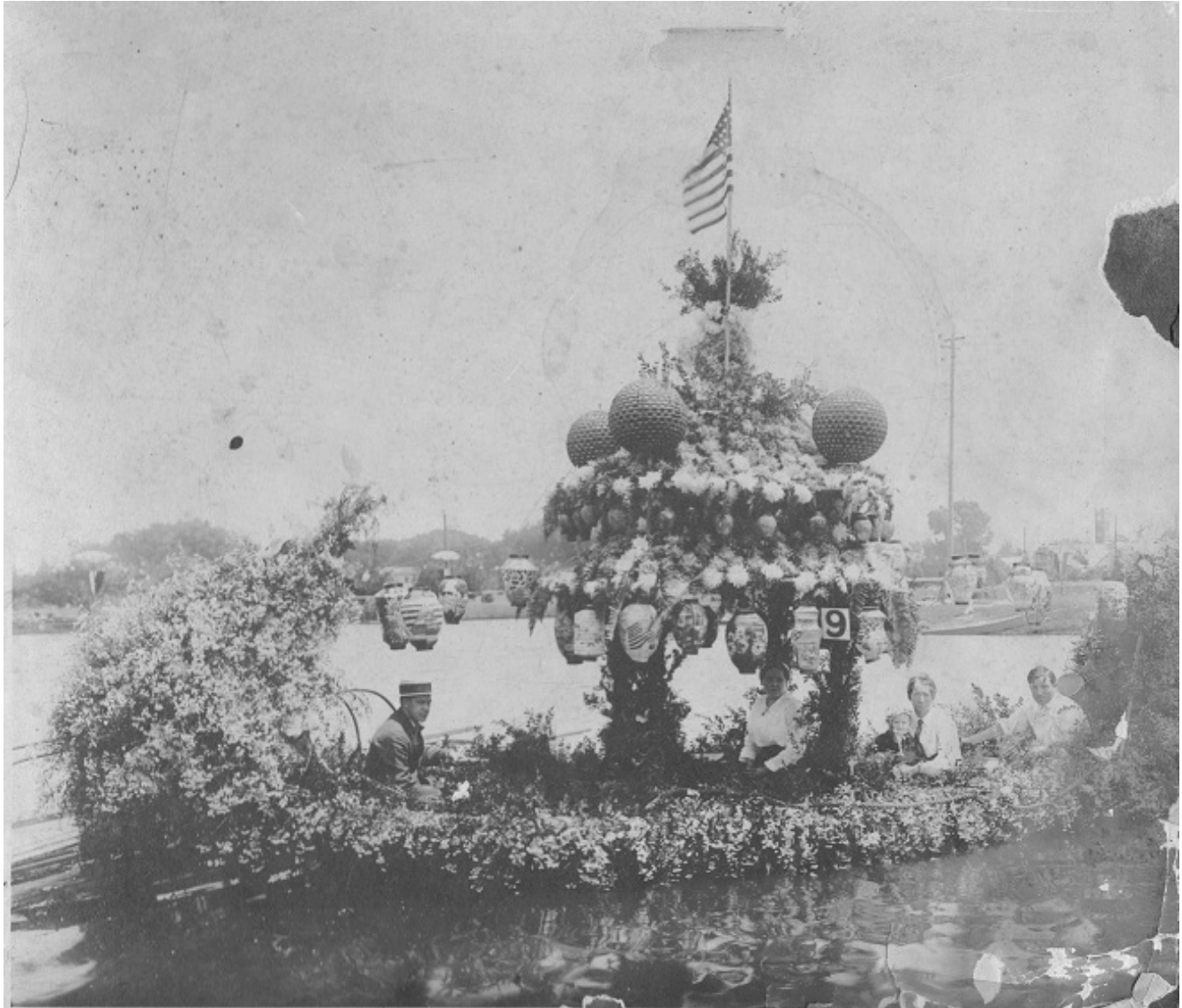
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Figure 4: Early “Japanese Lantern” celebration in Southside Park on pond, circa 1912. Photo provided by Al Balshor.



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Figure 5. Southside Park pond. Note rowboat in pond. Sacramento Public Library photo



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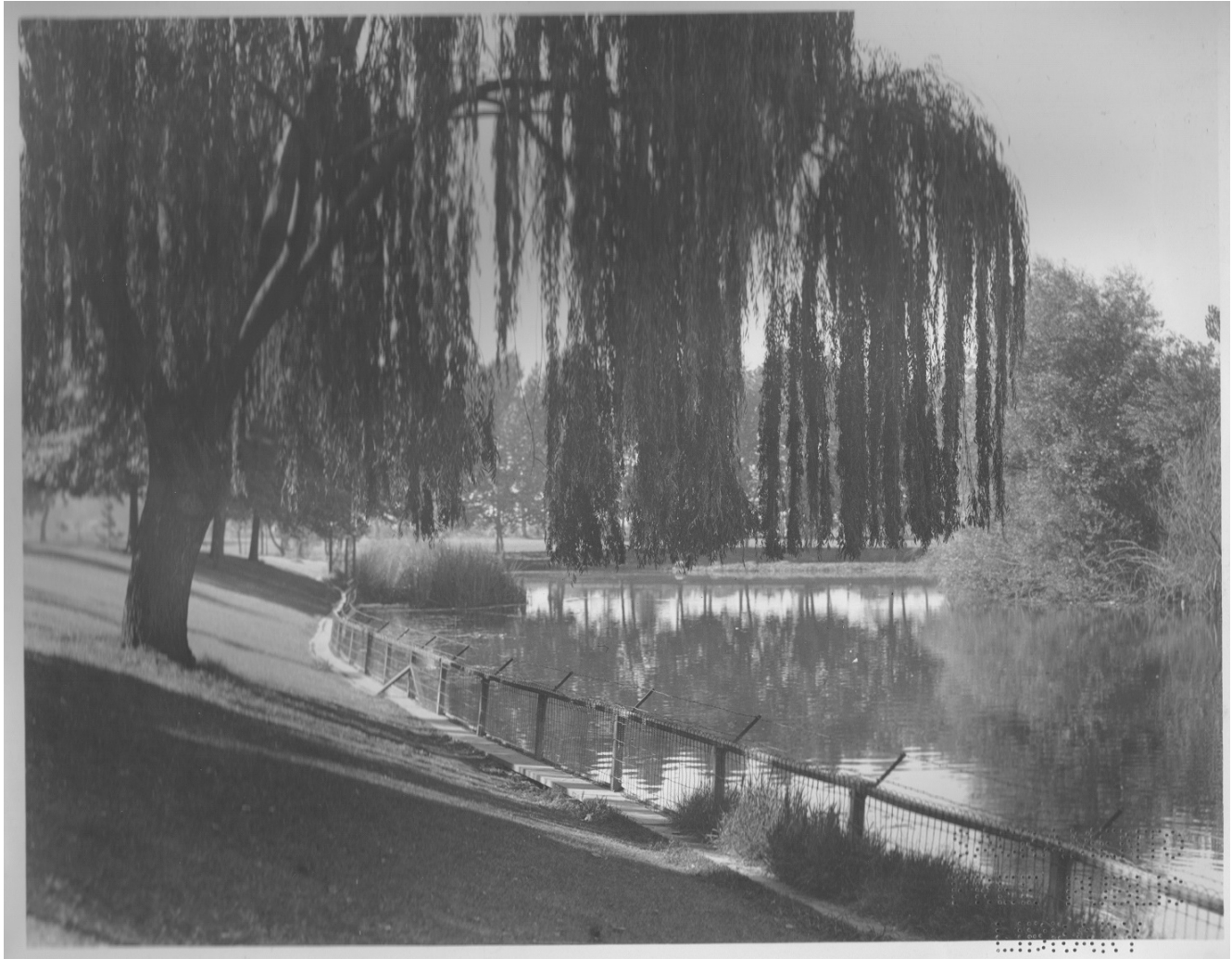
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Figure 6. View of Southside Park pond, taken approximately mid-1920s. Sacramento Public Library photo



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Figure 7. View of Southside Park pond, taken from north end of park facing south, clubhouse in background. Sacramento Public Library photo



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Figure 8. Fireworks show at Southside Park, circa 1939. Sacramento Public Library photo



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Figure 9 Aerial view of Southside Park, circa 1950. Center for Sacramento History photo



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Figure 10, Southside Park clubhouse, no longer extant. Sacramento Public Library photo



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Figure 11. Southside Park comfort station, mid 1920s. Sacramento Public Library photo



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Figure 12: Royal Chicano Air Force members, circa 1975. Back row: Jose Montoya, Juanishi Orosco, Rudy Cuellar, Polanski, Jose Reanaga, Jose Felix, Ricardo Favela, Ramon Ontiveros. Front row: Max Garcia, Esteban Villa, Irma Barbosa, Enrique “Henry” Ortiz, Kathy Garcia, Juanita. (Photo from Socorro Zuniga collection)



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Figure 13. Royal Chicano Air Force poster for Cinco de Mayo, held in Southside Park. From the collection of Socorro Zuniga.



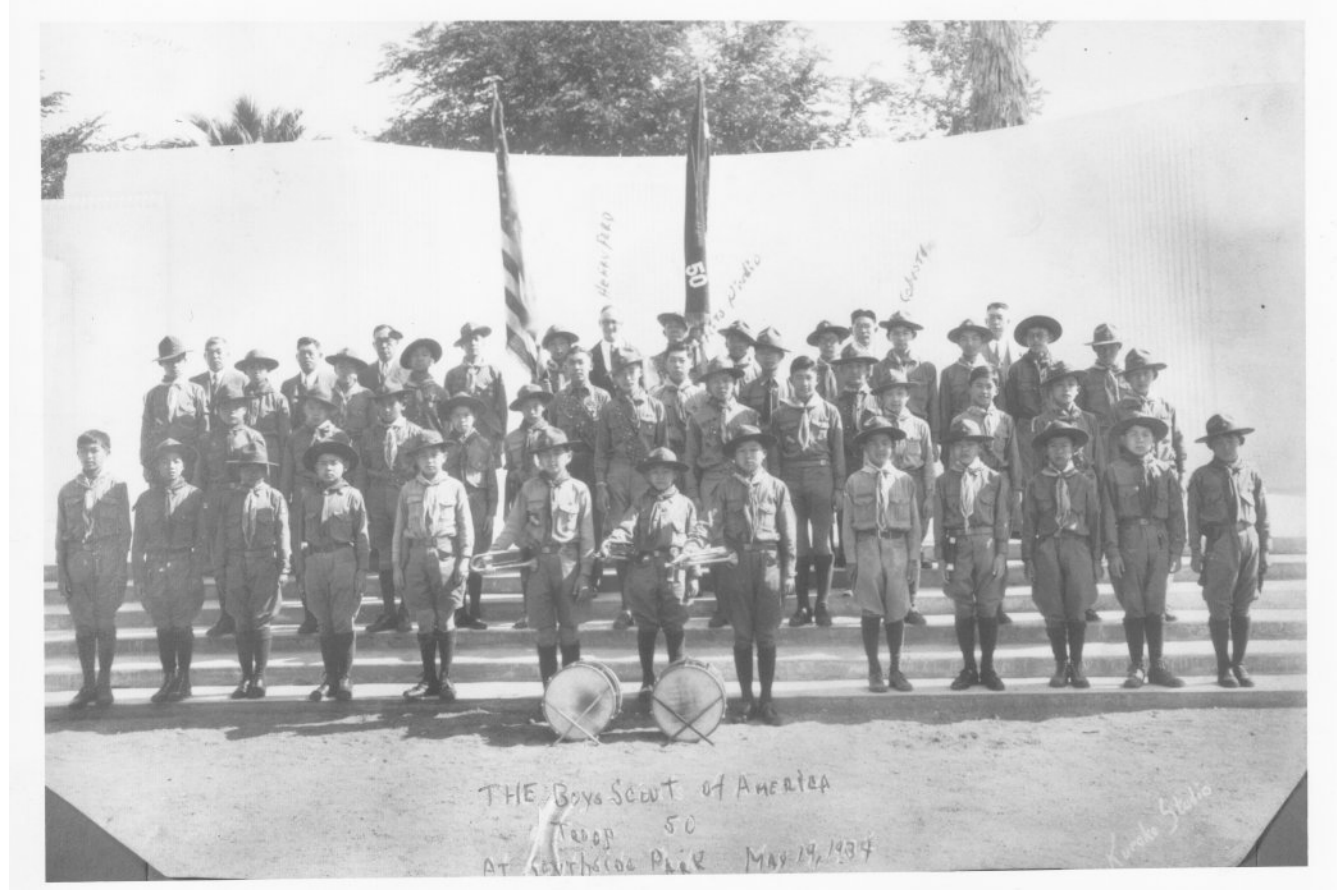
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Figure 14: Japanese-American Boy Scout Troop 56 photo taken in front of Callahan Bandstand, 1934. Photo provided by Sacramento Buddhist Church.



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Figure 15. Tony Lopez and George Monteiro, Southside Park residents, in front of Callahan Bandstand, circa 1950. Photo provided by Tony Lopez.



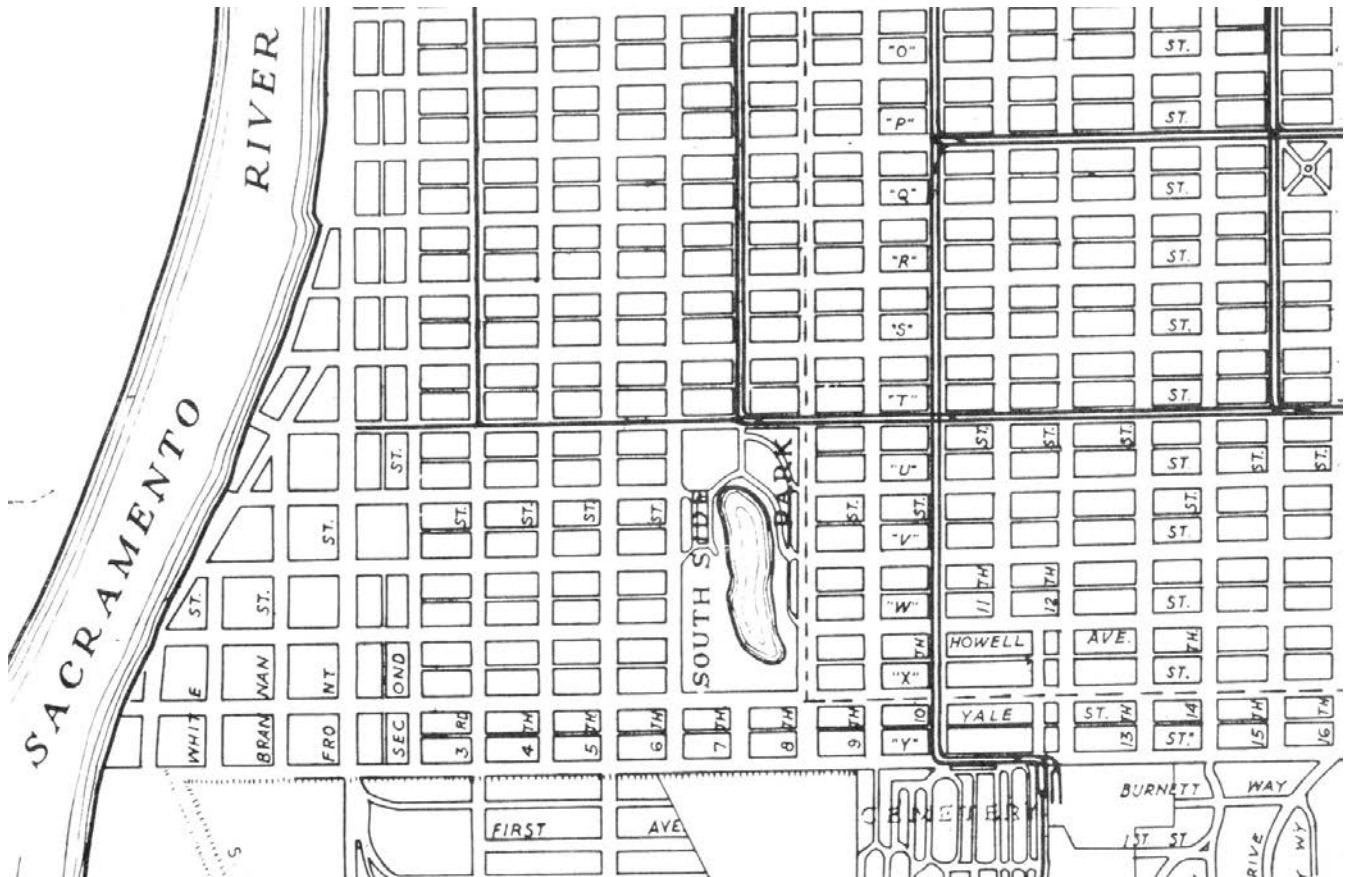
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Figure 16. Map showing location of Southside Park indicating streetcar lines, 1936.



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Figure 17. Southside Park area showing park and highway route that removed southern portion of the park, circa 1960.

