

HISTORIC RESOURCES ASSESSMENT

**TOWN CENTER PLAZA
SANTA ANA, CALIFORNIA**



July 2022

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MANAGEMENT SUMMARY

LSA conducted a historic resources assessment for Town Center Plaza located in Santa Ana, Orange County, California. The assessment included archival research, outreach to local historical groups, a field survey, and this report. The project area includes four parcels (Assessor's Parcel Numbers 400-051-02, -09, -14, and -15) that together make up the approximately 8-acre project area, which is currently developed with four office buildings built between 1971 and 1978. The project proposes to demolish the existing office buildings and construct affordable housing on the site. The City of Santa Ana (City), as Lead Agency for the project, required this study as part of the environmental review process to comply with the California Environmental Quality Act (CEQA).

The purpose of the study is to provide the City with the necessary information and analysis to determine, as mandated by CEQA, whether the proposed project would cause substantial adverse changes to any historical resources that may exist in or around the project area. In order to identify and evaluate such resources, LSA conducted historical background research and carried out an intensive-level field survey.

The project area is developed with four office buildings (1901 and 1971 East 4th Street and 515 and 525 North Cabrillo Park Drive) and related parking. Only the building at 1971 East 4th Street dates to the historic period (50 years of age or older; pre-1973). Therefore, in compliance with CEQA, this is the only building that was documented and evaluated for historical significance.

As a result of the research and field survey, the commercial building at 1971 East 4th Street does not appear to be historically significant under either the California Register or City of Santa Ana criteria. It is not a historical resource as defined by CEQA. As previously noted, the building is part of an approximately 8-acre phased development, Town Center Plaza, that includes four buildings with a cohesive design aesthetic. However, the development as a whole is less than 50 years old and none of the buildings are exceptional examples of a particular style.

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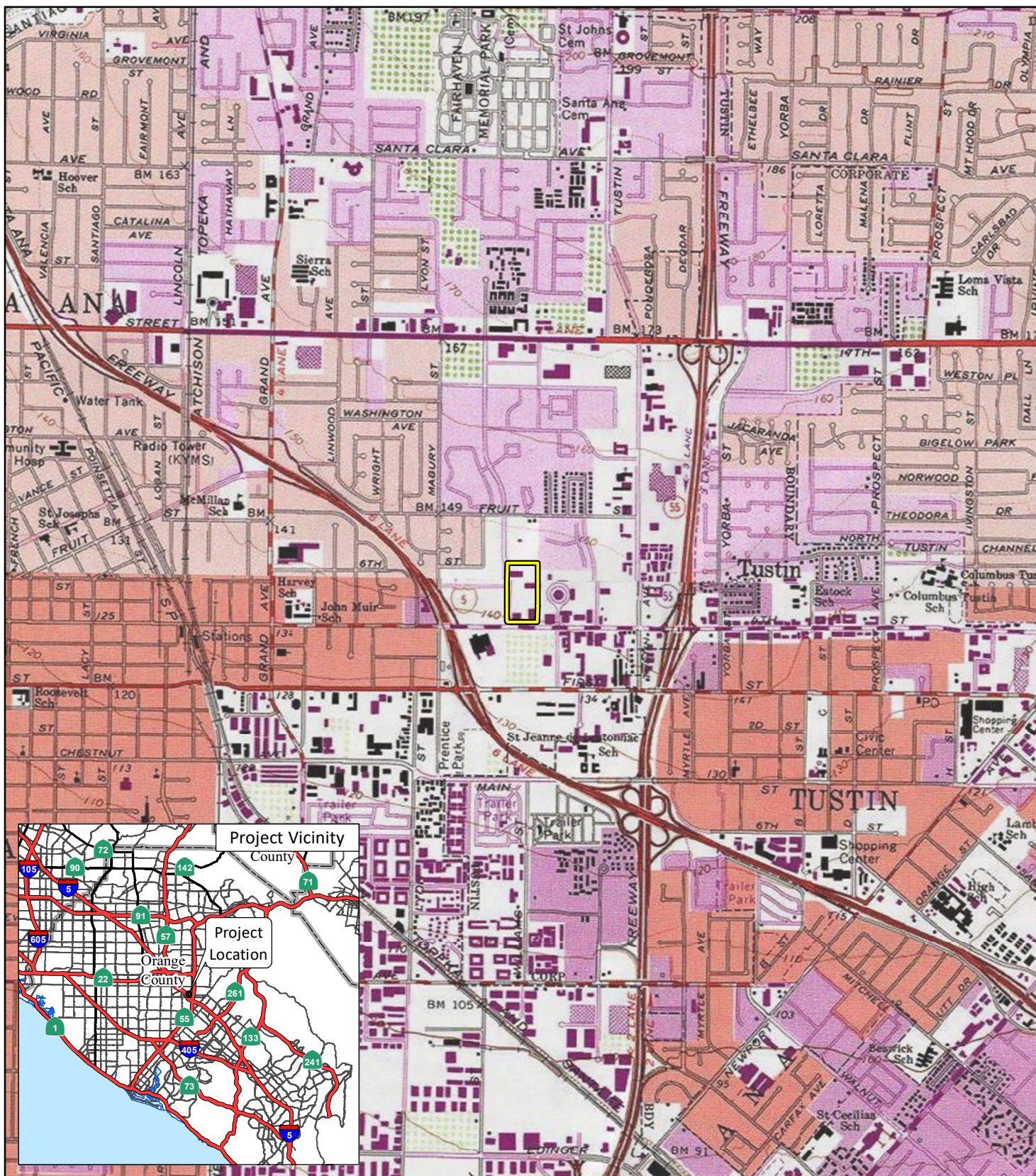
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A: DEPARTMENT OF PARKS AND RECREATION (DPR) 523 FORMS

INTRODUCTION

At the request of FRH Realty LLC, LSA Associates, Inc. (LSA) performed a historic resources study on approximately 8 acres of land in Santa Ana, Orange County, California (Figures 1 and 2). The subject property of the study, 1901 and 1971 East 4th Street and 515 and 525 North Cabrillo Park Drive (Assessor's Parcel Numbers 400-051-02, -09, -14, and -15), is located at the northeast corner of East 4th Street and North Cabrillo Park Drive, in Section 8, Township 5 South, Range 9 West, San Bernardino Baseline and Meridian, as depicted on the United States Geological Survey *Tustin, California* 7.5-minute topographic quadrangle map (USGS 1981). The study is part of the environmental review process for the proposed redevelopment of the properties. The City of Santa Ana (City), as Lead Agency for the project, required the study in compliance with the California Environmental Quality Act (CEQA; Public Resources Code [PRC] § 21000, et seq.) and the City's Places of Historical and Architectural Significance (Chapter 30 of the Santa Ana Municipal Code).

LSA performed the present study to provide the City with the necessary information and analysis to determine, as mandated by CEQA, whether the proposed project would cause substantial adverse changes to any historical resources that may exist in or around the project area. In order to identify and evaluate such resources, LSA conducted historical background research and carried out an intensive-level field survey. The following report is a complete account of the methods, results, and final conclusion of the study.



LSA

LEGEND

Project Location



0 1000 2000
FEET

SOURCE: USGS 7.5' Quad - Orange (1981), Tustin (1981), CA

I:\FRC2201\GIS\MXD\ProjLocation_USGS.mxd (6/15/2022)

FIGURE 1

Town Center Plaza Project
Project Location and Vicinity



LSA

LEGEND

- Project Area
- Parcel Boundary



0 150 300
FEET

SOURCE: Nearmap (5/31/2022)

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FIGURE 2

Town Center Plaza Project
Project Area

METHODS

ARCHIVAL RESEARCH

LSA completed archival research during the months of January, May, and June 2022. Research methods focused on the review of a variety of primary and secondary source materials relating to the history and development of the project area. Sources included, but were not limited to, online sources, published literature in local and regional history, news articles, historic aerial photographs, and historic maps. The primary historical themes identified are post-World War II commercial development in Santa Ana and architecture.

FIELD SURVEY

Field surveys were conducted on January 18 and May 31, 2022. In January, LSA architectural historian Casey Tibbet and LSA photographer Dennis Lechner conducted a survey of all four buildings as part of a due diligence report. During the survey, Mr. Lechner took numerous photographs of the exterior of the buildings, as well as overviews of the property and setting and architectural details. Ms. Tibbet made detailed notations regarding the structural and architectural characteristics and current conditions of the buildings and associated features. The pair then conducted a brief reconnaissance survey of the vicinity to determine whether the project area is within a potential historic district.

On May 31, 2022, a follow-up field survey was conducted by LSA architectural historian Eugene Heck and LSA photographer Dennis Lechner. The purpose of the follow-up survey was to consider Town Center Plaza in relation to the 174-acre Parkcenter development that surrounds it. Using historic aerial photographs and contemporaneous newspaper photographs, Mr. Heck identified and field-checked 18 individual commercial, residential, and landscaped (park) areas within Parkcenter, starting with Town Center Plaza. The extensive fieldwork included photographing and making detailed observations of apartment complexes, tract houses, commercial developments, shopping centers, and parks within the area bounded by Tustin Avenue to the east, 17th Street to the north, Mabury Street and North Cabrillo Park Drive to the west, and 1st Street to the south.

RESULTS

RESEARCH

Early Settlement

In 1810, José Antonio Yorba and his nephew, Juan Pablo Peralta, received a land grant from the Spanish civil governor of Alta California. Sergeant Yorba had served with the Portola Expedition, which explored the area of the current project in 1769. The Yorbas and the Peraltas were two of the most prominent families in Alta California. Yorba named the land *Rancho Santiago de Santa Ana*. The land grant consisted of around 63,000 acres covering 25 miles between the Santa Ana River, the mountains to the east, and the ocean. No other rancho from the Spanish or Mexican Period is entirely located within today's Orange County boundaries (Marsh 1994).

Settlement of the region was facilitated by the partitioning of Rancho Santiago de Santa Ana in 1868. Partitioning allowed Americans such as Abel Stearns, E. Glassell, and Jacob Ross to acquire rights to large tracts of land.

William Henry Spurgeon and his brother, Granville, both natives of Kentucky, came to California during the Gold Rush. The Granville brothers and an associate, Ward Bradford, searched the area between Tustin City and the Santa Ana River, looking for a potential townsite location. In October 1869, Ward Bradford and William Henry Spurgeon purchased 74 acres of land from Jacob Ross, who had purchased a portion of the rancho land (Parker 1963). They bought the land for approximately \$8 per acre (Parker 1963). After the purchase, Bradford took the westerly half of the land and Spurgeon the easterly half. Bradford soon sold off his interest in the land and moved from the area. Spurgeon began mapping what was to become the Santa Ana townsite, named for the valley and the rancho.

Spurgeon had the townsite surveyed by George Wright, and on December 13, 1870, Spurgeon recorded a map of his new community (Parker 1963). The new subdivision consisted of 24 blocks with 10 lots each (Tibbet 2008). The boundaries of the new townsite were 7th Street on the north, 1st Street on the south, West Street (now Broadway) on the west, and Spurgeon Street on the east (Friis 1965). (This area is located 1.7 miles west of the current project area.) Spurgeon constructed a road between Santa Ana and a ford called Rodriquez crossing, which crossed the Santa Ana River west of Orange. This new road enabled the stage line that ran between Los Angeles and San Diego to come through Santa Ana before it continued in a southeasterly direction to Tustin City and San Juan Capistrano. The stage stopped twice weekly delivering passengers and mail at Spurgeon's store at the corner of Broadway and 4th Street.

In 1877, an effort was initiated by several businessmen to convince the Southern Pacific Railroad (SP) to extend its line from Anaheim to Santa Ana (Sapphos 2011). James H. Fruit and James McFadden joined Spurgeon and organized the Western Development Company. The company raised enough funds to pay the SP a bonus and purchase 160 acres of land northeast of and adjacent to the original Santa Ana townsite (Swanner 1953). The Western Development Company named the new area "Santa Ana East" (Sapphos 2011). It plotted the tract with streets running parallel with and at

right angles to the railroad tracks. Once the SP claimed the land it needed for a depot (1878), the company subdivided the remaining acreage into business lots (Parker 1963).

On June 1, 1886, with a population of approximately 2,000, Santa Ana was incorporated (City of Santa Ana n.d.). William Henry Spurgeon, founder of the city, was elected mayor. Two years later the Atchison, Topeka & Santa Fe Railway arrived. The Santa Ana and Tustin Street Railroad was running along First; the Santa Ana and Westminster Railroad on Second; and the Santa Ana, Orange & Tustin Street Railway connected the SP depot with downtown Santa Ana. By the close of the 1880s, the commercial core of Santa Ana remained five city blocks centered at 4th and Main Streets. One- and two-story brick buildings predominated. Merchants resisted the SP and were reluctant to relocate or open new business establishments in Santa Ana East, close to the depot, as was hoped for by its developers (Parker 1963).

Between 1890 and 1920, many homes were built in Santa Ana East, approximately 20 square blocks of them comprise the French Park National Register District (Marsh 1994; City of Santa Ana n.d.). Commercial development was spurred along 4th Street by the arrival in 1906 of the Pacific Electric Railway's "Red Cars" (Friis 1965).

Downtown Santa Ana was the site of important civic growth. In 1901, the Orange County Courthouse was completed (extant; Preserve Orange County 2018). In 1903, W.H. Spurgeon donated land to build a library funded by Andrew Carnegie (demolished; Carnegie Libraries 2009). A new City Hall was erected at the intersection of Third and Main Street in 1904 (Pacific Coast Architecture Database 2005–2022). Regrettably, Santa Ana's Chinatown, at the intersection of Bush and 3rd Streets, was destroyed by fire in 1906 (*Orange County Register* 2022). A city inspection had reportedly uncovered a case of leprosy there (Swanner 1953).

At the turn of the 20th century the project area was outside the Santa Ana city limits and the town of Tustin was unincorporated. An early map of the Tustin Road District shows the Mabury Tract, an irregular shape bordered by 17th Street on the north. As shown on the map, many of the lots were owned by the "Mabury Trust Company" (McBride 1913).

Hiram Mabury

Except where noted, the following section is adapted from the Pacific Bank Handbook of California, by Pacific Bank 1888.

Hiram Mabury (1825–1903) was born in Allegheny City, Pennsylvania, and remained there attending school and educating himself in business until age 18, when he moved to southern Indiana and entered the mercantile career. He displayed such energy, foresight, and general ability that he was chosen to manage three Ohio River steamers and remained in command until 1864. No record was found indicating that he served either the Union or the Confederacy during the Civil War.

He was one of the organizers and builders of the first railroad from Louisville to Indianapolis. He founded the First National Bank of Jeffersonville, Indiana, and was

an active promoter of the Ohio Falls Car Company, a heavy industry. He was also associated with the Bank of Kentucky and the Bank of Louisville.

In 1866, he visited California, and being pleased with the climate, people, and prospects, he decided to make his home in San Francisco. In March 1888, he relocated to San Jose and was identified with that city until his death.

He was so active in banking and finance that his mug book biographer dubbed him “The Father of Banks of the Pacific Coast.” Besides his large part in building San Jose’s Woolen Mills, Street Railway, and Water Works, he was either the leader or one of the prime movers in organizing and developing the following banks:

- Pacific Bank of San Francisco
- San Jose Savings Bank
- Consolidated National Bank of San Diego
- First National Bank of Los Angeles
- Bank of Anaheim
- Commercial Bank of Santa Ana
- Salinas City Bank
- Bank of San Jose
- First National Bank of Fresno
- Bank of Tulare
- Bank of Selma
- Bank of Pasadena
- Bank of Riverside
- Garden City Bank

He had interests in several other savings banks, was a large investor in the Los Angeles Street Railway, and was an extensive landowner throughout Southern California. At the time of his death, he was one of the owners of the ferry system across the Ohio River between Jeffersonville and Louisville, Kentucky (*Los Angeles Times* 1903).

Like James Irvine (1827–1886), Llewellyn Bixby (1825–1896), and other California land barons, Hiram Mabury invested for the long-term. Hiram and his wife, Josephine, had two sons and five daughters (*Los Angeles Times* 1903). Although he occasionally turned a quick profit, as in the case of his real estate investment near MacArthur Park, which went on to become the site of the Downtown Branch of the Los Angeles Public Library (*Los Angeles Times* 1925), his overall strategy was to keep his land holdings intact, living off the income generated by operations such as ranching, oil leases, and growing Valencia oranges in Orange County.

To protect the family fortune, he formed the H & J Mabury Trust Company of Boston, Massachusetts (*Los Angeles Times* 1925). At some point, perhaps around the time of Hiram’s passing, the trust was reorganized as the H & J Mabury

Company (California Secretary of State var.). His widow Josephine moved to Los Angeles to be near her sons (Ancestry.com var.; *Oakland Tribune* 1912). There was a great scandal in 1912, involving one of the daughters, who committed suicide after being arrested in New York for concealing gems in her hat to avoid paying customs duties (*Napa Weekly Journal* 1912).

Project Area

The current project area was at one time a portion of approximately 400 acres owned by the H & J Mabury Company, known locally as “The Mabury Ranch,” between 1st and 17th Streets, Mabury Street, and Tustin Avenue (*Santa Ana Orange County Register* 1939). On the eve of World War II, the Mabury Ranch manager expressed confidence in the future of the citrus industry. He was repurchasing 10 acres of former company orange groves at the southeast corner of the intersection of 17th and Mabury Street (currently the site of an El Pollo Loco restaurant; *Santa Ana Orange County Register* 1939). This gave the H & J Mabury Company, except for one or two properties, solid frontage of land from 1st Street to 17th Street on Mabury Street (*Santa Ana Orange County Register* 1939).

A comparison of historic aerial photographs of the area shows two small housing tracts were built in the 1950s and Interstate 5, but it was not until the 1970s that the orange groves markedly begin to disappear (Aerial Photographs var.).

Plans to develop the 174-acre Mabury Ranch were unveiled by the O. K. Earl Corporation of Pasadena at a Santa Ana City Council meeting (*Los Angeles Times* 1970). Known as the “Mabury Orchards” project, Earl estimated it would take 7 to 10 years to complete, at a cost of \$100 million (*Los Angeles Times* 1970). About 50 acres had been developed when the project was transferred to the Earl Development Corporation, a newly formed subsidiary of the O. K. Earl Corporation, headed by Senior Vice President Donald A. McGilvray (*Los Angeles Times* 1971 and 1972).

Don McGilvray (1924–1987) was an influential developer who went on to form Parkcenter Corporation, acquiring all the development rights to the remaining 125 acres from H & J Mabury Co. (*Los Angeles Times* 1975 and 1987; California Secretary of State var.). He had earlier expressed his views regarding speculative building in a panel discussion before the industrial development committee of the Los Angeles Chamber of Commerce: The investor should count on taking no more than 12 to 18 months to lease the completed building. In deciding when to break ground for a speculative structure, he advised that speculators “Pick a time of prosperity. If you pick the wrong business cycle, you may have no takers, and time, in our business, is money.” Build all-purpose, flexible structures, 10,000 to 25,000 square feet in size. To allow for future expansion of tenants, the builder should avoid overbuilding his lot. He called for flexibility in leasing; small firms taking a short-term lease are often willing to pay more than a long-term occupant (*Los Angeles Times* 1965a).

It was McGilvray who commissioned Don C. Fassnacht and Associates, an architectural landscape firm based in Tustin, to do site planning and environmental concepts for a 290-unit garden apartment complex on Cabrillo Park Drive at 15th Street; about half of the 11.24-acre site was dedicated to open space and landscaping (*Los Angeles Times* 1973a and 1973b). McGilvray and his team of former O. K. Earl executives may be responsible for the high quality of much of Parkcenter’s

architecture and landscape architecture because they retained architectural control of the development after selling the land to individual developers (*Santa Ana Orange County Register* 1977).

Sunset Builders, owned by Robert Porter Gillman, has been identified as the builder of 1971 East 4th Street (City of Santa Ana var.). Bob Gillman (1930–1999) had worked as a farm hand on a ranch at 4612 Baranca Road in his youth; he served as an aircraft mechanic in the Air Force Reserve throughout the 1950s and 1960s, and he met his wife while stationed in Fairbanks, Alaska (Ancestry.com var.). In 1961, he was pictured with the Director of Civil Defense for Orange County, a retired Air Force Major, checking plans for the construction of civilian residential fallout shelters (Tustin News 1961). During the Cuban Missile Crisis of October 1962, his reserve unit was called to active duty and sent to Florida for 1 month (*Petaluma Argus Courier* 1987). Sunset Builders and Ken Himes were identified as the architect and builder of 525 Cabrillo Park Drive, the third office building constructed in Town Center Plaza (City of Santa Ana var.). They also are the architect and builder for El Rancho Plaza at 421 North Brookhurst Street in Anaheim (*Los Angeles Times* 1965b and 1965c). Adjacent to the El Rancho Plaza buildings, at 511 North Brookhurst Street, is a building that bears a striking resemblance to 525 Cabrillo Park Drive, the third of the Town Center Plaza buildings (Google Streetview).

Mr. Himes was not listed in the 1970 edition of American Architects Directory. He is a licensed architect in the states of California and Washington (California Secretary of State var.). Various news articles show Mr. Himes has designed many buildings, primarily in Southern California in the 1970s and 1980s as a partner in Kenneth R. Himes and Associates, Himes-Peters, and Himes Peters Jepson (Tibbet 2022). There is no evidence indicating that Mr. Himes' work has influenced the course of architectural development.

Postwar Growth and Suburbanization

Except where noted, this section is adapted from Tract Housing in California, 1945–1973: A Context for National Register Evaluation, by the California Department of Transportation 2011.

The population of the United States grew by more than 50 percent between 1940 and 1970, from about 132 million residents to just over 203 million. This growth was not uniform across the country, but varied greatly by region, within regions, and even within metropolitan areas. Generally, the Western states (from the Rocky Mountains to the Pacific Coast) grew at a much greater rate than the rest of the country during this period. Rural populations declined across the country, relative to metropolitan areas. In the 1950s alone, more than 10 million Americans moved from farms to urban or suburban areas.

A substantial majority of the population growth in the postwar era occurred in the suburbs. The proportion of the U.S. population living in suburbs grew slowly in the period between the two World Wars, from 15 to 20 percent. However, by 1970 more than a third of all Americans lived in the suburbs and the nation's approximately 75 million suburbanites for the first time exceeded the number of Americans living in cities. The United States had become a suburban nation.

California grew much more rapidly in the postwar period than most of the other regions of the country. Many servicemen who had been stationed in California bases during the war decided to settle in the State after being discharged, rather than returning to their home states. Job growth sparked by the defense economy brought migrants from across the country to California. As in the rest of the country, the postwar baby boom also played a significant role in the State's population growth. While California's population grew by 88 percent between 1950 and 1970 (from 10.6 million to 19.95 million), the number of school-age children quadrupled during this period.

California ranked fifth in population among the states in the 1940 census, following New York, Pennsylvania, Illinois, and Ohio. Comparison with Ohio illustrates California's dramatic growth in the postwar period. In 1940, the population of California was close to that of Ohio, with both states having slightly more than 6.9 million residents. Between 1940 and 1970, Ohio grew at the same rate as the country, about 54 percent, to 10.65 million. California's population nearly tripled during this same period, to almost 20 million, and was fast approaching a population twice that of Ohio. California passed New York to become the nation's most populous state in 1962. More than one in every 12 Americans now lived in California.

The Postwar Economy

The United States experienced nearly three decades of sustained economic growth following World War II. With much of the rest of the industrialized world ravaged by the war, the U.S. exported food and manufactured goods across the globe. Domestic spending on both industrial and consumer goods also drove postwar economic expansion. By 1973, the nation's gross national product had grown to three times what it had been in 1948.

In the early postwar years, the high rate of household formation and the baby boom led to a dramatic increase in the purchase of consumer goods, such as household furniture, appliances, toys, and children's clothing. While overall consumer spending increased by 60 percent during the second half of the 1940s, spending on furniture and appliances increased by 240 percent. Americans purchased more than 11 million television sets and 20 million refrigerators from the end of the war to 1951.

In California, wartime growth of industrial and military facilities set the stage for postwar prosperity. Military appropriations to the State, particularly for hi-tech research and development, remained high throughout the Cold War era, which of course included the Korean War and the Vietnam War. As a leading center for the aircraft and aerospace industries, Southern California benefitted enormously from military spending. Defense contracts and military bases became a pillar of the State's economy, along with manufacturing, agriculture, tourism, and the television and motion picture industries. Growth itself became an important part of the California economy, sustaining retail sales and a robust construction industry.

Transportation and Suburban Growth

Automobile purchases were another large part of the increase in consumer spending during the postwar years. Annual domestic production of automobiles rose from 2 million in 1946 to 8 million by 1955, while motor vehicle registrations more than doubled from about 26 million in 1945 to 54 million in 1956. This growth in auto ownership coincided with a decline in the use of buses, streetcars, and trains. Transit ridership within metropolitan areas of the U.S. peaked in 1947 and began a long, steady decline thereafter. The geographical spread and low population densities of the postwar suburbs, combined with the increasing dispersion of employment and shopping centers, made transit impractical for most people living outside the older and denser urban areas. Los Angeles led the nation's major cities in both rates of auto ownership and abandonment of public transportation. By the end of the 1950s, 95 percent of all trips in Los Angeles were by private automobile.

As in the rest of the United States, much of the postwar housing boom in California predated the construction of the Interstate. In general, freeway construction was neither a cause nor a means of metropolitan expansion in the late 1940s and 1950s. President Eisenhower signed the Federal Aid Highway Act into law in 1956, but many of California's most important freeways remained under construction more than a decade later. Before the war or shortly thereafter, if a freeway was planned, development would commence along its corridor, even though the actual construction of the freeway was years away. In many other areas, builders anticipated that existing roads and highways would be sufficient or would be improved and expanded to accommodate future growth. At the close of the 1940s, only a couple of freeways had been built, such as the North Sacramento freeway or Los Angeles's Arroyo Seco Parkway.

Substantial extension of metropolitan freeways in the late 1960s and 1970s brought about a second phase of suburban growth more extensive than the initial postwar boom. At least initially, the new freeways allowed commuters to live farther from their places of work without a significant increase in commuting time. The benefit of more distant but less expensive land (and therefore more affordable housing) began to compete with the benefit of proximity to employment centers, leading to the explosive physical expansion of metropolitan areas.

The migration of jobs from cities to suburbs followed close on the heels of suburban population growth. More than three-quarters of all new manufacturing and retail jobs created between 1950 and 1970 were in suburban areas. By 1973 suburban employment exceeded city employment. This later phase of postwar growth saw the beginning of "edge cities," with midrise and even high-rise office buildings and shopping malls forming new centers of employment, professional services, and retail trade, adjacent to freeway interchanges. Edge cities arose well beyond not only the older central cities and streetcar suburbs, but far beyond much of the earlier phase of postwar suburban growth as well.

For example, although the East Bay suburbs between Oakland and San Jose experienced dramatic growth from the mid-1940s to the 1950s, by the late 1960s the fastest growth was in the east-of-East Bay communities situated along the BART line and the Interstate 680 corridor: Concord, Walnut Creek, and Pleasanton. Similarly, as the San Fernando Valley and the southerly suburbs of Los Angeles approached build-out in the mid-1960s, housing construction moved north, into Ventura County; east, into the Inland Empire communities of Riverside and San Bernardino counties; and especially south, into coastal Orange County.

The postwar metropolitan region is often imagined as a central city dominated by a downtown business district and surrounded by bedroom suburbs. However, this image was accurate only briefly and then only as a snapshot of a constantly evolving metropolis. By the mid-1970s, most American metropolitan areas had become complex and multicentered entities with housing, retail, and employment widely dispersed across an area far greater than that of prewar metropolitan areas.

Modernism and New Formalism Styles

Except where noted, this section is adapted from “A History of American Architecture: Buildings in Their Cultural and Technological Context,” by Mark Gelernter 1999.

In the aftermath of the devastation wrought by World War II much of the world, including America, acquired a new enthusiasm for technology. This eventually influenced architecture. High Technology fully entered most people’s lives during the 1950s and 1960s: commercial jets; televisions; landing a man on the moon. Many people believed that science and technology would solve most of the world's problems. People in the Third World (former colonies) mimicked the High Technology of Europe and America. Architectural ideas seen to be derived from High Technology spread throughout the world.

This amounted to the triumph of Modernism, whose austere, ahistorical forms symbolized a break with the past and a shiny new age of peace and prosperity. It was the atomic age. The Modernist conception of design as rational problem-solving appealed to the generation that had similarly used rational problem-solving methods to tackle the logistical complexities of World War II. The Modernist emphasis on rational and efficient building techniques accorded well with the general enthusiasm for High Technology during this period. For both government and private corporations, the visual characteristics of the Modernist style seemed to sum up their own self-image: rational, efficient, confident possessors of immense power and wealth, and yet neither flashy nor desirous of individual expression.

Architectural styles possess no single, intrinsic meaning. In the 1920s and 1930s, radical Modernism stood for Socialism and Collectivism. In the 1950s, Modernism stood for conservative American Government and American Free Enterprise (corporations). By the 1960s, the Modernist style had crossed all economic and political boundaries into: Communist countries of the Soviet Block; Social

Democratic Western European countries; developing nations of the Third World. Most observers probably saw the same virtues in the Modernist style for the postwar era. Some valued the style because it was the official style of America, now the unquestioned leader of the Western world.

American prestige helped spread Modernism, but the main ideas still came from Europe. Le Corbusier (1887–1965) was promoting a popular, influential version of Modernism. He moved beyond the white boxes of his 1920s designs to compose powerful forms like the Unite d’habitation, Marseille, France (1946–1952) and other projects. He moved away from thin stucco walls to massive concrete structures heavily modeled with external sun screens and other projections. Le Corbusier built these in roughly cast concrete (“biton brut”) which frankly expressed the rough boarding framework into which the concrete was poured. Later known as “Brutalist” style, it was primarily a raw concrete construction technique, although the structures also had a primitive emotional presence.

In the 1920s, Le Corbusier had proposed bulldozing central Paris “...to make way for free-standing towers, regularly lined up in the landscape.” World War II destruction gave him the opportunity to put his ideas into practice. Unite d’habitation was a prototype; but one of what he wanted, which was an entire city of housing blocks standing on columns above the sweeping natural landscape, each one intended to replace an entire traditional neighborhood.

Interior “streets” ran down the length of this prototype on every third floor, giving access to interlocking two-story tall apartments. Le Corbusier provided a variety of unit sizes, hoping to encourage a variety of social groups to live together. A shopping arcade in the middle of the block, playgrounds, and a gymnasium on the roof were meant to provide all the usual neighborhood amenities within the structure itself. Fundamentally, Le Corbusier saw Modernism as, “...a mechanism for re-engineering society.”

Le Corbusier’s vision of pristine towers hovering above the landscape inspired many postwar Modernist architects and urban planners. But his Marseille scheme proved too controversial and too expensive; no further expansion was attempted. Many housing projects in Europe were in bombed-out city centers, and many were on the periphery. A popular variation of Le Corbusier’s concept was the point-block or tower block, which “...piled more stories on a smaller footprint to create what was in essence a housing skyscraper.” These stood clustered together on the landscape and often rivaled the old church spires as the most dominant features on the skyline. Many European governments embraced these new forms of housing as a fast, cheap way to rebuild and a way to control the endless spread of suburbs during the baby boom. It was affordable housing for a wider range of social classes—government supported.

American cities were not bombed out, but decades of middle-class “white flight” to suburbs left city cores surrounded by a disproportionate number of poor people,

usually racial minorities. Money too fled the cities with the middle classes, leaving many neighborhoods with a crumbling housing stock and decaying services. Conditions seemed so dire President Truman signed the Housing Act of 1949, giving government authority to compel land acquisition in city centers. Government then sold or leased the land to redevelopment agencies who constructed state-subsidized housing for the poor. "Urban renewal," as it was euphemistically known, represented the continuing legacy of Roosevelt's New Deal efforts to solve problems by means of extensive federal intervention. As in prewar Federal Housing projects, the architects and planners chose not to reconstruct traditional rows of houses on streets; they chose to construct Le Corbusier's housing towers in urban parks. In America, wrecking balls and bulldozers cleared the way, funded by federal tax dollars. Adding to the destruction was President Eisenhower's Interstate Highway Act of 1956, linking together most of America's largest cities and towns. The Interstate shot into commercial centers of cities, irreparably splitting old neighborhoods in two and providing an even easier route for those fleeing to suburbs. In America, Le Corbusier's idyllic landscape quickly deteriorated into asphalt parking lots and uncultivated dirt. Vandalism and crime were rampant in federal housing projects. Whether it was due to social factors or the physical design, it gave Modernism a black eye.

Mies van der Rohe (1886–1969), student of Peter Behrens, was the other great Modernist architect of this time. Mies headed the Bauhaus for 3 years until Nazis closed the school in 1933. He went to the United States in 1938, where he became director of the Armour Institute (later known as the Illinois Institute of Technology), in Chicago.

Far less interested in the social aspect of architecture than Le Corbusier, Mies saw buildings as technical and visual problems to be solved. His motto was "less is more." He wanted architecture to reveal fundamental essence ("form follows function"). His technique was to build a simple and rational structural cage onto which he hung an external cladding system completely subservient to the structure's inherent geometrical grid. Because the cladding system was now reduced to a thin and lightweight veneer of glass, it came to be known as a curtain wall, acknowledging that it simply hung like a curtain from the frame to protect the insides of the building from the weather. Skidmore, Owings and Merrill (SOM) had earlier experimented with a number of these ideas, but Mies clarified and perfected them.

Mies offered low-rise and high-rise versions of his style. The campus for Illinois Institute of Technology was the low-rise idea. He placed several freestanding pavilions on a rational planning grid, each one comprised of simple boxes with flat roofs. Each building was itself strictly planned on a rational cartesian grid, which established the location of the structure, the walls and openings.

The high-rise idea is exemplified by the Seagram Building in New York City, 1954-58 (Phillip Johnson as associate architect). The Seagram Building is a simple box strictly

organized with a regular grid. There are no visual surprises or complexities. Careful proportions, the studied craft of simplicity, and the inexorable regularity of repeating elements are its character-defining features. Mies had to fireproof the steel frame with concrete, so the metal we see on the outside of the building is not the real structure but rather a veneer simulating the structure. The aesthetic desire for a certain appearance inevitably overcame the philosophical desire to express everything truthfully. Like Le Corbusier, Mies lifted the Seagram Building off the ground to form an entry lobby and to create a sense of the outdoors flowing through the building. He also set the building back from the street and apart from its neighbors on a public plaza, treating it as an isolated object in space rather than as an infill in a continuous streetline of buildings. Mies had a pure vision of his glass boxes, uncorrupted by the visual clutter of the city around them. If he could not build on a campus like ITT, he would carve out a little park. So where once only major public buildings like town halls or churches stood apart from the city in their own plazas or town squares, now private corporate headquarters were elevated to the same status.

One Miesian building set back from the continuous façade of buildings stands alone as a jewel; an entire street of them set back in their plaza radically alters the urban setting. Many admired the way in which these plazas opened up the cramped, crowded cities. When a large number of Miesian buildings in their plazas clustered together, it became a source of civic pride. Los Angeles, Denver, Atlanta, Hong Kong; the city began to exude the image Le Corbusier envisioned: gleaming, hi-tech centers of commerce and industry, unencumbered by the past and looking boldly to the future.

However, as the future unfolded these curtain-walled boxes posing as corporate headquarters, office parks, government buildings, apartment buildings, schools, and shopping centers caused many to question whether an abstracted ideal vision is preferable to a more nuanced approach, designing differently for different locations. To these architects and critics “Less is a bore.” The Modernist vision looked windswept and barren, devoid of the hustle and bustle, visual and sensory richness, and spatial enclosure of traditional urban streets. In the 1950s and early 1960s, even as Modernism was sweeping across America, they sensed that it had lost sight of art or beauty in favor of constructional efficiency. They were well aware of the virtues of a rational constructional system, but the work did not express the highest cultural aspirations of what was now the most powerful nation on earth.

These architects were known as the New Formalists or Neo-neo-Classicists. As the name suggests, many turned to traditional Classical ideas for inspiration. They explored various ways in which the basic frame and cover box could be elaborated or even decorated to provide a more elegant or commanding presence. After all, the Classical temple was based on a rational grid of columns and beams, just like a Miesian glass box. Many New Formalists, including Edward Durell Stone, Minoru Yamasaki, and Philip Johnson, played out Modernist variations on Classical forms.

The American Embassy in New Delhi, India, exemplifies Stone's approach. He wrapped a Classical colonnade around a simple box, although he replaced the usual thick stone columns with astringently thin gilded steel supports. He further modernized and dematerialized the walls of the box itself, constructing them of perforated terrazzo blocks which served as sun screens. Perforated screens in masonry and aluminum, and the extensive use of richly gilded surfaces and structures, were among the character-defining features of this style. The master architect Philip Johnson also explicitly referred to the Classical temple in his Sheldon Memorial Art Gallery, Lincoln, Nebraska, 1963. Here he even hints at a Roman arcade, with the flattened arches smoothly bridging between the sharp-edged columns. Yet, the overall effect is decidedly modern. Each bay looks like a giant panel that was stamped out by an industrial process, like the one that stamps out car doors, while the open bays at the center of the entrance reveal a Miesian frame and glass infill.

Although examples of the New Formalism can be found scattered around the country, the idea never caught on extensively. From the strictly Modernist point of view, the forms returned too explicitly to the discredited traditional styles. Their constructional realities were too often disguised or obscured. From a traditionalist point of view, the lack of detail failed to moderate the scale and bulk of what were still in reality large Modernist boxes. Both sides tended to view these buildings as lacking in substance. They may also be viewed as tentative precursors to Postmodernism, the architectural movement of the 1970s and 1980s that attempted to bridge the gap between the modern and the traditional.

Previous Studies

In January 2022, LSA prepared a due diligence report that included preliminary research and field observations for the project area (Tibbet 2022). As part of that study, input was sought from various historical groups and individuals. The feedback provided suggested that the project area might be part of the Parkcenter development and that Parkcenter may be an important planned development in Santa Ana. It was also suggested that the project area (Town Center Plaza) be looked at in the context of the overall Parkcenter development. The cohesive design aesthetic of the four buildings in the project area was also noted. This input was taken into consideration as part of this study.

FIELD SURVEY

January 2022

During the January 2022 survey, all four buildings in the project area were intensively surveyed although only the building at 1971 East 4th Street is 50 years of age (Figures 3–9). The building is described below.

This beige, three-story commercial building has dark brown trim. It is rectangular in plan, wood or steel framed, and rests on a poured concrete foundation. Exterior wall cladding is textured stucco. The composition roof is flat, with a low-pitched parapet visibly clad in red clay Spanish tiles. Broad eaves extend beyond a cantilevered balcony, which is arcaded and has simple metal railing. The

façade is symmetrical and centered on a monumental arched entry projecting above the parapet. The entry extends the full length of the building's minor east-west axis. The symmetrical façade on the other side of the building is identical; in effect, there are two primary elevations. The balcony's arcade of two dozen bays is repeated and extended to the minor elevations. The office suites are arranged in a grid centered on the elevator shaft. Eleven-foot-tall ceilings define the proportions of their wood surround door openings and glass curtain wall panels.



Figure 3: 1971 East 4th Street, façade. View to the east (1/18/22).



Figure 4: 1971 East 4th Street, south and east elevations. View to the northwest (1/18/22).



**Figure 5: 1971 East 4th Street, north elevation and façade (west elevation).
View to the southeast (1/18/22).**



Figure 6: 1971 East 4th Street, exterior stairway, east elevation. View to the north (1/18/22).



Figure 7: 1971 East 4th Street, second floor hallway. View to the west (1/18/22).

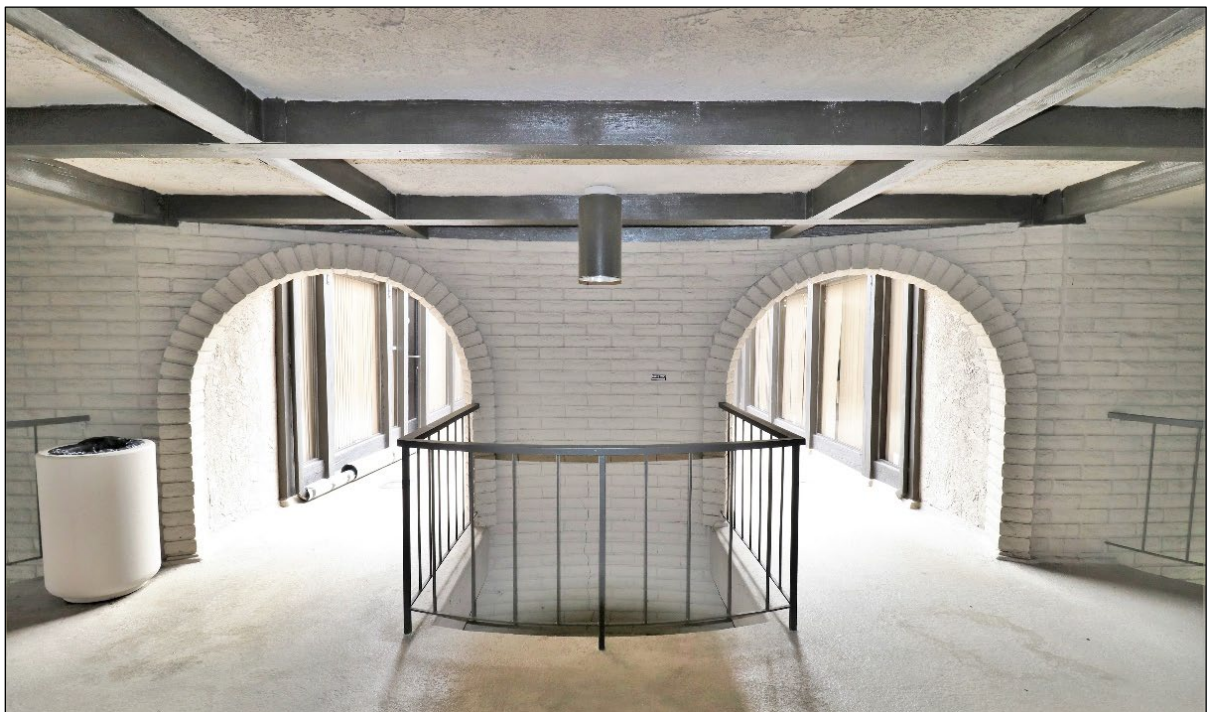


Figure 8: 1971 East 4th Street, second level, center of the building. View to the south toward courtyard surrounded by office suites (1/18/22). There is a similar courtyard to the north.



Figure 9: 1971 East 4th Street, second level, courtyard. View to the north toward the center of the building shows the third story office (1/18/22).

The building reads from the street as two stories; the third floor consists of one small office space over the entry, accessed by stairs. Exterior staircases at the corners of the building have pebblestone treads, and distinctive railings of wood and metal. The staircases have metal stringers. Brick masonry walls are seen by the corner staircases and by the elevator shaft on the second floor, where they have arched openings with metal gates accessing two small “courtyards.”

The building is in good condition. Other than the usual modifications made by the tenants to the interior spaces, there were no signs of significant alterations. At a little over 40,000 square feet, it may be classified as a medium-sized office building. Mature pine trees line gently sloping ground toward 4th Street; mature palm trees line the drive toward the center of the project area (Town Center Plaza). This building is the oldest of four built between 1971 and 1978; together, they comprise the small business park known as Town Center Plaza. The building was designed on a grid and likewise, the business park was laid out on a grid that determined the relationships between the buildings. Central to the modernist design is the “plaza,” a large open area, in this case an asphalt concrete paved parking lot.

The second oldest building in the park is 1901 East 4th Street (1974; Figure 10). It has a square plan and textured stucco walls, with red Spanish clay roof tiles, cantilevered balconies, and arches. More importantly, its notable design features and motifs tie it to the other buildings, as do minor details. For example, the distinctive wood and metal railing seen at 1971 is again seen at 1901, as are the pebblestone treads, but this time the staircase stringers are wood, not metal. As a modernized version of a Southern California Spanish Colonial Revival regional identity dating back to Arthur Benton and Charles Lummis, these buildings complement each other.



Figure 10: 1901 East 4th Street, south and east elevations. View to the northwest (1/18/22).

The third and fourth buildings completed in the park are more closely related to each other than to the first two, although they all share many features (Figures 11 and 12). Ken Himes is known to have designed 525 North Cabrillo Park Drive (1976) and likely designed 515 North Cabrillo Park Drive (1978) as well (City of Santa Ana var.; Los Angeles Times 1975). With these buildings, abstraction has progressed a bit further from regional identity, eschewing balconies, toward more classic, temple-like façades. The articulated horizontal bands on both 525 and 515 are notable.

Each of the four buildings stands as a separate object in space, related by materials, workmanship, and design. They do not crowd each other. The outer lot lines of the parcels form the business park boundaries.

May 2022

The focus of the May 2022 survey was threefold:

1. To determine whether the 174-acre Parkcenter development has any cohesive design elements such as complementary architectural styles, signage, streetlights, street trees, or other features that identify it as a planned development;
2. To determine if the Parkcenter development has any potential to be a historic district; and
3. To determine whether the Town Center Plaza displays any design features that connect it to or identify it as part of the Parkcenter development.



Figure 11: 525 North Cabrillo Park Drive, façade. View to the north (1/18/22).



Figure 12: 515 North Cabrillo Park Drive, façade. View to the north (1/18/22).

The survey revealed that the Parkcenter development does not have a cohesive design aesthetic. Instead, it appears that although it may have been planned as a large mixed-use development, it was developed by individual entities with oversight by Parkcenter Corporation headed by McGilvray.

As a result, the 174-acre area has some well-designed properties, but it does not have any particular character or identity. Furthermore, most of the development, including three of the Town Center Plaza buildings, is not yet 50 years of age. At this time, based on this reconnaissance-level survey, Parkcenter does not appear to have the potential to be a historic district.

SIGNIFICANCE EVALUATION

Based on the research results discussed above, the following sections present the historical significance evaluation of the building at 1971 East 4th Street in the project area under the California Register and local criteria to determine whether it qualifies as a “historical resource” for the purposes of CEQA. Although the other buildings in the project area are not yet 50 years of age, some consideration is given to the business park as a whole.

DEFINITIONS

CEQA (PRC Chapter 2.6, Section 21083.2 and California Code of Regulations [CCR] Title 145, Chapter 3, Article 5, Section 15064.5) calls for the evaluation and recordation of historical resources. The criteria for determining the significance of impacts to historical resources are based on Section 15064.5 of the CEQA Guidelines and Guidelines for the Nomination of Properties to the California Register. Properties eligible for listing in the California Register and subject to review under CEQA are those meeting the criteria for listing in the California Register, National Register, or designation under a local ordinance.

California Register of Historical Resources

The California Register criteria are based on National Register criteria. For a property to be eligible for inclusion in the California Register, one or more of the following criteria must be met:

1. It is associated with the events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States;
2. It is associated with the lives of persons important to local, California, or national history;
3. It embodies the distinctive characteristics of a type, period, region, or method or construction, or represents the work of a master, or possesses high artistic values; and/or
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the Nation.

In addition to meeting one or more of the above criteria, the California Register requires that sufficient time has passed since a resource’s period of significance to “obtain a scholarly perspective on the events or individuals associated with the resource.” Fifty years is used as a general estimate of time needed to develop the perspective to understand the resource’s significance (CCR 4852 [d][2]).

The California Register also requires that a resource possess integrity, which is defined as “the authenticity of an historical resource’s physical identity evidenced by the survival of characteristics that existed during the resource’s period of significance” (California Office of Historic Preservation 1999:2). To retain integrity, a resource should have its original location, design, setting, materials, workmanship, feeling, and association. Which of these factors is most important depends on the

particular criterion under which the resource is considered eligible for listing (California Office of Historic Preservation 1999).

City of Santa Ana (Chapter 30-Places of Historical and Architectural Significance)

Any person or group may request a building, or part thereof, structure, object, or site to be designated to be included on the city register of historical properties (called “register” in this section). The applicant must submit documentation that demonstrates how the nominated building, structure, object, or site satisfies the criteria for designation. A building, structure, object, or site may be designated for inclusion on the register if the building, structure, object, or site is 50 or more years old and if the commission finds that one or more of the following conditions are met:

1. Buildings, structures, or objects with distinguishing characteristics of an architectural style or period that exemplify a particular architectural style or design features
2. Works of notable architects, builders, or designers whose style influenced architectural development
3. Rare buildings, structures, or objects or original designs
4. Buildings, structures, objects, or sites of historical significance which include places:
 - a. Where important events occurred;
 - b. Associated with famous people, original settlers, renowned organizations and businesses;
 - c. Which were originally present when the city was founded; or
 - d. That served as important centers for political, social, economic, or cultural activity.
5. Sites of archaeological importance
6. Buildings or structures that were connected with a business or use which was once common, but is now rare

EVALUATION

The building at 1971 East 4th Street was constructed in 1971 and is being evaluated for historical significance in compliance with CEQA. It is one of four buildings in the approximately 8-acre Town Center Business Park, which was developed between 1971 and 1978.

The building is evaluated below and on Department of Parks and Recreation (DPR) forms (Appendix A) for historical significance under the criteria for listing in the California Register and for designation under the City’s ordinance. Many of the City’s criteria for designation are similar to those of the California Register. Where appropriate, the two sets of criteria have been combined to avoid redundancy.

- ❖ **California Register Criterion 1:** *Is associated with the events that have made a significant contribution to the broad patterns of California's history and cultural heritage.*
- ❖ **Santa Ana Criteria 4(a) and 4(d):** *Buildings, structures, objects or sites of historical significance which include places: (a) Where important events occurred; and (d) That served as important centers for political, social, economic, or cultural activity.*

This building is one of four buildings within the Town Center Plaza business park and the only one that has reached 50 years of age. Town Center Plaza is marginally associated with postwar (1945–1973) growth and suburbanization, since the building at 1971 East 4th Street was constructed at the end of this period. Town Center Plaza is within the 174-acre postwar (and beyond) mixed-use Parkcenter development area and is less than 2 miles east of Santa Ana's original business district. The Parkcenter area was among the last of the orange groves to be developed. Historic aerials show a gradual buildout of this area between Interstate 5, State Route 55, and 17th and 1st Streets during the 1960s, 1970s, and 1980s. Many buildings in the area were constructed less than 50 years ago. Field survey observations outside the project area, however, did not confirm a level of visual cohesion sufficient to identify a potential historic district to which Town Center Plaza contributes. It is possible that additional research and the passage of time may warrant the formal evaluation of Parkcenter, but for now it remains outside the scope of the current study and, in any case, three of the four buildings in the Town Center Plaza are not yet 50 years of age.

- ❖ **California Register Criterion 2:** *Is associated with the lives of persons important in our past.*
- ❖ **Santa Ana Criterion 4(b):** *Buildings, structures, objects or sites of historical significance which include places: (b) Associated with famous people, original settlers, renowned organizations and businesses.*

The land is indirectly associated with Hiram Mabury, a 19th century venture capitalist who invested in California real estate and was active in banking. Mabury and his family owned land in Orange County but resided elsewhere. No famous people, original settlers, renowned organizations or businesses are associated with the building at 1971 East 4th Street or the Town Center Plaza business park.

- ❖ **California Register Criterion 3:** *Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.*
- ❖ **Santa Ana Criteria 1 and 2:** *(1) Buildings, structures or objects with distinguishing characteristics of an architectural style or period, that exemplify a particular architectural style or design features; and (2) Works of notable architects, builders, or designers whose style influenced architectural development.*

The building has distinguishing characteristics of the Modern style including horizontal massing, a very low-pitched roof, interior courtyards and spaces designed to bring the outside in, recessed and protected entries, and glass walls. It also has characteristics of the New Formalism style such as the arches/arcades, monumental entrances, smooth wall surfaces, and delicate

details like the stair railings. However, it is not a true representation of either style. No evidence was found that the building at 1971 East 4th Street is the work of a master architect, builder, or designer. While the building design incorporates interesting architectural details, it does not possess high artistic values because it does not epitomize the design principles of a particular style more fully than other buildings of a similar era and style.

As a whole, Town Center Plaza has many of the distinguishing characteristics of the Modern and New Formalism styles and is clearly identifiable as a small business park. The designs, materials, workmanship, and landscaped setting all retain what appears to be a high level of integrity. However, none of these buildings are of exceptional importance and only the earliest of them, 1971 East 4th Street, has achieved 50 years of age.

- ❖ **California Register Criterion 4:** *Has yielded, or may be likely to yield, information important in prehistory or history.*
- ❖ **Santa Ana Criterion 5:** *Sites of archaeological importance.*

This 1971 building was built of standard materials using standard building techniques; it is of no archaeological importance and is not likely to yield important information about history or prehistory.

The following addresses the remaining Santa Ana criteria for designation.

- ❖ **Santa Ana Criterion 3:** *Rare buildings, structures, or objects or original designs.*

The Town Center Plaza building at 1971 East 4th Street incorporates elements of the Modern and New Formalism styles, neither of which is rare in Orange County or the larger Southern California region. Business parks, such as Town Center Plaza, are also common throughout the area.

- ❖ **Santa Ana Criterion 4(c):** *Buildings, structures, objects or sites of historical significance which include places which were originally present when the city was founded.*

The Town Center Plaza building at 1971 East 4th Street is a postwar commercial building; the business park was not present when the city was founded.

- ❖ **Santa Ana Criterion 6:** *Buildings or structures that were connected with a business or use which was once common, but is now rare.*

The Town Center Plaza building at 1971 East 4th Street was never connected with a business or use which was once common but is now rare. Most of the tenants provide professional services such as medical, legal, or financial. Town Center Plaza as a whole is a business park, which is a very common property type.

RECOMMENDATIONS

As a result of the research and field survey, the commercial building at 1971 East 4th Street does not appear to be historically significant under either the California Register or City of Santa Ana criteria. It is not a historical resource as defined by CEQA. Although it is part of an approximately 8-acre phased development (Town Center Plaza) with a cohesive design aesthetic, the buildings are not exceptional examples of a particular style, and the development as a whole is less than 50 years old.

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APPENDIX A

DEPARTMENT OF PARKS AND RECREATION (DPR) 523 FORMS

PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 6Z

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 6

Resource Name or #: 1971 East 4th Street

P1. Other Identifier: Town Center Plaza

***P2. Location:** ☐ Not for Publication ☒ Unrestricted ***a. County:** Orange and (P2b and P2c or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad:** Tustin, CA **Date:** 1981 **T** 5S ; **R** 9W ; Section: 8; S.B.B.M.

c. Address: 1971 East 4th Street **City:** Santa Ana **Zip:** _____

d. UTM: Zone: 11; _____mE/ _____mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource): Assessor Parcel Number (APN) 400-051-02; in a business park with three other properties and buildings at the northeast corner of East 4th Street and North Cabrillo Park Drive.

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

This beige, three-story commercial building has dark brown trim. It is rectangular in plan, wood or steel framed, and rests on a poured concrete foundation. The exterior wall cladding is textured stucco. The composition roof is flat, with a low-pitched parapet visibly clad in red clay Spanish tiles. Broad eaves extend beyond a cantilevered balcony, which is arcaded and has simple metal railing. The façade is symmetrical and centered on a monumental arched entry projecting above the parapet. The entry extends the full length of the building's minor east-west axis. The symmetrical façade on the other side of the building is identical; in effect, there are two primary elevations. The balcony's arcade of two dozen bays is repeated and extended to the minor elevations. The office suites are arranged in a grid centered on the elevator shaft. Eleven-foot-tall ceilings define the proportions of their wood surround door openings and glass curtain wall panels.

See Continuation Sheet

***P3b. Resource Attributes:** (List attributes and codes) HP6-1 to 3 story commercial building

***P4. Resources Present:** ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



See Continuation Sheet

P5b. Description of Photo: (View, date, accession #) Façade, view to the east (1/18/22)

***P6. Date Constructed/Age and Sources:** ☒ Historic ☐ Prehistoric ☐ Both
1971 (building permit)

***P7. Owner and Address:**
Unknown

***P8. Recorded by:** (Name, affiliation, and address)
Eugene Heck, M.A.
Casey Tibbet, M.A.
LSA Associates, Inc.
1500 Iowa Avenue, Suite 200
Riverside, CA 92507

***P9. Date Recorded:**
January 18 and May 31, 2022

***P10. Survey Type:** (Describe) Intensive-level California Environmental Quality Act (CEQA) compliance

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Historic Resources Assessment, Town Center Plaza, Santa Ana, California, 2022. Prepared by LSA Associates, Inc.

***Attachments:** ☐ NONE ☒ Location Map ☐ Sketch Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record
☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record
☐ Artifact Record ☐ Photograph Record ☐ Other (List): _____

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 6

*NRHP Status Code 6Z

*Resource Name or # (Assigned by recorder) 1971 East 4th Street

B1. Historic Name: _____

B2. Common Name: _____

B3. Original Use: Office building B4. Present Use: Office building

*B5. Architectural Style: Modern elements, New Formalism elements

*B6. Construction History: (Construction date, alterations, and date of alterations)

Page 1 of 65 pages of building permits shows owner/contractor Sunset Builders was issued permit 1957 on 3-19-71. Numerous permits were issued for Interior partitions made by numerous businesses. Page 8/65 shows numerous permits issued in January 1988 to make alterations to medical offices in unit #100 (5480SF, \$87,000). Building permit 63224 issued 8-29-90 to reroof, 260 square-feet, \$28,000, et cetera. Basically, no significant alterations have been made to the building.

*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: _____ Original Location: _____

*B8. Related Features: Three-story office building at 1901 East 4th St.; three-story office building at 525 North Cabrillo Park Drive.; three-story office building at 515 North Cabrillo Park Drive. Asphalt concrete paved surface parking lot.

B9a. Architect: Not found b. Builder: Sunset Builders

*B10. Significance: Theme: Postwar Commercial Development; Architecture Area: City of Santa Ana

Period of Significance: 1971 Property Type: Commercial Applicable Criteria: NA

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

This 1971 office building with Modern and New Formalism elements does not meet the California Register of Historical Resources (California Register) or the City of Santa Ana criteria. It is not a "historical resource" for purposes of CEQA. See *Continuation Sheet*

Historic Context. Refer to the related report for a detailed historic context (see P11 on page 1).

B11. Additional Resource Attributes: (List attributes and codes)

*B12. References:

City of Santa Ana

Var. Building permits provided by the City of Santa Ana in January 2022.

B13. Remarks:

*B14. Evaluator: Eugene Heck, M.A., LSA Associates, Inc., 1500 Iowa Avenue, Suite 200, Riverside, CA 92507

*Date of Evaluation: June 2022

(Sketch Map with north arrow required.)

Refer to Location Map

(This space reserved for official comments.)

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

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*Recorded by LSA Associates, Inc. *Date: June 2022 X Continuation _____ Update

P3a. Description: (continued from page 1)

The building reads from the street as two stories; the third floor consists of one small office space over the entry, accessed by stairs. Exterior staircases at the corners of the building have pebblestone treads, and distinctive railings of wood and metal. The staircases have metal stringers. Brick masonry walls are seen by the corner staircases and by the elevator shaft up on the second floor, where they have arched openings with metal gates accessing two small "courtyards."

The building is in good condition. Other than the usual modifications made by the tenants to the interior spaces, there were no signs of significant alterations. At a little over 40,000 square feet, it may be classified as a medium-sized office building. Mature pine trees line gently sloping ground toward East 4th Street. This building is the oldest of four built between 1971 and 1978; together, they comprise the small business park known as Town Center Plaza. The building was designed on a grid, and likewise, the business park was laid out on a grid that determined the relationships between the buildings. Central to the modernist design is the "plaza," a large open area, in this case an asphalt concrete paved parking lot. The second oldest building in the park is 1901 East 4th Street (1974). It has a square plan and textured stucco walls, with red Spanish clay roof tiles, cantilevered balconies, and arches. More importantly, its notable design features and motifs tie it to the other buildings, as do minor details. For example, the distinctive wood and metal railing seen at 1971 is again seen at 1901, as are the pebblestone treads, but this time the staircase stringers are wood, not metal. As a modernized version of a Southern California Spanish Colonial Revival regional identity dating back to Arthur Benton and Charles Lummis, these buildings complement each other.

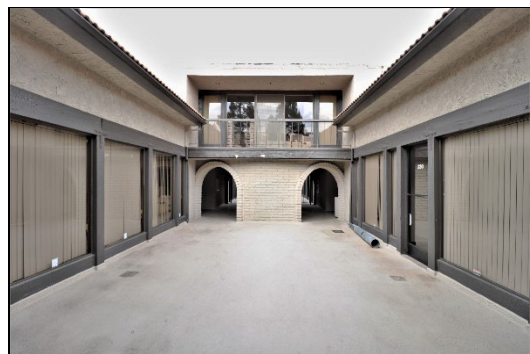
The third and fourth buildings to complete the park are more closely related to each other than to the first two, although they all share many features. Ken Himes is known to have designed 525 North Cabrillo Park Drive (1976) (Building Permits; Los Angeles Times 1976a) and likely designed 515 North Cabrillo Park Drive (1978) as well. With these buildings, abstraction has progressed a bit further from regional identity, eschewing balconies, toward more classic, temple-like façades. The articulated horizontal bands on both 525 and 515 are notable.

Each of the four buildings stands as a separate object in space, related by materials, workmanship, and design. They do not crowd one other. The outer lot lines of the parcels form the business park boundaries.

P5a. Photo (continued from page 1)



South and east elevations, view to the northwest (1/18/22).



Courtyard looking north at the third floor office (1/18/22).

See Continuation Sheet

State of California - The Resources Agency
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CONTINUATION SHEET

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B10. Significance (continued from page 3)

This building is being evaluated in compliance with CEQA under the California Register and City of Santa Ana criteria for historical significance. To avoid redundancy, the two sets of criteria have been combined where appropriate.

- **California Register Criterion 1:** *Is associated with the events that have made a significant contribution to the broad patterns of California's history and cultural heritage.*
- **Santa Ana Criteria 4(a) and 4(d):** *Buildings, structures, objects, or sites of historical significance which include places: (a) Where important events occurred; and (d) That served as important centers for political, social, economic, or cultural activity.*

This building is one of four buildings within the Town Center Plaza business park and the only one that has reached 50 years of age. Town Center Plaza is marginally associated with postwar (1945–1973) growth and suburbanization, since the building at 1971 East 4th Street was constructed at the end of this period. Town Center Plaza is within the 174-acre postwar (and beyond) mixed-use Parkcenter development area and is less than 2 miles east of Santa Ana's original business district. The Parkcenter area was among the last of the orange groves to be developed. Historic aerials show a gradual buildout of this area between Interstate 5, State Route 55, and 17th and 1st Streets during the 1960s, 1970s, and 1980s. Many buildings in the area were constructed less than 50 years ago. Field survey observations outside the project area, however, did not confirm a level of visual cohesion sufficient to identify a potential historic district to which Town Center Plaza contributes. It is possible that additional research and the passage of time may warrant the formal evaluation of Parkcenter, but for now it remains outside the scope of the current study and, in any case, three of the four buildings in the Town Center Plaza are not yet 50 years of age.

- **California Register Criterion 2:** *Is associated with the lives of persons important in our past.*
- **Santa Ana Criterion 4(b):** *Buildings, structures, objects, or sites of historical significance which include places: (b) Associated with famous people, original settlers, renowned organizations and businesses.*

The land is indirectly associated with Hiram Mabury, a 19th century venture capitalist who invested in California real estate and was active in banking. Mabury and his family owned land in Orange County but resided elsewhere. No famous people, original settlers, renowned organizations or businesses are associated with the building at 1971 East 4th Street or the Town Center Plaza business park.

- **California Register Criterion 3:** *Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.*
- **Santa Ana Criteria 1 and 2:** *(1) Buildings, structures, or objects with distinguishing characteristics of an architectural style or period that exemplify a particular architectural style or design features; and (2) Works of notable architects, builders, or designers whose style influenced architectural development.*

The building has distinguishing characteristics of the Modern style including horizontal massing, a flat roof with a low-pitched parapet, interior courtyards and spaces designed to bring the outside in, recessed and protected entries, and glass walls. It also has characteristics of the New Formalism style such as the arches/arcades, monumental entrances, and delicate details like the stair railings. However, it does not exemplify a particular architectural style and is not a true representation of either style. No evidence was found that the building at 1971 East 4th Street is the work of a master architect, builder, or designer. While the building design incorporates interesting architectural details, it does not possess high artistic values because it does not epitomize the design principles of a particular style more fully than other buildings of a similar era and style.

As a whole, Town Center Plaza has many of the distinguishing characteristics of the Modern and New Formalism styles and is clearly identifiable as a small business park. The designs, materials, workmanship, and landscaped setting all retain what appears to be a high level of integrity. However, none of these buildings are of exceptional importance and only the earliest of them, 1971 East 4th Street, has achieved 50 years of age.

See Continuation Sheet

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DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

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B10. Significance (continued from page 4)

- **California Register Criterion 4:** *Has yielded, or may be likely to yield, information important in prehistory or history.*
- **Santa Ana Criterion 5:** *Sites of archaeological importance.*

This 1971 building was built of standard materials using standard building techniques; it is of no archaeological importance and is not likely to yield important information about history or prehistory.

The following addresses the remaining Santa Ana criteria for designation:

- **Santa Ana Criterion 3:** *Rare buildings, structures, or objects or original designs.*

The Town Center Plaza building at 1971 East 4th Street incorporates elements of the Modern and New Formalism styles, neither of which is rare in Orange County or the larger Southern California region. Business parks, such as Town Center Plaza, are also common throughout the area.

- **Santa Ana Criterion 4(c):** *Buildings, structures, objects, or sites of historical significance which include places which were originally present when the city was founded.*

The Town Center Plaza building at 1971 East 4th Street is a postwar commercial building; the business park was not present when the city was founded.

- **Santa Ana Criterion 6:** *Buildings or structures that were connected with a business or use which was once common, but is now rare.*

The Town Center Plaza building at 1971 East 4th Street was never connected with a business or use which was once common but is now rare. Most of the tenants provide professional services such as medical, legal, or financial. Town Center Plaza as a whole is a business park, which is a very common property type.

State of California - Resource Agency
DEPARTMENT OF PARKS AND RECREATION
LOCATION MAP

Primary # _____
HRI # _____
Trinomial _____

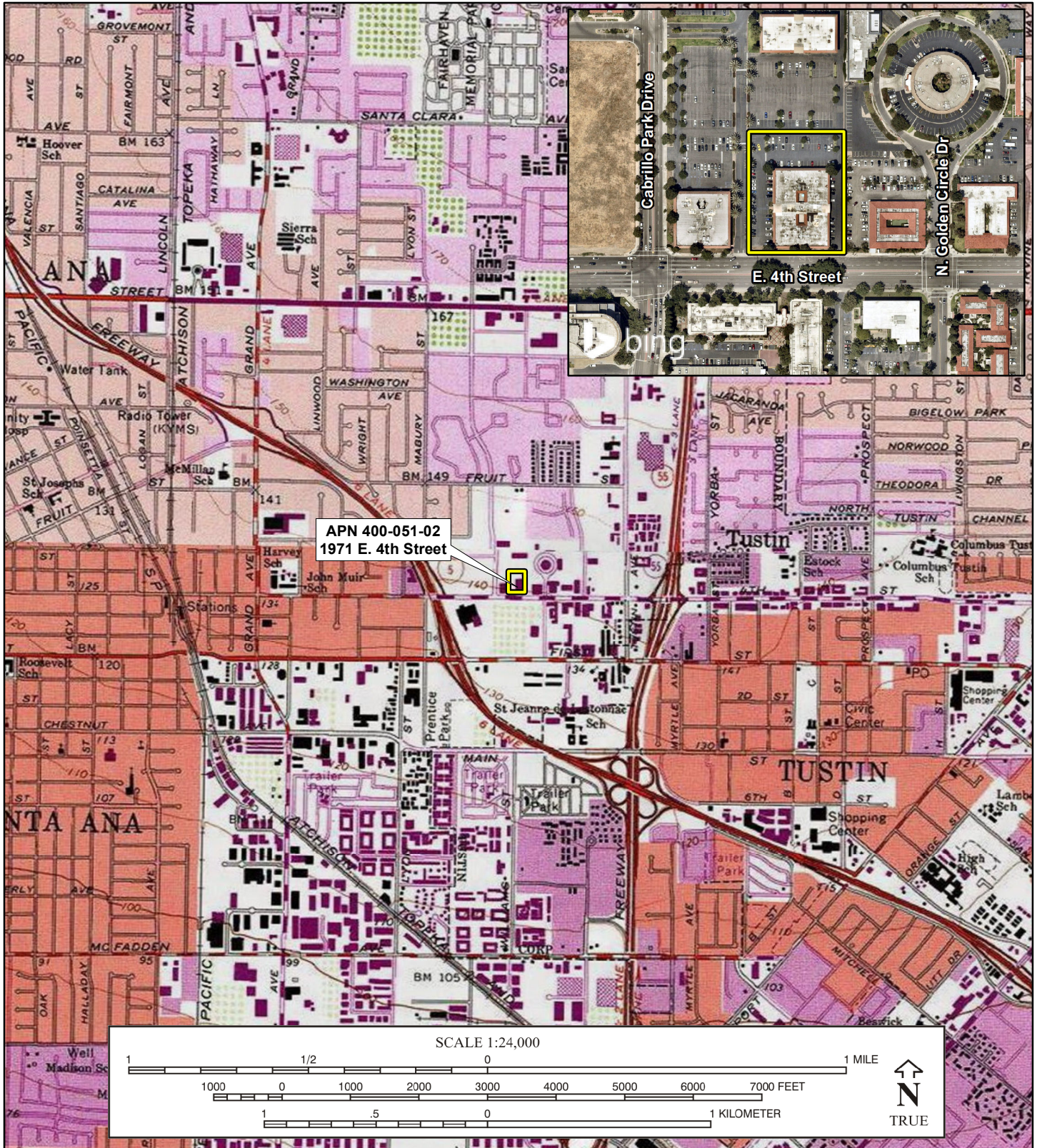
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*Resource Name or 1971 E. 4th Street

*Map Name: USGS 7.5' Quad, Orange, Tustin; Nearmap

*Scale: 1:24000

*Date of Map: 1981; 2022



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DPRI 523J (1/95)

*Required Information