



NAME	Grand Central Building			REF. NO. 3
ADDRESS	125 North Broadway			
CITY	Santa Ana	ZIP	92701	ORANGE COUNTY
YEAR BUILT	1924	LOCAL REGISTER CATEGORY: Landmark		
HISTORIC DISTRICT	Downtown Santa Ana	NEIGHBORHOOD	N/A	
NATIONAL REGISTER CRITERIA FOR EVALUATION	A, C	NATIONAL REGISTER STATUS CODE	1D	

Location:  Not for Publication  Unrestricted

USGS 7.5" Quad \_\_\_\_\_ Date: \_\_\_\_\_ T \_\_\_\_\_ R \_\_\_\_\_ ¼ of \_\_\_\_\_ ¼ of Sec \_\_\_\_\_ : \_\_\_\_\_ B.M.

Prehistoric  Historic  Both

**ARCHITECTURAL STYLE:** Other: One- or Two-Story Brick Commercial  
Italian Renaissance (Late 19<sup>th</sup> and 20<sup>th</sup> Century Revivals)

**DESCRIPTION/BACKGROUND RELATED TO PERIOD ARCHITECTURE:**

As newly settled American towns grew, commercial centers evolved from simple beginnings of a handful of wood-frame commercial buildings to more permanent construction in brick. One frequently seen building type, the one- or two-story brick commercial building, owed its appearance more to function than to the popular architectural styles. It may be recognized by its relatively modest scale, brick construction, and façade topping parapet, which was could be partially raised in a stepped or triangular pattern. Façades were generally finished with a different color brick than the common red bond used on non-public elevations. Fenestration was straightforward, with storefronts and display windows banded by transoms on lower stories and double-hung sash on upper stories,

when present. Symmetry, with a central emphasis keyed by the parapet, was common. Architectural detailing, if any, was picked out by contrasting color bricks or by variations in brick patterns. Commercial buildings of this type began appearing in the late 19<sup>th</sup> century and persisted through the first two or three decades of the 20<sup>th</sup> century. In later years, the building type was often adapted to automobile-related uses, such as garages and repair shops.

The late 19<sup>th</sup> and 20<sup>th</sup> century revival of the Italian Renaissance style, also known as the Italian Renaissance Revival, was popular from the late 19<sup>th</sup> century until 1930. It was inspired by the designs of the palazzi of northern Italy and popularized by American architects McKim, Mead, and White. Utilized on public buildings and ornate homes, the vocabulary of the style also influenced the appearance of commercial buildings. Characteristic features generally include masonry construction, often with different treatments on lower and upper stories; stringcourses or belt courses between stories; flat roofs screened by parapets or hipped roofs; cornices, dentils, pilasters, quoins, and other classical details; and a balanced, often symmetrical appearance. Taller, more elaborate buildings often feature terracotta façade cladding or ornamentation while more modest one to three-story examples utilize bricks of contrasting colors as trim. Ground floors of multi-story buildings often housed banking rooms; more modest buildings may contain storefronts with recessed entries and large plate glass display windows with transoms and bulkheads. Upper story windows are most commonly one-over-one wood framed double-hung sash.

**CONSTRUCTION HISTORY:** (Construction data, alterations, and date of alterations)

(Note: building permit information for 101-123 N. Broadway is missing.)

200 W. 2<sup>nd</sup> St.:

August 19, 1983. Interior alterations.

206 W. 2<sup>nd</sup> St.:

March 15, 1988. Tenant improvement. Interior partitions.

208 W. 2<sup>nd</sup> St.:

May 6, 1935. Alterations.

210 W. 2<sup>nd</sup> St.:

Tenant improvement. Interior partitions.

210-226 W. 2<sup>nd</sup> St.:

September 12, 1939. Alterations & repairs to Joe's Grocery.

214 W. 2<sup>nd</sup> St.:

February 15, 1932. Alterations.

October 15, 1971. Replace glass and doors at front, one-hour ceiling, and partial wall.

January 17, 1972. Interior partitions.

February 3, 1972. Interior alterations (offices and ambulance garage).

April 8, 1982. Interior alterations.

226 W. 2<sup>nd</sup> St.:

March 7, 1983. Interior work.

125 N. Broadway:

September 17, 1997. Specific use: CSUF art dept. classrooms, galleries, workshops, theater, & living units. Demolition of interior partitions, portion of exterior, partial flooring & ceiling in basement, 1<sup>st</sup>, & 2<sup>nd</sup> floors. Tenant improvement includes complete seismic retrofit, change of occupancy, exterior renovations, common wall between buildings, trash enclosures within building footprint, elevator shaft, staircases, one-hour corridors. Basement: photo lab, woodworking & art studios. 1<sup>st</sup> floor: new theater, galleries, public restrooms. 2<sup>nd</sup> floor: remodel of 27 residential apartments.

**RELATED FEATURES:** (Other important features such as barns, sheds, fences, prominent or unusual trees, or landscape)

None

**DESCRIPTION:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, settings, and boundaries.)

The Grand Central Building constitutes the northern portion of the building complex historically referred to as the Grand Central Market. Spanning the entire south side of the block of West Second Street between Broadway and Sycamore Street, the building is a two-story brick structure primarily exhibiting stylistic influences of the Commercial (building form and configuration) and Italian Renaissance Revival (architectural detailing) styles, with a Spanish Colonial Revival (tiled pent roofs) element. Symmetrical in composition, the primary (north) elevation is anchored by east and west corner bays, which project slightly and are distinguished by cast stone shields at the roofline, triangular parapets, and by tiled, pent roofs supported by brackets over the second story windows. Piers, defined by brickwork, divide 15 bays, rise up to the parapet on either side of the end and central bays and terminate in terracotta capitals at the first floor elsewhere. The central bay contains the main entry, composed of three round-headed entries accented by keystones, separated by one-story piers, and topped by a partial entablature. Secondary entries, consisting of single arched openings, are located two bays to the east and west of the main entry. Ground floor storefronts have been renovated, and retain the transom, display, window, and bulkhead configuration that characterized their historic appearance. Above a belt course of soldier bricks, second story fenestration consists primarily of tripartite windows alternated with two-over-one double-hung sash. Open pediments highlight six sets of windows. Above the main entry, pilasters, sill courses, and headers frame the second floor windows. A raised triangular parapet surmounts the entry bay. Side elevations extend four bays to the south and echo the design of the Second Street frontage. Rehabilitated in 1997-1999, the exterior of the building has been modified in a manner compatible with its historic appearance. The interior has been entirely reconfigured to accommodate art galleries, theater and restaurant uses, classrooms and workshops on the first floor and basement levels and apartments on the upper story.

**HISTORIC HIGHLIGHTS:**

The Grand Central Market complex was built in two stages. In 1922 a one-story market building (110-122 North Sycamore Street/109-117 North Broadway) containing stalls for independent grocers, produce vendors, butchers, etc. was constructed mid-block between First and Second Streets, with openings facing both Broadway and Sycamore Street. Two years later, in 1924, a two-story addition, fronting on Second Street and containing 12 storefronts topped by 29 residential apartments, was erected. The main entrance on Second Street provided additional access to the original market to the south. The complex was the product of the Santa Ana Investment Company, a syndicate composed of prominent local citizens, who had been inspired by the Grand Central Market located in downtown Los Angeles. Principals of the firm included Linn Shaw, pioneer resident and former postmaster; Roy Russell, realtor; A. N. Zerman, H. Work, and Frank Purington. The architect of the 1922 building was W. W. Kays of Santa Ana; the architects of the addition were H. Newton Thornton of Santa Ana and F. L. Lindsay of Long Beach.

Although primarily known as a market and residential venue, the complex also was home to a variety of retail concerns, including clothing and notions shops, a clock shop, a cleaners, a flower shop, and a smoke shop. One establishment, the Radio Den, became home to Orange County's first radio station, KFAW, which was licensed in 1922 and moved to the market in 1924 upon leaving its initial location at the *Santa Ana Register*.

The property was acquired by the City of Santa Ana in June of 1994 and rehabilitated for the California State University Fullerton Art Department. Architects for the rehabilitation were Robbins, Jorgensen, and Christopher in association with Steven Ehrlich. The property reopened to the public in 1999 and is one of the anchors of the Artists' Village.

**RESOURCE ATTRIBUTES:** (List attributes and codes from Appendix 4 of Instructions for Recording Historical Resources, Office of Historic Preservation.)

(HP 6) 1-3 story Commercial Building

**RESOURCES PRESENT:**

Building     Structure     Object     Site     District     Element of District     Other

**MOVED?**    No     Yes     Unknown    Date: \_\_\_\_\_    Original Location: \_\_\_\_\_

**STATEMENT OF SIGNIFICANCE:** (Discuss importance in terms of historical or architectural context as defined by theme, period, geographic scope, and integrity.)

Santa Ana was founded by William Spurgeon in 1869 as a speculative townsite on part of the Spanish land grant known as Rancho Santiago de Santa Ana. Early growth and development was stimulated by the arrival of the Southern Pacific Railroad in 1878 and the Santa Fe Railroad in 1886. By the end of the 1880s, Santa Ana’s downtown business district was defined by five city blocks of brick commercial buildings on Fourth Street, with the heart of the city at the intersection of Fourth and Main Streets (Thomas, 8:1). The early 1900s witnessed the construction of many new business blocks or remodels along Fourth and the adjacent streets, and by the 1920s Santa Ana’s downtown had expanded in all directions to include both commercial and civic development.

The Grand Central Building is significant architecturally, as a fine example of commercial design in the 1920s, and historically as part of the Grand Central Market complex, for its unique function in downtown Santa Ana. Markets that provided spaces for independent vendors, both wholesale and retail, have a history that can be traced back to ancient times. More recent examples were found in many major American cities, including Pike’s Place Market in Seattle, Quincy Market in Boston, Soulard Market in St. Louis, and Grand Central Market in Los Angeles, the closest relative to Santa Ana’s Grand Central Market. Testimony to the vitality of Santa Ana in the 1920s, Grand Central Market was also, in the diversity of products offered in a single enclosed space, a forerunner of today’s shopping mall.

Combining classically inspired detailing such as the column capitals, keystones, and stringcourses with the brickwork, bay configuration, fenestration, and street level retail accommodation of the Commercial Style, the building is highly characteristic of American “Main Street” design during the first quarter of the 20<sup>th</sup> century. Since its rehabilitation in 1999, all original, repaired, or recreated features of the exterior of the Grand Central Building are considered to be character-defining and should be preserved.

**SUMMARY/CONCLUSION:**

This building was listed in the National Register of Historic Places in 1984 as a contributor to the Downtown Historic District. Under the regulations implementing the California Register of Historical Resources, the building is also listed in the California Register. The property is included in the Santa Ana Register of Historical Property and has been categorized as “Landmark” because it “is on the national register,” “is on the state register,” “has historical/cultural significance to the City of Santa Ana,” and “has a unique architectural significance” (Municipal Code, Section 30-2.2).

**OWNER AND ADDRESS:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**RECORDED BY:** (Name, affiliation, and address)  
Leslie J. Heumann  
Science Applications International Corporation  
35 S. Raymond Avenue, Suite 204, Pasadena, CA 91105

**DATE RECORDED:** July 30, 2001

**SURVEY TYPE:** (Intensive, reconnaissance, or other)  
Intensive Survey Update

**REPORT CITATION:** (Cite survey report and other sources)  
Les, Kathleen. "Santa Ana Historic Survey, Final Resources Inventory: Downtown." May 1980.  
Thomas, Harold M. "Downtown Santa Ana Historic District" National Register nomination form, 1984.

**REFERENCES:** (List documents, date of publication, and page numbers. May also include oral interviews.)  
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Heritage Orange County and the City of Santa Ana. *Downtown Walking Tour*, Santa Ana, 1986.  
Marsh, Diann. *Santa Ana, An Illustrated History*. Encinitas, Heritage Publishing, 1994.  
McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1984.  
National Register Bulletin 16A. "How to Complete the National Register Registration Form."  
Washington DC: National Register Branch, National Park Service, US Dept. of the Interior, 1991  
Whiffen, Marcus. *American Architecture Since 1780*. Cambridge: MIT Press, 1969.  
"Market Building to Anchor Project." *Los Angeles Times*, 3/20/1980.  
Thomas, Harold. "Grand Central Market." Historic Preservation Certification Application-Part 1. ND.  
"Then and now." *The Register*, no date (circa 1985).  
"KFAW-Santa Ana." [www.olderadio.com/archives/stations/LA](http://www.olderadio.com/archives/stations/LA)

**EVALUATOR:** Leslie J. Heumann **DATE OF EVALUATION:** July 30, 2001

**EXPLANATION OF CODES:**

- **National Register Criteria for Evaluation:** (From Appendix 7 of Instructions for Recording Historical Resources, Office of Historic Preservation)
  - A:** that are associated with events that have made a significant contribution to the broad patterns of our history.
  - C:** that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.
- **National Register Status Code:** (From Appendix 2 of Instructions for Recording Historical Resources, Office of Historic Preservation)
  - 1D:** Contributor to a listed district.