

Casa Verdugo Historic Resources Survey

City of Glendale, California

Prepared for:

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Table of Contents

EXECUTIVE SUMMARY	1
I. PROJECT DESCRIPTION AND METHODOLOGY	5
2. HISTORIC CONTEXTS AND THEMES.....	11
3. PHYSICAL CHARACTER	45
Neighborhood Character.....	45
Architectural Styles	47
4. EVALUATION AS A POTENTIAL HISTORIC DISTRICT	57
Summary Statement of Significance	57
Local Eligibility Evaluation	57
California Register Eligibility Evaluation	64
National Register Eligibility Evaluation.....	66
Recommendations	67
BIBLIOGRAPHY	69
APPENDIX A: Property Data Tables	
Table 1. Master Property List	
Table 2. Properties by Construction Date	
Table 3. Properties by Architectural Style	
APPENDIX B: Survey Forms (DPR 523)	

Proposed Casa Verdugo Historic District

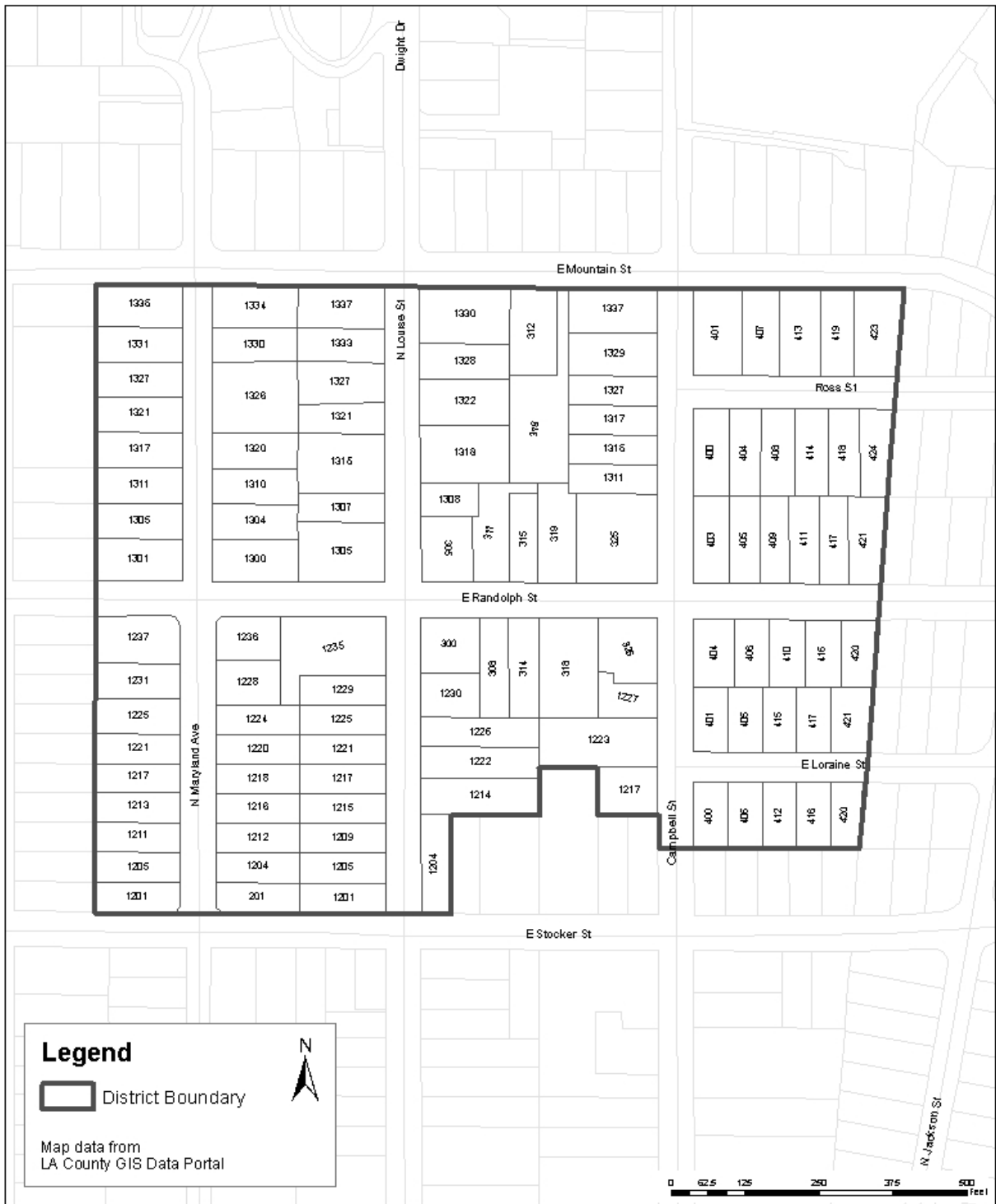


Figure 1. Map of proposed Casa Verdugo Historic District

EXECUTIVE SUMMARY

The purpose of this historic resource survey is to identify, document, and evaluate the proposed Casa Verdugo Historic District, assessing its eligibility for listing in the Glendale Register of Historic Resources. Its potential eligibility for listing in the National Register of Historic Places (National Register) and California Register of Historical Resources (California Register) is also assessed.

The proposed district consists of 112 properties, most of which are single-family residences in the Casa Verdugo neighborhood of North Glendale. Casa Verdugo is located to the north of Downtown Glendale and the Ventura Freeway/SR-134 (see Figure 2, p. 3). The area was originally subdivided and developed shortly after the turn of the twentieth century. Its development was spurred by the extension of a streetcar line that ran down Brand Boulevard, and the presence of a Spanish-themed restaurant called Casa Verdugo that opened nearby in 1905 and was a popular tourist attraction.¹ The name “Casa Verdugo” was also used to describe the larger neighborhood that developed in the vicinity of the restaurant. Over time, much of the Casa Verdugo neighborhood has been redeveloped; the proposed historic district constitutes the portion of the neighborhood that retains cohesion and has integrity from its period of significance.

The project team involved in the preparation of this survey includes architectural historians and preservation planners from Architectural Resources Group (ARG). All ARG staff who contributed to this project meet the *Secretary of the Interior’s Professional Qualification Standards*, 36 CFR Part 61, in the discipline of Architectural History.

Archival research was conducted into the history and development of Casa Verdugo in order to develop a Historic Context Statement that is specific to the area (see Chapter 2). An intensive-level survey that included documentation and descriptions of all 112 properties within the proposed district boundaries was then undertaken. The survey information for each property was recorded on California Department of Parks and Recreation (DPR) 523 series Primary Record (a) forms; information for the district as a whole was recorded on DPR 523 series District Record (d) forms. DPR forms are included as Appendix B. It should be noted that although the intensive-level survey included the evaluation of the historic district and its requisite features, each property was not individually evaluated for significance and eligibility.

Upon completion of this survey and analysis, ARG finds that the proposed Casa Verdugo historic district is eligible for designation as a City of Glendale historic district. It satisfies the requirements established by the 2007 Glendale Historic District Overlay Zone Ordinance. Its period of significance begins in 1906, when the first

¹ “To Open Casa Verdugo,” *Los Angeles Herald*, Jan. 21, 1905.

house within the district was constructed, and ends in 1957, by which time remaining most undeveloped parcels were improved and the neighborhood's primary period of development had come to a close. While houses constructed in the postwar period embody different architectural styles than those dating to earlier decades, they are generally compatible with the prevailing scale, massing, and character of the neighborhood and contribute to its overall significance.

The Casa Verdugo neighborhood is composed of an eclectic, yet compatible array of architectural styles that were popular during its primary period of development, between the turn-of-the-twentieth century and the early postwar period. Houses that were constructed earlier in the neighborhood's history, nearer the turn of the twentieth century, are generally designed in the Craftsman style; those dating to the 1920s and early 1930s are generally designed in the medley of Period Revival styles that were popular in the period after World War I. Houses that date to the Depression era are generally designed in the more chaste and restrained Minimal Traditional style; those that date to the early postwar period are generally designed in appropriately scaled versions of the Modern and Ranch styles. In addition to its buildings, the district is defined by planning features including street trees, sidewalks, parkways, and other tract features that contribute to its sense of place.

Properties that date to the period of significance and retain integrity are considered to be "contributors" to the district. The survey determined that 68% of the area's properties are contributors, exceeding the ordinance requirement that over 60% of the properties have this status (see Figure 3, page 4).

The district meets five of the nine designation criteria established by the ordinance, which requires that at least one criterion be met. The survey found that the proposed district meets local Criteria A, B, C, G, and H. The survey also finds that the area appears to be eligible for listing in the California Register of Historical Resources under Criteria 1, 2, and 3.

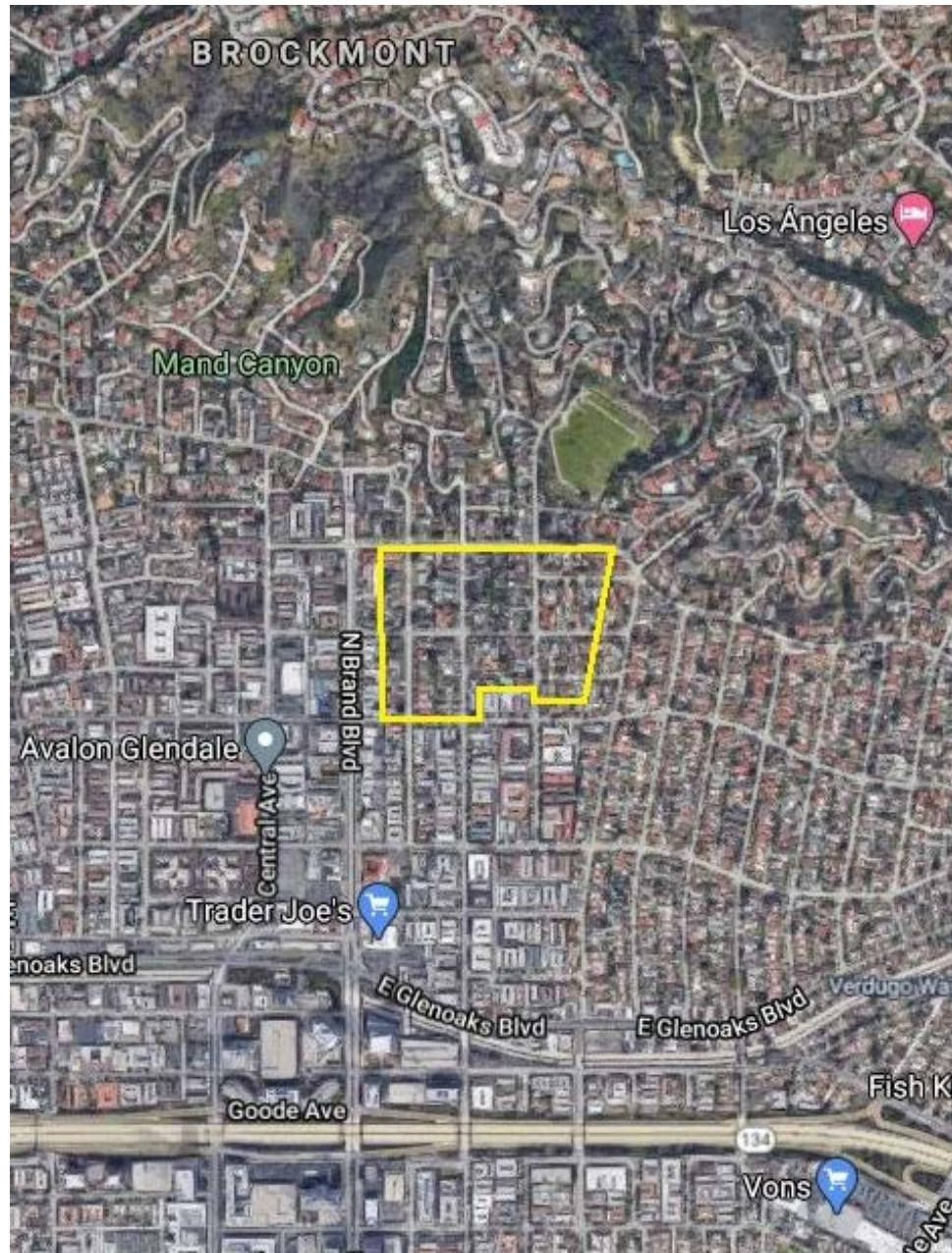


Figure 2. Location of proposed Casa Verdugo Historic District within the City of Glendale. Aerial imagery from Google Maps

Proposed Casa Verdugo Historic District



Figure 3. Proposed Casa Verdugo Historic District, map of contributing and non-contributing properties

1. PROJECT DESCRIPTION AND METHODOLOGY

In December 2017, the Glendale Historic Preservation Commission authorized a historic resource survey for the proposed Casa Verdugo Historic District. This decision was based on the Commission's determination that information in the nomination suggested that the district proposed by area residents appeared to meet one or more of the designation criteria established by the Historic District Overlay Zone Ordinance. In addition, the owners of 45% of the properties within the proposed boundary signed a petition requesting that the City conduct the survey, exceeding the 25% required by the ordinance.

The proposed historic district consists of 112 residential properties located in the Casa Verdugo neighborhood of North Glendale. The district occupies a flat area that is moderate in size and roughly trapezoidal in shape. Its boundaries are generally defined by Mountain Street on the north, Stocker and Loraine streets on the south, Maryland Avenue on the west, and a mid-block transect between Campbell and Jackson streets on the east. The following address ranges contain all of the properties proposed for inclusion in the district:

- 1201-1335 N. Maryland Avenue
- 1201-1337 N. Louise Street
- 1217-1337 Campbell Street
- 201 E. Stocker Street
- 400-421 E. Loraine Street
- 300-421 E. Randolph Street
- 400-424 Ross Street
- 312 and 318 E. Mountain Street

This report was prepared by Architectural Resources Group (ARG). ARG staff who contributed to this study include Katie E. Horak, Principal; Andrew Goodrich, AICP, Associate; and Rosa Lisa Fry. Project support was provided by ARG intern Krista Gelev. Ms. Horak, Mr. Goodrich, and Ms. Fry meet the *Secretary of the Interior's Professional Qualification Standards*, 36 CFR Part 61, in the discipline of Architectural History.

Analysis and evaluation of the proposed district is based upon current professional methodology standards and procedures developed by the National Park Service, the California Office of Historic Preservation, and the City of Glendale's historic preservation program.

The project team performed the following tasks as part of the survey methodology:

- Reviewed previously developed historic context statements and historic resources surveys for background information and relevant context narrative.

- Developed a historic context statement for the proposed district through building upon previously prepared context statements and information included in the historic district application.
- Reviewed additional archival information and applicable contexts related to the area.
- Conducted a windshield survey of the proposed district and surrounding area to understand its immediate setting, layout, streetscape, landscape, architectural styles, and general integrity relative to adjacent neighborhoods.
- Surveyed every residence within the proposed boundary, preparing architectural descriptions, noting and researching alterations, identifying character-defining features of the buildings and landscape, and documenting the properties with digital photographs.
- Prepared Department of Parks and Recreation (DPR) 523 series Primary Record (a) forms for each property, and District Record (d) forms for the district as a whole.
- Evaluated the Study Area for eligibility as a historic district against federal, state, and local criteria.

The team’s analysis and findings are detailed in the following pages of this report.

MAPS

Maps of the Study Area contained in this report were produced by ARG and contain parcel information obtained from the Los Angeles County Office of the Assessor.

CRITERIA FOR EVALUATION

The main objective of this survey is to determine whether the proposed Casa Verdugo Historic District appears eligible for designation in accordance with federal, state, and/or local eligibility criteria.

The National Park Service defines a historic district as “a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.”²

Resources that have been found to contribute to the historic identity of a district are referred to as *district contributors*. Properties located within the district boundaries that do not contribute to its significance are identified as *district non-contributors*.

² *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Washington D.C.: National Park Service, U. S. Department of the Interior, 1997.

A district may be designated as historic by federal, state, and/or local authorities. In order for a district to be considered historic, it must meet one or more identified criteria for an evaluation of significance. An argument for historic significance must be based upon legally established criteria such as those required for listing in the National Register, the California Register, or for local designation. Furthermore, the district must retain integrity, which is generally defined as the ability to convey its historic appearance and/or the character-defining elements that illustrate its historical significance.

Evaluation of the Survey Area as a historic district is based upon eligibility criteria for the National Register, the California Register, and the Glendale Municipal Code. Please see Chapter 4 for a complete discussion.

PREVIOUSLY IDENTIFIED HISTORIC RESOURCES

As of the time of this survey, five properties within the proposed historic district boundary are individually listed in the Glendale Register of Historic Resources.

The Elliott House (1330 N. Louise Street, 1915) was added to the Glendale Register of Historic Resources (#40) in 2002. The house was designed by architect Ralf Wilcox for the family of Lloyd Elliott, an attorney and president of a brokerage company. It is designed in the Craftsman style.



Figure 4. Elliott House, 1330 N. Louise Street, built in 1915 and listed in the Glendale Register of Historic Resources. Photo by ARG

The Hewitt Baker House (319 E. Randolph Street, 1914) was added to the Glendale Register of Historic Resources (#51) in 2004. It is also designed in the Craftsman style. The house was designed by Robert P. McMullen, a prolific Glendale building contractor, with a rear addition designed by noted Glendale architect Alfred F. Priest.



Figure 5. Hewitt Baker House, 319 E. Randolph Street, built in 1914 and listed in the Glendale Register of Historic Resources. Photo by ARG



Figure 6. Beggs House, 408 E Ross Street, built in 1915, moved to this site in 1925, and listed in the Glendale Register of Historic Resources. Photo by ARG

The Beggs House (408 E. Ross Street, 1915) was added to the Glendale Register of Historic Resources (#117) in 2017. This residence was relocated to its current site in 1925 from its original location at 1107 N. Louise Street. It, too, is an excellent example of the Craftsman style.

Casa Verdugo (1235 N. Louise Street, 1907) was added to the Glendale Register of Historic Resources (#119) in 2017. This Mission Revival style residence, designed by architect Charles E. Shattuck, housed the second iteration of the Casa Verdugo restaurant, a popular eatery and tourist attraction in the early twentieth century.



Figure 7. Casa Verdugo, 1235 N. Louise Street, built in 1907 and listed in the Glendale Register of Historic Resources. Photo by ARG

The Newton House (305 E. Randolph Street, 1906) was added to the Glendale Register of Historic Resources (#134) in 2020. The house was built by Edson K. Grant and Joshua E. Andrews for the family of Charles H. Newton, a clerk with the Wright and Callender Co., a real estate company. The house is a rare example of a Neoclassical style residence in Glendale. It is also the oldest house in the proposed historic district.



Figure 8. Newton House, 305 E. Randolph Street, built in 1906 and listed in the Glendale Register of Historic Resources. Photo by ARG

2. HISTORIC CONTEXTS AND THEMES

INTRODUCTION

Purpose

In order to understand the significance of historic resources, it is necessary to examine those resources within one or more historic contexts. By placing built resources in the appropriate historic, social, and architectural context, the relationship between an area's physical environment and its broader history can be established.

A historic context statement is not a comprehensive history of an area; rather, it is intended to highlight trends and patterns critical to the understanding of the built environment. It provides a framework for the continuing process of identifying historic, architectural, and cultural resources. It may also serve as a guide to enable citizens, planners, and decision-makers to evaluate the relative significance and integrity of individual properties.

Acknowledgements

This historic context statement is intended to supplement past efforts by the City and its project consultants to develop an increasingly comprehensive historic context statement for Glendale. The most relevant of these past efforts is the Citywide Historic Context Statement (1993), developed by Teresa Grimes and Leslie Heumann & Associates. Pertinent sections of the Glendale Craftsman Style Architecture Historic Context Statement (2007), developed by GPA Consulting, was also consulted in the preparation of this report.

In addition, this context statement draws upon the work and research of Sean Bersell, Robin Fey, and Laurel Whitcomb-Perlman, who provided key information and research material in the historic district nomination about the development history of the neighborhood. Lastly, the National Register Bulletin *Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places* (2002) by David Ames and Linda Flint McClelland provided the necessary evaluative framework for the National Register.

DEVELOPMENT HISTORY

Early History

Rancho San Rafael and Early Anglo Settlement

In the Spanish and Mexican eras of California history, the present-day Casa Verdugo neighborhood was part of the expansive Rancho San Rafael, a 36,403-acre land grant that extended across the present-day

communities of Glendale, Burbank, Eagle Rock, and Highland Park.³ The *rancho* had been gifted in 1784 by the Spanish Empire to José María Verdugo, a corporal in the Spanish army. Its vast acreage was primarily used for cattle grazing and agriculture.⁴

California remained a Spanish colony until 1822, at which time it was ceded to Mexico. Under Mexican rule the missions were secularized, and much of the land comprising Alta California was parsed into expansive grants in the same tradition of the Spanish *ranchos* of previous years.⁵ Upon José María Verdugo's death in 1831, ownership of Rancho San Rafael was divided between two of his children, son Julio and daughter Catalina. Rancho San Rafael remained in the hands of the Verdugo family throughout the Mexican era of California history (1822-1848).

In the wake of the Mexican American War (1846-1848), Mexico reluctantly ceded most of the American Southwest to the United States; California became the thirty-first state in 1850. In theory, the owners of Spanish and Mexican ranchos could retain title to their land; in practice, ownership was a muddled and often contentious issue due to discrepancies between Mexican and American title law and policies that by design, almost always favored the interests of Americans. Rancho San Rafael was divided several times over in the mid-nineteenth century as members of the Verdugo family used their vast land holdings to repay debts, taxes, and legal fees. The Verdugos eventually lost their *rancho* to foreclosure. In the Great Partition of 1871, one of the most infamous land ownership cases in California history, Rancho San Rafael was divided between 28 different parties.⁶



Figure 9. Glendale and environs ca.1870s. Source: Los Angeles Public Library Photo Collection

Following the Great Partition, the area that would eventually become Casa Verdugo passed into the hands of Rafaela Verdugo de

³ City of Glendale, "Overview of Glendale History," accessed Mar. 2020.

⁴ Ibid; "Rancho San Rafael: A Land in Transition," *KCET*, Oct. 4, 2010.

⁵ Carey McWilliams, *Southern California: An Island on the Land* (Salt Lake City: Peregrine Smith, 1946), 38-39.

⁶ "Rancho San Rafael: A Land in Transition," *KCET*, Oct. 4, 2010.

Sepulveda, the granddaughter of José María Verdugo and wife of Fernando Sepulveda, the descendent of another prominent California family.⁷ This swath of land was undeveloped aside from a single adobe structure, believed to have been built circa 1865 by Fernando Sepulveda (not extant). Called the Sepulveda Adobe, the dwelling was modest, but “had a commanding vista towards downtown Los Angeles from its wide sheltering *corredor* that ran the entire length of the long narrow façade.”⁸ The Sepulveda Adobe was the only known permanent structure in what would later become the Casa Verdugo neighborhood at this time. It was located to the east of what is now the east side of Brand Boulevard, between Randolph and Stocker streets, on what is now the 1200 block of North Maryland Avenue.



Figure 10. Sepulveda Adobe, 1905. Source: Water and Power Associates

Early Subdivision and Development

The area around the Sepulveda Adobe remained undeveloped for the rest of the nineteenth century. Early attempts to improve the land consisted almost exclusively of agricultural uses. The first concerted effort to subdivide the area dates to 1883, when a 500-acre tract containing the Sepulveda Adobe was acquired by the firm of Wicks, Wright, Hodgkins, and Watts, one of the leading real estate speculators in the Glendale area at the time.⁹ Consistent with the area’s prevailing agricultural character, the firm promoted the idea of subdividing the acreage into small ranches.¹⁰ The property changed hands again in subsequent years, eventually landing in the hands of brothers John

⁷ “Rancho San Rafael: Beaudry and Verdugo de Sepulveda Parcels,” map, ca. 1872, accessed Mar. 2020 via The Huntington Library, Solano-Reeve Collection.

⁸ “Casa Verdugo - Old L.A.’s Famous Restaurant ‘Out Glendale Way,’” accessed Mar. 2020.

⁹ John Calvin Sherer, *History of Glendale and Vicinity* (Unknown Publisher: 1922), 52.

¹⁰ E. Caswell Perry and Carroll W. Parcher, *Glendale Area History* (Glendale: Eric Schneirsohn, 1981), 12.

Dallett Bliss and Robert Parker Bliss. The brothers Bliss cultivated the land and erected a ranch house and stables near the Sepulveda Adobe, near present-day Mountain and Louise streets.¹¹ They called the acreage “Bliss Ranch,” planted fruit trees, and kept a menagerie of horses and cows.¹² Judge E. M. Ross, another early settler of North Glendale, cultivated apricots on acreage to the south and west of Bliss Ranch.¹³

Overall, though, this area remained very sparsely populated at this time due to its relative isolation from established population centers. Nine people are reported to have lived in North Glendale by the 1890s.¹⁴

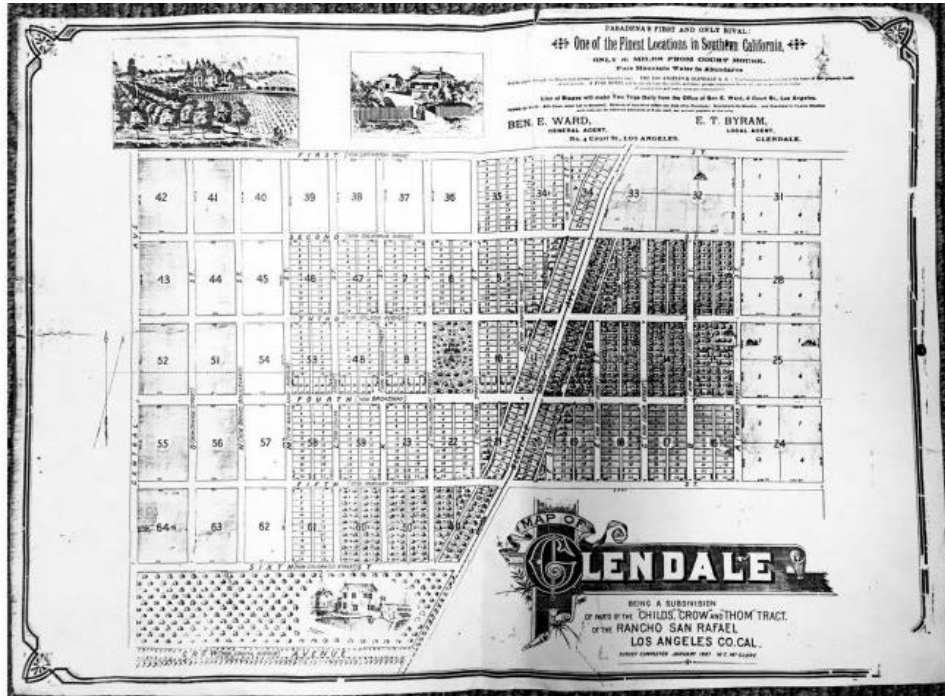


Figure 11. Original plat map of Glendale, 1887. Source: Glendale Public Library Special Collections

Meanwhile, the town of Glendale was beginning to take shape to the south of the Sepulveda Adobe and its agricultural environs. Glendale, like many communities in Southern California, can trace its modern-day roots to the 1880s, when the completion of transcontinental rail lines and a subsequent fare “war” between the competing Southern Pacific and Santa Fe Railroad companies opened up previously inaccessible land and ushered in a wave of speculative development activity across the region. In 1887, developers C.E. Thom, Erskine M. Ross, B.F. Patterson, H.J. Crow, and E.T. Byram pooled together land that they had purchased and platted a 150-acre town site that they called “Glendale.”¹⁵ The boundaries of the original town site were defined as First Street (now Lexington Avenue) on the north, Fifth (now Harvard

¹¹ Gleaned from materials in the Bliss Ranch Collection, accessed via Glendale Public Library.

¹² Ibid.

¹³ Sherer, *History of Glendale and Vicinity* (1922), 104.

¹⁴ Gleaned from materials in the Bliss Ranch Collection, accessed via Glendale Public Library.

¹⁵ Perry and Parcher (1981), 11.

Avenue) and south of Sixth (now Colorado Street) streets on the south, Central Avenue on the west, and the Childs Tract (a portion of which is now Chevy Chase Drive) on the east.

Early development in the new town of Glendale came in fits and starts, and was sluggish for the duration of the nineteenth century. The real estate boom abruptly collapsed shortly after the town was recorded in 1887, and consequently land sales and development activity - once bustling - fell flat. A grand Queen Anne style hotel, intended to be a focal point of the new town, closed amid a sea of contractor debt, standing as a stark symbol of the economic collapse.¹⁶ In addition, and perhaps most importantly, Glendale lacked a direct and dependable transportation connection to Los Angeles at the time, making the town difficult to access and thwarting development activity. A spur line affiliated with the San Pedro, Los Angeles, and Salt Lake Railroad had been constructed down Glendale Avenue in 1887, but operated on a sporadic basis. Thus, for the remainder of the nineteenth century, Glendale remained a sparsely developed town "of about 300 people... [with] no gas or electric lights, electric irons or electric cars."¹⁷



Figure 12. The Glendale Hotel, open for only a brief period before the collapse of the economic boom of the 1880s. Source: Los Angeles Public Library Photo Collection

¹⁶ Pacific Coast Architecture Database, "Glendale Hotel, Downtown, Glendale, CA," accessed Mar. 2020.

¹⁷ E. Caswell Perry, Shirley Catherine Berger, and Terri E. Jonisch, *Glendale: A Pictorial History* (Norfolk: The Donning Company, 1990), 23.

The Survey Area was located about a mile north of Glendale and fell outside the boundaries of the original town site. The few residents who called this peripheral area home prior to the turn-of-the-twentieth century exuded an independent spirit and did not consider themselves a part of the Glendale community that was taking root to the south.

Streetcar Suburbanization and the Emergence of a “Community of Homes”

It was the advent of dependable inter-urban transportation - namely, electric streetcar service - at the turn-of-the-twentieth century that facilitated Glendale’s growth and maturation into an established suburban community. Streetcar service was also the impetus for the early development of the Casa Verdugo neighborhood.

Between 1902 and 1903, Leslie C. Brand, a businessman and developer, and E.D. Goode, Secretary of the Glendale Improvement Association, worked collaboratively to secure a right-of-way for an electric railway, which would run along what became Brand Boulevard through a large swath of land that Brand owned.¹⁸ The right-of-way was then acquired by Henry Huntington’s Pacific Electric Railway Company, which constructed a line that began in downtown Los Angeles and terminated in downtown Glendale. By providing a direct connection between Glendale and downtown Los Angeles with a travel time that averaged a mere twenty minutes, the Pacific Electric (Red Car) line enhanced the accessibility of Glendale and led to its incorporation in 1906.¹⁹ Additional “spur” lines were added to the Red Car route in subsequent years. The completion of the Red Car line was augmented by the completion of a second, albeit less direct, electric rail line in 1909 that arrived in downtown Glendale from the east. Financed by E.D. Goode, this route connected to a Yellow Car line that provided service between downtown Los Angeles and Eagle Rock.²⁰

Streetcar lines functioned as the primary catalyst for growth at this time, making Glendale ripe for new development by generating a demand for new houses that were removed from central Los Angeles yet remained within a reasonable commuting distance to the urban core. Responding to this newfound demand, developers and civic boosters marketed Glendale as a residential suburb - or a “community of homes” - early in its developmental history.²¹ U.S. Census Bureau data indicated that Glendale’s population increased by 393 percent between 1910 and 1920.²² This statistic was touted relentlessly by developers and boosters, who were eager to promote Glendale and attract prospective

¹⁸ Glendale Historical Society, “Glendale History - A Brief Look,” accessed Mar. 2020.

¹⁹ Perry and Parcher, *Glendale Area History* (1981), 21-23.

²⁰ *Ibid.*, 25.

²¹ Juliet M. Arroyo, Katherine Peters Yamada, and George Ellison, *Postcard History Series: Glendale* (Charleston, SC: Arcadia Publishing, 2007), 9.

²² *Ibid.*, 72.

settlers.²³ The city continued to grow at a swift rate between 1920 and 1930 as the Southern California region came of age and experienced a period of economic prosperity.

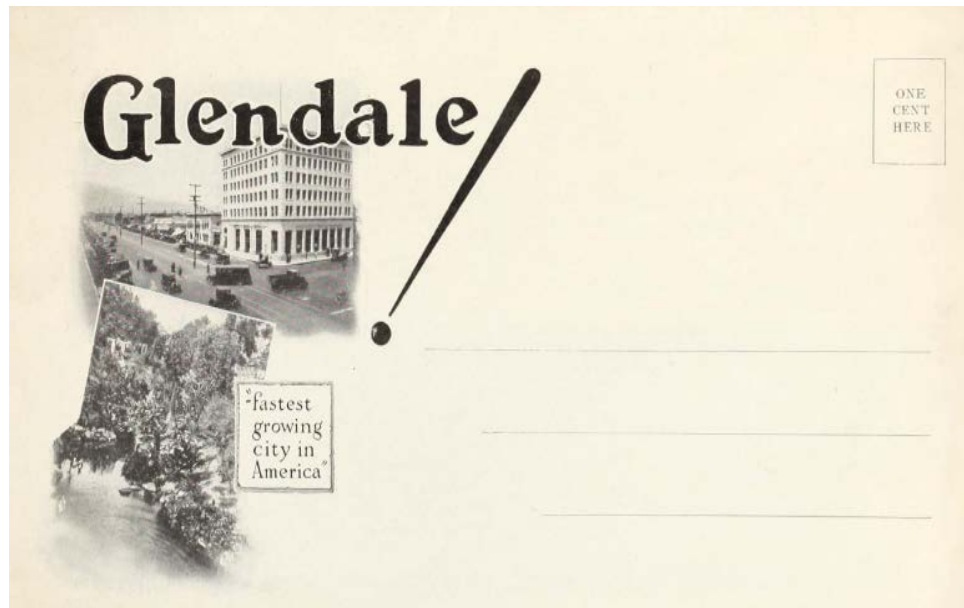


Figure 13. Postcard in promotional leaflet released by the Glendale Chamber of Commerce, c. 1924-25. Source: California Digital Library

Development of Casa Verdugo

Neighborhood Origins: The Pacific Electric Railway and the Casa Verdugo Restaurant

The Casa Verdugo neighborhood was among the Glendale-area residential suburbs that emerged in association with the arrival of electric streetcar service in the early twentieth century.

The origins of Casa Verdugo are directly associated with the ambitions and endeavors of the Pacific Electric Railway Company. In 1903, Leslie Brand purchased Bliss Ranch - the swath of undeveloped agricultural land to the north of Glendale that contained the old Sepulveda Adobe - as well as a number of additional properties nearby.²⁴ Brand amalgamated these properties to create the Glendale Boulevard Tract, a subdivision that was platted in 1904 and recorded in 1905.²⁵

The Glendale Boulevard Tract was a shrewd and tactical purchase on the part of Brand. He sold a stake of the tract to the Huntington Land and Improvement Company, which was owned by railroad magnate

²³ Using these statistics, civic boosters asserted that Glendale was the “fastest growing city in America; however, this claim was false, as there were other communities in the United States whose population growth was more pronounced at this time, as demonstrated by U.S. census data.

²⁴ “Quarter Million Dollars in Land,” *Los Angeles Times*, Mar. 27, 1903.

²⁵ Subdivision Map of the Glendale Boulevard Tract, Map Book 6-184, 1905, accessed Mar. 2020 via the Los Angeles County Department of Public Works.

Henry Huntington.²⁶ Shortly thereafter, Huntington's Pacific Electric Railway Company acquired the streetcar line that traveled from downtown Los Angeles to Glendale by way of Brand Boulevard, incorporating it into its empire of Red Cars that crisscrossed the Southern California region. In November 1904, Pacific Electric began construction of an extension of the Brand Boulevard line from its terminus in downtown Glendale up to the Verdugo foothills.²⁷

While it was extending the Red Car line, the Pacific Electric Railway devised a creative way to attract riders and encourage future development in the North Glendale area, in which it had a vested interest. Capitalizing on romanticized images of old California, made popular by Helen Hunt Jackson's 1884 hit novel *Ramona*, the Pacific Electric renovated the old Sepulveda Adobe in 1904 with the intent of opening a California-Spanish themed restaurant.²⁸ The adobe was located about a block away from the northern terminus of the extended Pacific Electric line at Brand Boulevard and Mountain Street. Toward this end, Huntington and Pacific Electric spent a considerable sum of money rehabilitating the old structure and transforming its grounds into a lush park, with "exotic plantings including varieties of cacti and a fragrant grove of oranges that was intended to represent the type of gardens found in the old California days."²⁹ All of this was done in the spirit of theatrics, to make patrons feel like they had been transported back in time to a glamorized interpretation of California's Spanish and Mexican past.



Figure 14. Pacific Electric Red Car, with the old Sepulveda Adobe/Casa Verdugo restaurant at rear. Source: Water and Power Associates

²⁶ "Huntington Gets Brand's Holdings," *Los Angeles Herald*, Mar. 26, 1904.

²⁷ "Glendale Line to Old Adobe," *Los Angeles Times*, Oct. 13, 1904.

²⁸ "Railway Remodels Verdugo Homestead," *Los Angeles Herald*, Nov. 10, 1904.

²⁹ "Casa Verdugo - Old L.A.'s Famous Restaurant 'Out Glendale Way,'" accessed Mar. 2020.

Pacific Electric was an adept builder and operator of streetcar lines; however, the company was not in the business of managing eateries. To operate the new Spanish restaurant, Pacific Electric recruited a savvy and experienced restaurateur, Piedad Yorba Sowl, who was granted a five-year operating lease. Under the lease agreement, Sowl would run the restaurant, and Pacific Electric would retain ownership of the land and building. Within turn-of-the-twentieth century gastronomic circles, Sowl was a familiar name with a strong reputation. "Señora Piedad Yorba," remarked the local press about the proprietress, "is well known to all the Spanish restaurants and personally achieved a high reputation in the management of Spanish restaurants, her cuisine being unexcelled."³⁰

Piedad Yorba Sowl (1864-1948) was the descendent of prominent early California settlers, though the frequent subdivision and re-subdivision of *ranchos* during the nineteenth century ultimately left her family with little capital or land.³¹ Late in the nineteenth century, Sowl capitalized on her culinary skills and Spanish-Mexican heritage and opened her first restaurant, El Famoso, in Los Angeles in 1895.³² El Famoso served authentic Mexican dishes (though reflective of racial biases at the time, it was described as "Spanish" cuisine) and appears to have been well received, though Sowl was plagued by financial woes and legal problems related to unlicensed alcohol sales that ultimately led to the restaurant's demise. The same "Spanish" type dishes that Sowl had become known for would also be served at the new Casa Verdugo restaurant.



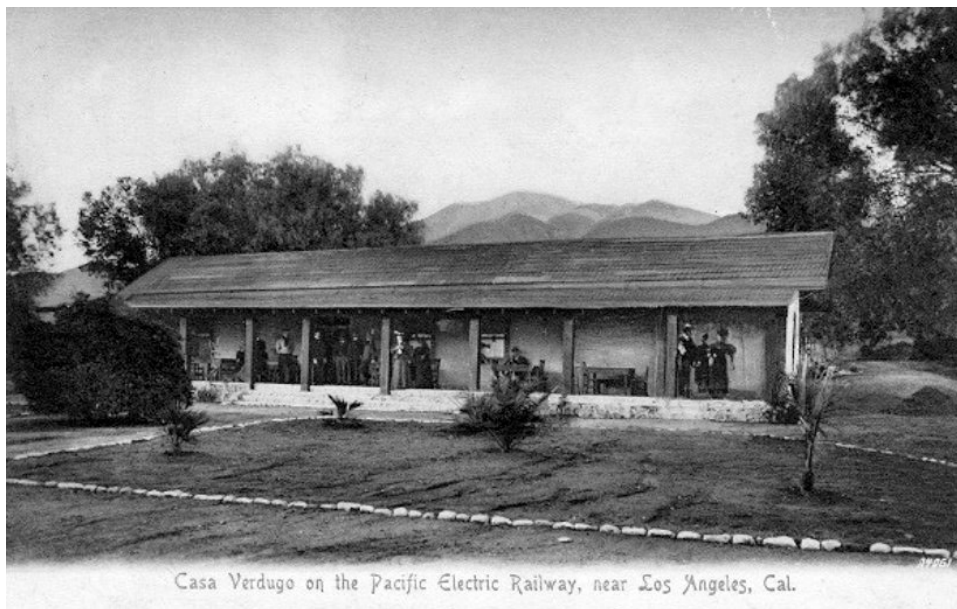
Figure 15. Piedad Yorba Sowl, proprietress of the Casa Verdugo restaurant. Source: Glendale Public Library Special Collections

³⁰ "To Open Casa Verdugo," *Los Angeles Herald*, January 21, 1905.

³¹ "Jesus Yorba's Little Estate," *Los Angeles Herald*, Jun 8, 1904.

³²City of Glendale, "Report: 1235 N. Louise Street - Glendale Register Nomination," staff report, Sept. 12, 2017.

The Casa Verdugo restaurant opened in January 1905.³³ As proprietress, Sowl served as the restaurant's hostess and oversaw the menu, which consisted of "enchiladas, tamales, frijoles (beans), chiles estufados (stuffed chilis), chile con carne," and other Spanish-Mexican dishes.³⁴ Her husband, Charles Sowl, assisted with the restaurant's management; her children and young relatives danced, sang, and entertained guests, adding to the overall experience and adding to the restaurant's mystique.³⁵ Just as famous as the Sowls themselves was a black dog named Negro, whose cheerful greetings came to be known as an essential part of the experience at Casa Verdugo. "Negro was known to thousands of visitors at the modern Casa Verdugo as the coal black and canine defender of all the dignity that ever surrounded a hacienda of the Spanish grandees," wrote the *Los Angeles Times* about the chipper canine in 1910.³⁶



Figures 16-18. Views of the Casa Verdugo restaurant and dining patio, 1905. Source: Water and Power Associates, Los Angeles Public Library Photo Collection

³³ "To Open Casa Verdugo," *Los Angeles Herald*, Jan. 21, 1905.

³⁴ "Events in Society," *Los Angeles Times*, Feb. 7, 1905.

³⁵ "Native Sons' Outing," *Los Angeles Times*, Jun. 16, 1905; "Casa Verdugo - Old L.A.'s Famous Restaurant 'Out Glendale Way,'" accessed Mar. 2020.

³⁶ "The Finish of Negro," *Los Angeles Times*, Apr. 10, 1910.

From the start, Casa Verdugo was a resounding success. Scores of people paid the nominal fare of twenty-five cents to ride the Red Car from downtown Los Angeles, through Glendale, and to the end of the line at Brand Boulevard and Mountain Street. The journey was very much an essential part of the experience, as Angelenos and tourists took in the scenic foothill views and lush grounds surrounding the restaurant before partaking in what was perceived to be an authentic Spanish meal. Culinary historian Charles Perry has described Sowl's restaurant as more than a typical eatery: "Casa Verdugo was no mere restaurant, but an overwhelming experience: romantic setting, aromatic flowers, exotic food, sweet music in a foreign language, colorful dancing."³⁷ It most certainly achieved Brand and Huntington's goal of increasing ridership on the Red Cars and attracting people to the once-remote North Glendale area.



Figure 19. Postcard view of the Casa Verdugo restaurant, ca. 1905. Source: Calisphere

So successful was the restaurant, in fact, that a large addition to the Sepulveda Adobe was constructed in the fall of 1905 to better accommodate the swaths of people who came to dine; following this work the restaurant could accommodate hundreds of patrons at once. Large-scale events became Piedad's specialty - the restaurant regularly hosted large dinners for hundreds of people - as was creative marketing. Postcards, menus, and souvenirs bearing the Casa Verdugo name promoted the restaurant as one of California's premier attractions. The restaurant became a must-see tourist destination for visitors on the Southern California circuit, particularly those who wanted to soak in its romantic Hispanic past.

³⁷ Charles Perry, "Piedad Yorba," *Gastronomica: The Journal for Food Studies* 10.3 (Summer 2010), 52-57.

On a parcel behind the Casa Verdugo restaurant, at the corner of Louise and Randolph streets, the Sowls built a residence for themselves. Constructed in 1907, the Sowl residence was designed by architect Charles E. Shattuck.³⁸ Shattuck designed their house in the Mission Revival style that evinced the same glamorized image of old California.



Figure 20. Sowl Residence, 1907, designed by architect Charles E. Shattuck. Source: USC Digital Library

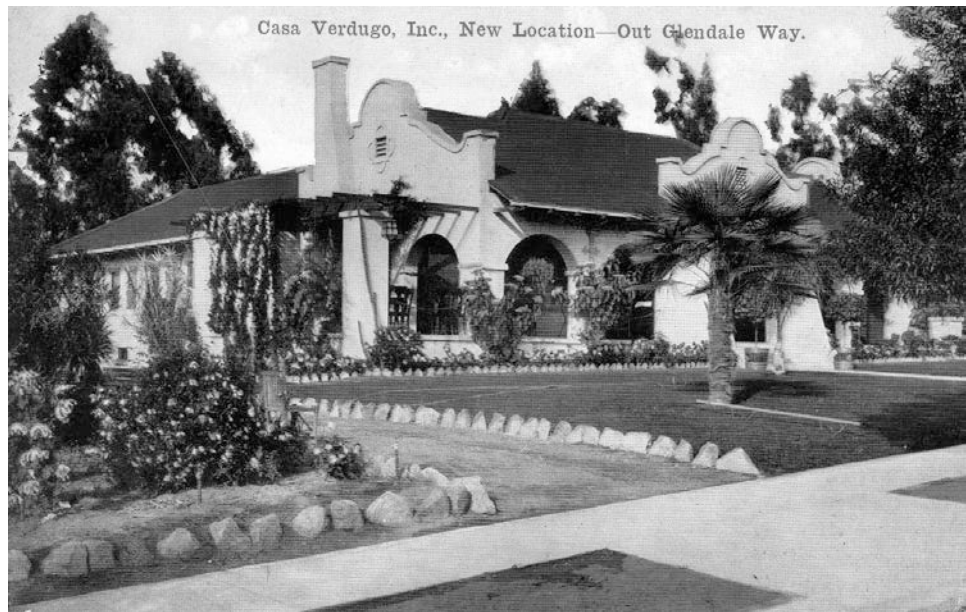
At some point, and for reasons that are not entirely clear, the relationship between Sowl and Pacific Electric soured; in October 1910, the company closed the restaurant, allegedly for “repairs,” and abruptly announced that Sowl’s operating lease would not be renewed.³⁹ According to Pacific Electric, the company would instead assume operations of the restaurant when it re-opened. A very public feud erupted between Sowl and Pacific Electric’s general manager, Joseph McMillian, with McMillian using his perceived authority to sully Sowl’s character. The characteristically sanguine Sowl, in turn, took her culinary prowess and re-opened the Casa Verdugo restaurant in her own house in November 1910; the new location of Casa Verdugo occupied the property directly behind the old adobe and sat a mere 200 feet from the original restaurant. It remains extant at 1235 N. Louise Street (listed on the Glendale Register). The second iteration of Casa Verdugo opened in 1910, and attracted the same customers who were loyal to Sowl and her cuisine. Marketing materials for the new Casa Verdugo restaurant

³⁸ City of Glendale, “Report: 1235 N. Louise Street - Glendale Register Nomination,” staff report, Sept. 12, 2017.

³⁹ “Tortilla Tax Starts Row,” *Los Angeles Times*, Sept. 25, 1910; “Railway Will Be Mine Host,” *Los Angeles Times*, Sept. 27, 1910.

stated that it was “not the railroad place,” emphasizing that it was now an independent business, fully divorced from Pacific Electric.⁴⁰

Not one to back down from a fight, Sowl had trademarked the business name, “Casa Verdugo, Inc.,” when she relocated the restaurant to her Louise Street residence. When Pacific Electric attempted to reopen the newly renovated adobe in November 1910 under the name Casa Verdugo, Sowl sued the railway company for \$10,000 in damages and misappropriation.⁴¹ The case was ruled in favor of Sowl and Casa Verdugo Inc., thus permanently preventing Pacific Electric from using the Casa Verdugo name. Pacific Electric, in turn, changed the name of the original restaurant and the nearby streetcar station to “La Ramada” (“the arbor”).⁴² Both restaurants continued to operate side-by-side, somewhat awkwardly, into the early 1920s. Sowl’s Casa Verdugo operated at its Louise Street location until 1921, when it moved to a nearby location on Mountain Street; Pacific Electric’s La Ramada closed permanently circa 1921.



Figures 21-23. Postcard views of the new Casa Verdugo restaurant (top), and the original restaurant that was re-branded as La Ramada (bottom), ca. 1910. Source: Calisphere



⁴⁰ Casa Verdugo postcard, n.d., accessed via the Glendale Public Library.

⁴¹ “Mrs. Sowl Sues Railway,” *Los Angeles Herald*, Dec. 13, 1910.

⁴² “Noted Resort Gets New Name,” *Los Angeles Times*, May 28, 1911.

Subdivision and Development of Casa Verdugo

As Brand and Huntington had anticipated, the extension of the streetcar line to Mountain Street spurred subdivision and development of the area around the original Casa Verdugo restaurant. With the arrival of the streetcar line, it was now possible to commute between North Glendale and Los Angeles easily and quickly. Real estate advertisements for the area dating to the early twentieth century made frequent mention of its adjacency to the Red Car line, and touted the fact that it was only a twenty-five-minute ride from the central business district of Los Angeles.⁴³ The popularity of the Casa Verdugo restaurant also rendered this area - or at least its name - rather famous. This, in turn, drew developers to the once-peripheral area, who expressed interest in acquiring its abundance of virgin land and subdividing it into residential tracts.

As noted, the first concerted effort to develop the area with non-agricultural uses dates to 1904. That year, Leslie Brand and the Pacific Electric Railway filed a subdivision map for the Glendale Boulevard Tract, which was located next to the northern terminus of a Red Car spur line that was under construction. The Glendale Boulevard Tract encompassed a large area that was roughly bounded by present-day Mountain Street on the north, present-day Central Avenue on the west, and the boundary of the C.E. Thom Ranch (just west of present-day Jackson Street) on the east. On the south, the tract extended past the Verdugo Wash.⁴⁴ This subdivision parsed the land into large, irregularly sized lots and also set aside rights-of-way for future roads. The subdivision map was officially recorded in 1905, the same year that the Casa Verdugo restaurant first opened for business.⁴⁵

In subsequent years, as the area around the restaurant became an increasingly attractive development site, Brand and the Pacific Electric sold off portions of the Glendale Boulevard Tract to other developers, who in turn re-subdivided their purchase into blocks comprising more conventional residential lots. Thus, the development of the Casa Verdugo neighborhood was not the work of any one developer, but instead represents a patchwork of individual subdivisions that were platted and developed by different parties at about the same time. Over time, the lines and legal boundaries delineating these subdivisions were blurred, resulting in a visually cohesive neighborhood fabric that defines the area today.

The proposed historic district is specifically an amalgamation of six subdivisions that were carved out of the original Glendale Boulevard tract in the early decades of the twentieth century. The first of these was the Thompson Tract, which encompasses the area

⁴³ "Panorama Here Unsurpassed," *Los Angeles Times*, Sept. 20, 1907.

⁴⁴ Subdivision Map of the Glendale Boulevard Tract, Map Book 6-184, 1905, accessed Mar. 2020 via the Los Angeles County Department of Public Works.

⁴⁵ *Ibid.*

between Mountain, Randolph, and Louise streets and Brand Boulevard and was recorded in 1906. Its developers platted a new street down the center of the tract that was originally called Putnam Street and is now Maryland Avenue.⁴⁶ The Broadmore Tract, which is located to the east of the Thompson Tract and extends to Campbell Street, was recorded in 1907; the Stocker Street Tract, bounded by Randolph, Stocker, Louise, and Campbell streets, was recorded in 1909; and Tract 2134, which encompasses the area north of Randolph Street and east of Campbell Street, was recorded in 1913. Remaining portions of the proposed historic district were subdivided in the early 1920s. Tract 4536, which includes the area east of Campbell Street and south of Randolph Street, was recorded in 1921; Tract 6429, which is bounded by Randolph, Stocker, and Louise streets and Brand Boulevard, was subdivided in 1924.⁴⁷



Figure 24. Map of tracts within the proposed historic district (map produced by ARG)

⁴⁶ Subdivision dates gleaned from tract maps, accessed Mar. 2020 via the Los Angeles County Department of Public Works.
⁴⁷ Additional subdivisions were recorded in the surrounding area, especially in the area to the west of Brand Boulevard, but these adjacent subdivisions do not retain sufficient integrity for inclusion in the proposed historic district.

The first extant residence constructed in the Survey Area, a Neoclassical dwelling at 305 Randolph Street, was constructed in 1906 for Charles Hunter Newton and Minnie Newton. A May 1906 publication about improvements in the Glendale area makes note of a “6-room Italian style residence” at the corner of Randolph and Louisa [sic] streets.⁴⁸ Piedad Yorba Sowl and Charles Sowl constructed their residence across the street, catty-corner to the Newton house, in 1907. This is the house that would later be repurposed into the second iteration of the Casa Verdugo restaurant following the Sowls’ eviction from the old Sepulveda Adobe in 1910.

Seizing on the fame of the “Casa Verdugo” name, developers, area residents, and others applied the name of the famous restaurant to the community that was beginning to coalesce around the old Sepulveda Adobe. In March 1906, Charles Sowl was appointed the first postmaster of the “Casa Verdugo” branch of the United States Post Office.⁴⁹ “Casa Verdugo” was also incorporated into the names of new tracts, with references to lots in “Casa Verdugo” appearing in newspapers as early as 1906.⁵⁰ Casa Verdugo was regarded as an independent community adjacent to, but independent of Glendale, much like Tropicco was to the south. Glendale historian John Calvin Sherer remarked on the emergence of the Casa Verdugo identity: “there was one important section of the valley which through all the formative years of Glendale was unwilling to acknowledge itself as part of either Glendale or Tropicco...the more easterly section found a local name by adopting that which described the old adobe residence near the head of Brand Boulevard, ‘Casa Verdugo.’”⁵¹

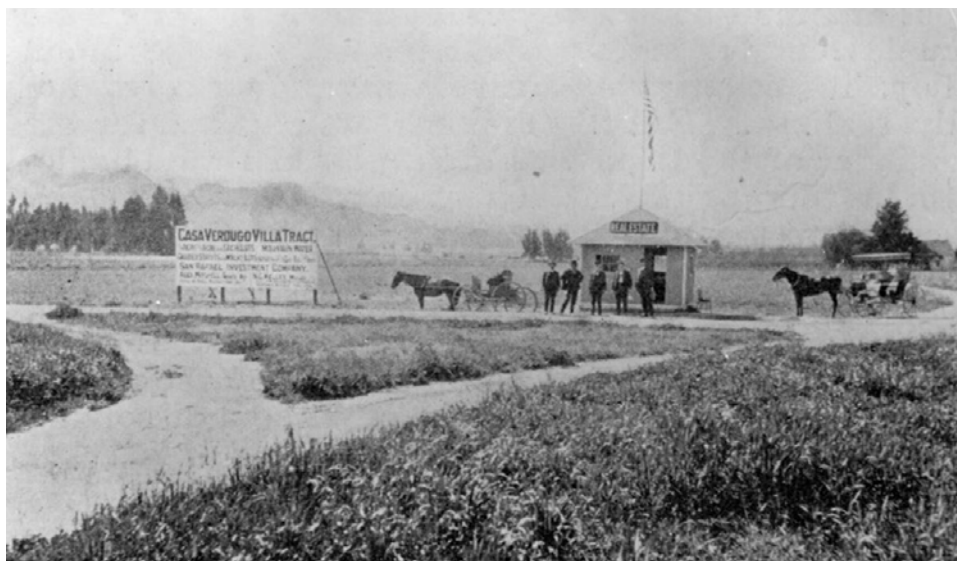


Figure 25. Tract office and billboard for the Casa Verdugo Villa Tract, ca. 1910. Source: Los Angeles Public Library Photo Collection

⁴⁸ “Glendale – Queen of the Valley,” promotional pamphlet, ca. 1906.

⁴⁹ U.S. Post Office Department, Record of Appointment of Postmasters, 1832-Sept. 30, 1971, Los Angeles County, California, 483, accessed via Ancestry.com.

⁵⁰ Derived from the district nomination for Casa Verdugo; original sources “Sales at Casa Verdugo,” *Los Angeles Herald*, Jun. 3, 1906; “Casa Verdugo Lots Go Fast,” *Los Angeles Herald*, Apr. 19, 1906.

⁵¹ Sherer, *History of Glendale and Vicinity* (1922), 72-75.

By the early 1910s, this once-peripheral area had shed its agrarian roots and had assumed the form of a streetcar suburb. By this time, the Casa Verdugo community had a population of about 1,500.⁵² In addition to the suburban houses that were sprouting up on its freshly platted blocks, a small commercial district emerged near Central Avenue and Stocker Street. A post office also served the community for several years in the early twentieth century.⁵³



Figure 26. Postcard view of Louise and Randolph streets, ca. 1915. Source: Glendale Public Library Special Collections

Slowly but surely, the blocks comprising the Survey Area were improved with detached, single-family suburban houses. The prevailing model of development appears to have entailed the sale of individual lots with the purchaser constructing a dwelling of their choosing, independent of architectural restrictions or stringent design guidelines. As a result, houses in the neighborhood exhibit some variety with respect to architectural style, scale, and grandeur. Those that were built in the neighborhood's formative years of development in the 1900s and 1910s vary between one and two stories in height, and consist of both modest bungalows and larger dwellings. Most are designed in the Craftsman style. While most of these earlier dwellings were likely designed and built by a contractor, a few are known to have been designed by an architect. Glendale architect Alfred F. Priest - himself a resident of the Casa Verdugo area - designed at least four Craftsman style houses in the proposed historic district at 1305, 1320, and 1326 Maryland Avenue (built 1912, 1915, 1913, respectively) and 1315 N. Louise Street (built 1916).⁵⁴ The Milwaukee Building Company, the design and

⁵² Derived from the historic district nomination for Casa Verdugo; original source United States Census Records, accessed via Ancestry.com.

⁵³ "Casa Verdugo Stirred Indeed," *Los Angeles Times*, Mar. 25, 1909.

⁵⁴ Derived from the district nomination for Casa Verdugo; original sources *Southwest Contractor and Manufacturer* and *Glendale Evening News*.

construction firm managed by acclaimed Los Angeles architects Meyer and Holler, designed the side-by-side houses at 401 Ross Street and 407 Ross Street (both built 1916).⁵⁵ Benjamin W. Sherwood, known for his theatrical interpretation of Period Revival styles, designed the house at 400 Loraine Street (1922) and is believed to have also designed his house at 423 Ross Street (1922).



Figures 27-28. Craftsman style Beggs House at 408 Ross St, built 1915 and moved to this location in 1925. Source: USC Digital Library

Thirty-one of the Survey Area's 112 properties (28%) were constructed between the early 1900s and 1910s, demonstrating the steady but somewhat restrained pace at which development in the area took place. The residential blocks within the Survey Area remained somewhat sporadically improved at this time, with plenty of parcels remaining vacant and ripe for new development.

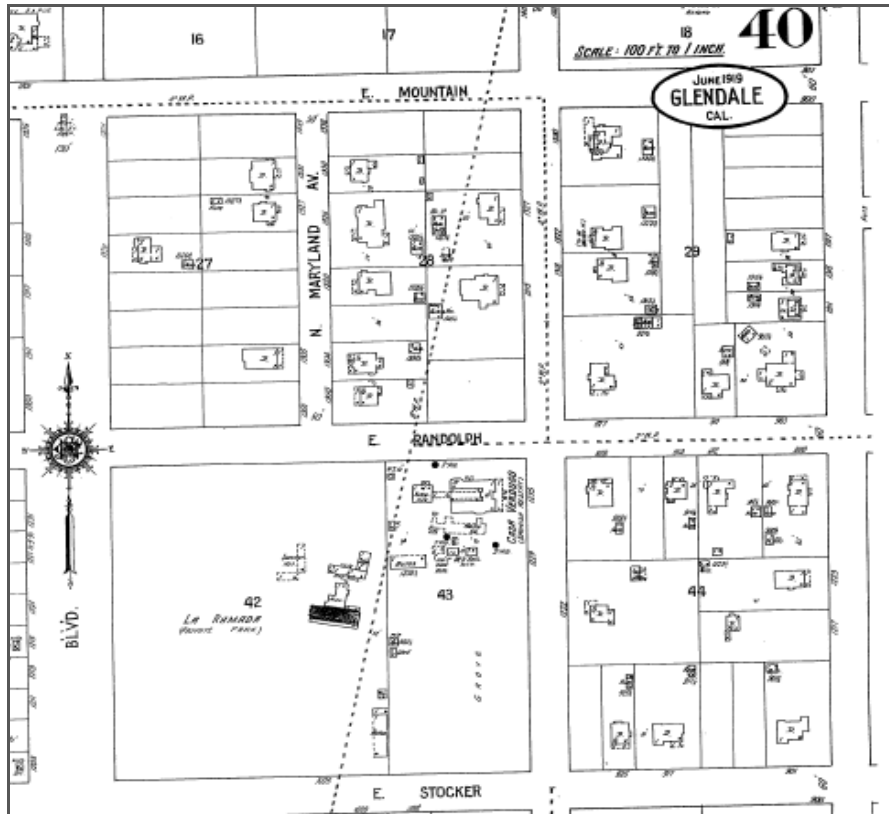


Figure 29. Sanborn map of the Survey Area, 1919. Source: Los Angeles Public Library

⁵⁵ Ibid.

The 1920s were a prosperous time for Southern California generally and Glendale specifically, resulting in a wave of development that brought in many new settlers and facilitated the development of myriad new houses. Additional houses were incrementally built in the Casa Verdugo subdivisions during the 1920s, rounding out existing development patterns in the area and resulting in increasingly continuous blocks of one and two-story dwellings. Like in previous years, development in the Survey Area did not ascribe to a uniform design aesthetic or architectural vocabulary, but rather reflected the whims of their owners and embodied a variety of popular architectural styles. Houses that were added to the Survey Area in the 1920s tended to veer away from the Craftsman style - which by this time was seen as anachronistic - and instead embodied the medley of Period Revival styles that had come into vogue and were seen as barometers of good taste. Various interpretations of the Spanish Colonial Revival, Tudor Revival, French Revival, and American Colonial Revival styles were most commonly applied to the dwellings constructed in the Survey Area. These houses were generally compatible with the form, scale, and style of the existing Craftsman style houses in the neighborhood, resulting in eclectic but consistent streetscapes that exuded a suburban appearance.



Figure 30.
Maryland Avenue
streetscape, view
north from
Randolph Street,
n.d. Source: Los
Angeles Public
Library Photo
Collection

Forty-five of the Survey Area's 112 properties (40%) were built in the 1920s. Most are relatively modest interpretations of their respective architectural style and were likely designed and built by a contractor. However, a few are comparatively more articulated and represent the work of a noted architect or designer. For instance, the Mediterranean Revival style house at 1333 North Louise Street

(1922) was an early commission of the renowned African American architect and esteemed "architect to the stars" Paul R. Williams.⁵⁶

The side-by-side Casa Verdugo and La Ramada restaurants, which had anchored the neighborhood since its inception, continued to operate until the early 1920s. In 1921, sisters Jeanette, Ida, and Myrtle Baldwin purchased the entire block in one of the largest real estate transactions in the Glendale area.⁵⁷ The Baldwin sisters, upon purchasing the property, announced plans to retain and improve the restaurants. Their plans included "the entire remodeling of both the Casa Verdugo and La Ramada into high-class eating places...[and] to conduct La Ramada Park as an amusement place."⁵⁸ However, the sisters, who were savvy real estate investors, scrapped these plans almost immediately, likely because subdividing the land would yield a much higher rate of return on their purchase. The Casa Verdugo restaurant on Louise Street remained intact, though by 1921 Sowl had moved the restaurant to another location on Mountain Street and the Mission Revival style restaurant on Louise Street was reverted to its original use as a dwelling. La Ramada was demolished by the Baldwins in 1923, and the parcel was subdivided into two blocks of seventeen lots each.⁵⁹ This subdivision constitutes the southwest portion of the Survey Area.

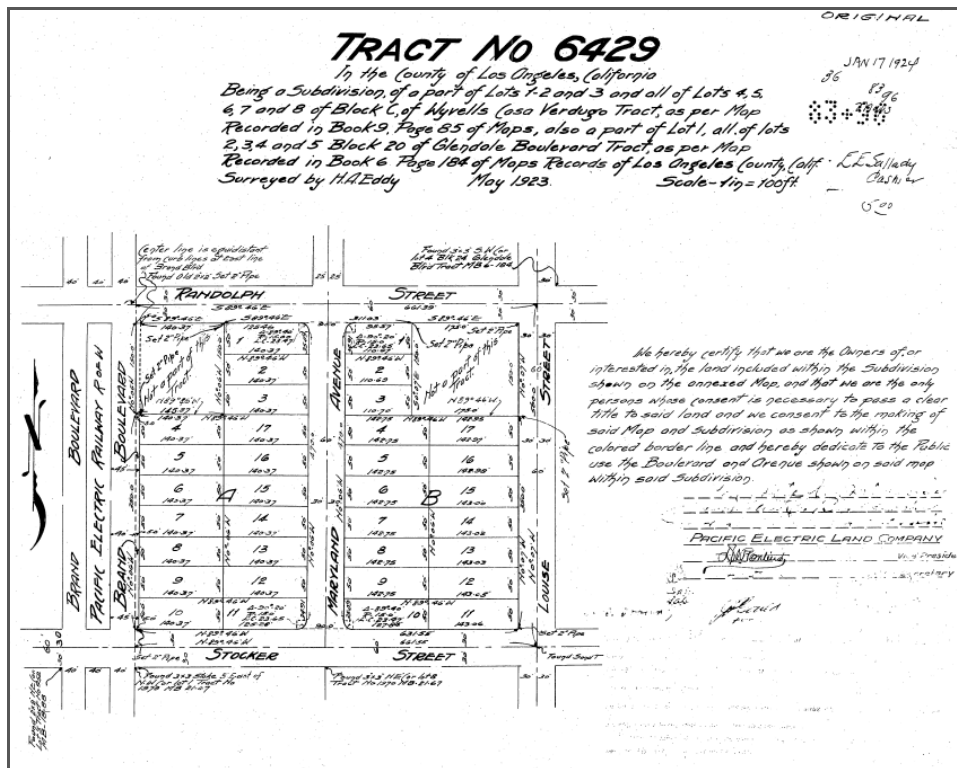


Figure 31. Plat map of Tract 6429, subdivided 1924 on the site of the former site of the Sepulveda Adobe. Source: Los Angeles County Department of Public Works

⁵⁶ "Casa Verdugo: Stucco Residence," Southwest Builder and Contractor 60.11 (Sept. 15, 1922): 52.
⁵⁷ "Three Sisters, Teachers Here, Buy Two Cafes," Los Angeles Times, Apr. 30, 1921.
⁵⁸ Ibid.
⁵⁹ Advertisement ("Beautiful La Ramada"), Glendale Daily Press, Jun. 8, 1923.

Figure 32.
Residence at 1327
North Maryland
Avenue, ca. 1911.
Source: City of
Glendale, provided
courtesy of Sharon
Hefferon



Also by the early 1920s, the questions of incorporation and annexation were front-and-center in the minds of Casa Verdugans. As the Casa Verdugo community developed from a far-flung Red Car stop into a populous suburban neighborhood between the turn-of-the-twentieth century and the 1920s, its residents had developed a sense of civic pride and a fiercely independent spirit. Annexation became an increasingly hot-button issue as Casa Verdugo, Glendale, and other nearby communities witnessed significant growth in the early decades of the twentieth century and expanded well beyond their original boundaries. A number of those who resided in Casa Verdugo sought to incorporate as an independent community; many expressed particular disdain at the idea of being annexed by Glendale. "If [the Casa Verdugo community] is dragged, willy nilly, from its chosen condition of a rural community into the confines of a young municipality," remarked the *Los Angeles Times* about the community's fervent resistance to annexation by Glendale, "it will not be without such a protest as went up from the throat of Patrick Henry when he made his choice of liberty or death."⁶⁰

There were numerous efforts on the part of Glendale to annex Casa Verdugo. The first attempt at annexation had taken place in 1910. Proposals for independent incorporation, or annexation to Glendale or Los Angeles, were floated at this time. In October 1910 the *Los Angeles Times* reported that "Casa Verdugo refuses to be annexed and Glendale refuses to be satisfied without an attempt to add this rich district to its municipal territory."⁶¹ Proponents of annexation to Glendale argued in favor of better police and fire departments and access to its water, power, and sewer systems. Opponents were concerned with taxes and government corruption. There were at least seven referenda concerning the annexation proposals, and sections of Casa Verdugo to the south and west of the Survey Area

⁶⁰ "Casa Verdugo Is Indignant," *Los Angeles Times*, Sept. 20, 1910.

⁶¹ "If Glendale Was a Whale," *Los Angeles Times*, Oct. 19, 1910.

joined Glendale in 1912 and 1921.⁶² In March 1926, a vote was held, and the proponents of annexation won 358 to 282. The City of Glendale officially annexed Casa Verdugo, including the Survey Area, in April 1926.⁶³ With this action Glendale had annexed nearly 10,000 acres of land in twenty years. However, the annexation of Casa Verdugo ended Glendale's era of great expansion until the City annexed several communities in North Glendale after World War II.⁶⁴

Great Depression through World War II (1929-1942)

By the late 1920s, the Survey Area was well-established, with about two-thirds of all parcels developed. Most of the undeveloped parcels were located in the southwest section of the neighborhood, on and near the site of the old Sepulveda Adobe that had been demolished and subsequently parsed into residential lots in 1923.

Upon the onset of the Great Depression, development activity within the Survey Area slowed considerably; only five new dwellings were constructed in the neighborhood between 1930 and 1934. However, development did not grind to a complete halt; in general Glendale experienced continued residential development during the Depression years in contrast with larger nationwide trends, perhaps due to the nearby presence of entertainment and wartime industries that fueled the local economy. Further into the 1930s, development once again began to pick up, albeit at a modest pace. An additional nineteen properties were constructed in the Survey Area between 1935 and 1942. In total, twenty-three of the Survey Area's 112 properties (21%) were constructed during the Depression era, from 1930-1942, confirming that the economic depression slowed, but did not completely halt, the growth or development of Casa Verdugo.

Development ground to an abrupt halt altogether in 1942, when the United States entered into World War II and a moratorium on new residential construction was imposed as the nation redirected its resources to wartime production.

By the time that wartime building restrictions had been imposed in 1942, the Survey Area had taken on a somewhat more varied architectural character. Properties within the Survey Area that were constructed in the Depression years possess several common characteristics that are evocative of the era and distinguish them from earlier dwellings. Generally, houses that date to this period are more chaste and restrained in appearance than those that were constructed in previous years, reflecting the less-than-favorable economic climate of the era in which these houses were built. By this time, the Period Revival styles that had flourished in the 1910s and 1920s had given way to the more austere Minimal Traditional style, which emphasized

⁶² Sherer, *History of Glendale and Vicinity* (1922), 181.

⁶³ "Glendale Territory Increased," *Los Angeles Times*, Mar. 31, 1926.

⁶⁴ City of Glendale, "North Glendale Historic Context," Nov. 29, 2011, 17-18.

economy and efficiency with respect to home design. These houses generally featured on-site garages, reflecting the fact that the automobile was beginning to supplant the electric streetcar as the preferred mode of personal transportation by this time.

However, as a whole the area continued to read as a unified entity due to the scale and massing of individual houses and the retention of tract features like parkways and street trees that provided the area with its distinctive sense of place.

Development after World War II (1946-1957)

Glendale, like many communities in Southern California, experienced a population boom after World War II as scores of military veterans returned home from the war and sought jobs in the nearby aerospace and entertainment industries. This rapid increase in population led to a heightened demand for housing and ushered in a wave of new residential development. Postwar residential development in Glendale consisted of new housing tracts in previously undeveloped areas of the city, in addition to infill development within established residential neighborhoods. The Casa Verdugo neighborhood was almost entirely developed by the onset of World War II, but consistent with prevailing trends of infill development in Glendale the few vacant parcels that remained in the Casa Verdugo neighborhood were improved with new single-family residences. Eight houses - amounting to 7% of the building stock - were added to the Survey Area between 1946 and the 1950s, rounding out the pattern of development in the neighborhood. The Survey Area was entirely built out by 1957.

Houses dating to the early postwar period are exclusively single-story (as opposed to earlier residences, which were often two stories) and were generally designed in variations of the Modern and Ranch styles, which became immensely popular in the years following the war. Ranch style houses reflected modern consumer preferences, and are characterized by their horizontal silhouettes and elongated floor plans; Modern houses were notable for their aesthetic simplicity, structural expression, and incorporation of geometric building forms. Given the compact size of lots within the Casa Verdugo neighborhood, the few Ranch and Modern houses that were built in the Survey Area tended to be comparatively small in scale and modest in appearance. Though clearly products of the postwar era, these later additions to the Survey Area are compatible with its prevailing scale, massing, and character.

Racial and Ethnic History

Like many suburban communities in Southern California at the time, the population of Casa Verdugo was composed almost exclusively of white residents during the community's formative years. However, racial restrictions - which were expressed in the form of deed restrictions, covenants, and other exclusionary tactics - do not appear to have been enforced as stringently in Casa Verdugo as they did in the nearby

communities of Glendale and Tropic at the time, likely due to Casa Verdugo's status as an unincorporated community until 1926. As such, the Casa Verdugo community exhibited more ethnic diversity than was seen in comparable communities during the early twentieth century.

Arguably the most prominent non-white individual in Casa Verdugo was Piedad Yorba Sowl - who self-identified as "Spanish" and would today likely be classified as "Hispanic" or "Latina." Sowl operated the enormously successful restaurant that operated under the "Casa Verdugo" name, and also lived at 1235 North Louise Street, where the second iteration of her restaurant was located. Other early Hispanic/Latino individuals associated with the district include several people who either worked at the Casa Verdugo restaurant or its chief competitor, the La Ramada restaurant; or were employed as cooks, gardeners, and other service industry workers who often lived on site.⁶⁵

Other non-white groups were represented in Casa Verdugo in the community's formative years. The 1917 Glendale City Directory identifies seven people of African American descent as living in Glendale, Tropic, and Casa Verdugo, four of whom lived in the then-unincorporated community of Casa Verdugo. Two of these individuals - Florence Padgett and Ella Williams - worked as servants and maids, but the other two residents - husband-and-wife J[ohn] Sherman and Sallie Warren - resided on Central Avenue, which falls outside the present-day district boundaries but was located within the historical boundaries of the Casa Verdugo community. The acclaimed African American architect Paul Revere Williams was commissioned to design the house at 1333 North Louise Street (1922) in the district. He was not a resident of the neighborhood, but nonetheless played a role in its initial development.

A small number of individuals of Asian American descent also worked as gardeners, servants, or in similar service-oriented roles at houses in the Casa Verdugo neighborhood.⁶⁶ In addition, what is believed to be one of the first Armenian American households to settle in Glendale - the Pampaian (also spelled as Pampian or Pampayan) family - lived on nearby Valley View Road in the early twentieth century, slightly outside of the district boundaries.

⁶⁵ Derived from the district nomination for Casa Verdugo.

⁶⁶ Ibid.

Proposed Casa Verdugo Historic District Construction Dates

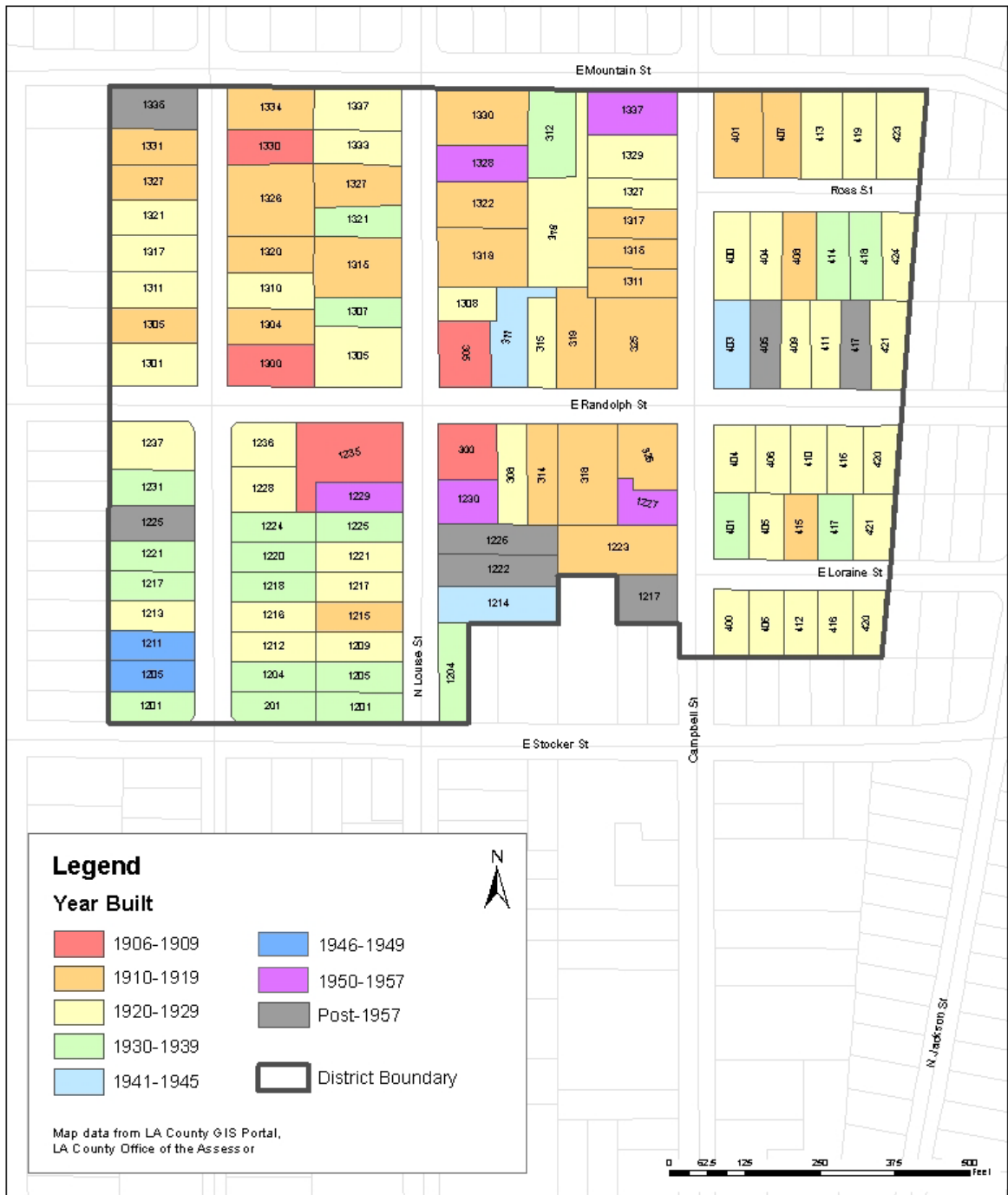


Figure 33. Map indicating construction dates of properties within the proposed Casa Verdugo Historic District

RELEVANT HISTORIC CONTEXTS AND THEMES

Context: Residential Development and Suburbanization

Theme: The Role of Transportation: Streetcar Suburbanization

Development of the Survey Area was made possible by the advent of the streetcar as a dominant mode of interurban transportation, both in Southern California and elsewhere across the United States.

Since the nineteenth century, transportation has been a key determinant of residential development patterns in cities throughout the United States. Modes of transportation played a pivotal role in dictating how American households traveled between their places of residence and their places of work. Advances in transportation technology hastened the trend of suburbanization by providing a means by which development could reach farther and farther away from central cities and into the hinterlands of urban society. During the Industrial Revolution, suburban settings had become increasingly desirable places to live. As cities industrialized and emerged as centers of American manufacturing, they also “became increasingly crowded and congested places perceived to be unhealthy and dangerous.”⁶⁷ The clean air, ample open space, and dearth of heavy industry in suburban environments were widely seen as antidotes to the density, pollution, and congestion that pervaded the nineteenth century American city.

Steam-powered railroads and horse-drawn streetcars were among the earliest modes of public transportation that are associated with suburban growth and expansion. Railroads rapidly expanded in the mid-nineteenth century to facilitate the transport of goods and raw materials between American cities, and often incorporated passenger stops into their routes as a way to generate extra revenue. These passenger stops, in turn, lent impetus to the development of railroad suburbs on the borderlands between city and country - close enough to the central city to be within a reasonable commuting distance, but far enough removed from urban problems and “the lower classes who could not afford the high cost of commuting.”⁶⁸ Railroad suburbs provided middle and upper-income households with an escape from urbanity and became increasingly touted as an idealized way of life. What is perhaps the most famous of these railroad suburbs is Riverside, Illinois, a suburb of Chicago that exuded a picturesque, naturalistic setting and was planned by eminent landscape architects Frederick Law Olmsted and Calvert Vaux.⁶⁹ Those who resided in Riverside were able to do so because they were able to easily take the railroad into central Chicago.

One issue with railroad suburbs, however, is that they could only be developed along existing heavy rail lines, leaving areas on the

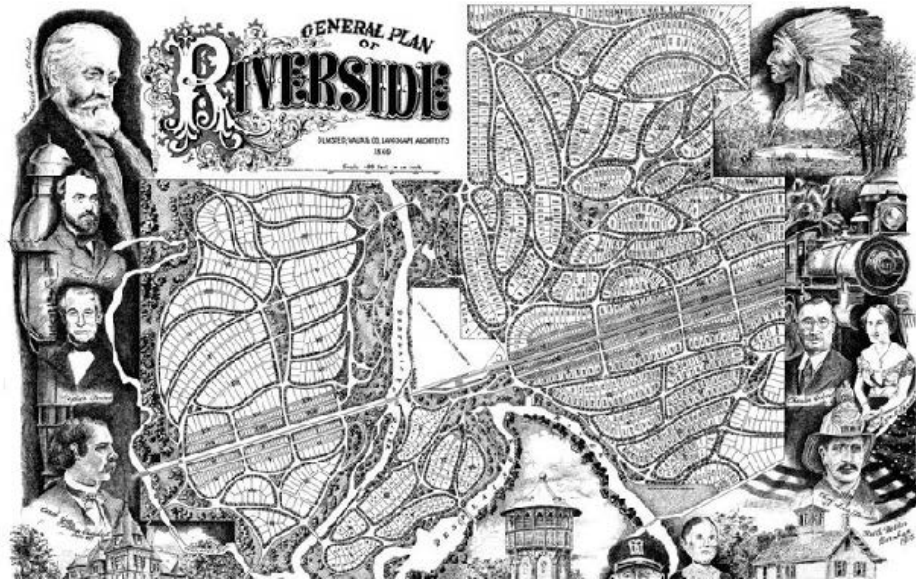
⁶⁷ “National Register Bulletin: Historic Residential Suburbs,” Sept. 2002 (U.S. Department of the Interior, National Park Service, National Register of Historic Places), 38.

⁶⁸ *Ibid.*, 16.

⁶⁹ *Ibid.*

perimeters of cities inaccessible and undeveloped. The advent of the horse-drawn streetcar, which ran on fixed routes down city streets, offered a partial solution. Horse-drawn streetcar tracks, which became common by the 1860s, “followed the main roads radiating out from the center city,” allowing for suburbanization in the interstitial zones on the outskirts of cities. Since they were not as far removed from the city center, and since horse-drawn streetcars were more affordable than commuter railroads, these suburbs tended to attract households of more modest means than railroad suburbs.

Figure 34.
General plan of
Riverside, IL, a
notable example
of a railroad
suburb. Source:
City of Riverside,
Illinois



Commuter railroads and horse-drawn streetcar laid the groundwork for suburban development in American cities. However, it was the advent of the electric streetcar in the late nineteenth century that ushered in a new period of suburbanization and a new model of suburban development that came to be known as the “streetcar suburb.” The streetcar suburb became the dominant mode of residential development in American cities between the late nineteenth and early twentieth centuries, dictating prevailing patterns of community planning and shaping the socioeconomic composition of the residential landscape.

The world’s first successful electric streetcar system was developed by inventor Frank J. Sprague in the 1880s. Early in his career, Sprague worked as an assistant to Thomas Edison, during which time he developed a keen interest in technology associated with power and transport. In 1887, Sprague installed a twelve-mile-long electric rail system in Richmond, VA that eliminated the need for live animals and proved to be more efficient and financially viable than their horse-drawn counterparts.⁷⁰ “The electric streetcar, or trolley, allowed

⁷⁰ Ibid, 17-18.

people to travel in ten minutes as far as they could walk in thirty minutes.”⁷¹ This new mode of mass transit was quickly adopted in cities across the nation and rendered the horse-drawn streetcar obsolete.

Electric streetcar routes began to foster the rapid expansion of cities beyond their historical boundaries. The streetcars made it possible to extend transportation lines far into the urban periphery, into areas that had once been difficult - if not impossible - to reach, thereby opening up swaths of virgin land for new development. In most cities, and certainly in Los Angeles, these electric streetcar lines originated in the central city and extended out into the ether in any direction that was feasible. New lines were built en masse during the late nineteenth and early twentieth centuries, resulting in streetcar networks that spanned entire regions and are often described as resembling spokes on a wheel.

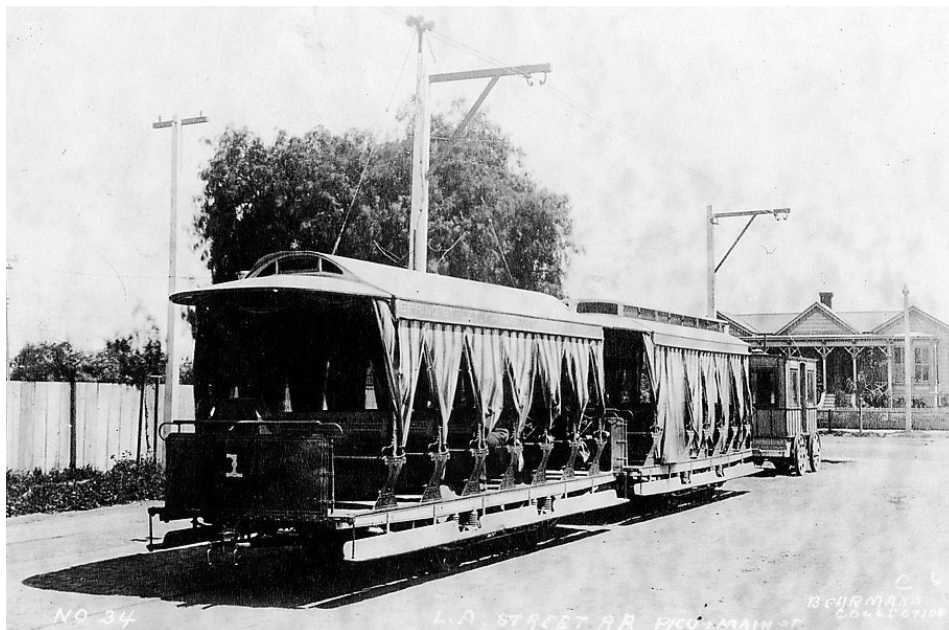


Figure 35. First electric streetcar in Los Angeles, ca. 1887 Source: Water and Power Associates

This trend was manifest in the built environment of Southern California. Upon the introduction of electric rail service in the 1880s, local transit entrepreneurs began building electric streetcar lines down major streets between downtown Los Angeles and outlying areas. What is generally considered to be Los Angeles’s first electric streetcar line opened in 1887 and ran down Pico Boulevard, between the central business district and the Harvard Heights neighborhood.⁷² Additional local streetcar lines were subsequently built by the Los Angeles Railway Corporation, which was founded in 1895. Also in 1895, transit tycoons and brothers-in-law Moses Sherman and Eli Clark incorporated a company called the Los Angeles Pacific, which operated several

⁷¹ Ibid.

⁷² Kevin Starr, *Inventing the Dream: California Through the Progressive Era* (New York: Oxford University Press, 1985), 70.

interurban lines between Los Angeles and other communities including Pasadena, Santa Monica, Venice, and Redondo Beach ⁷³



Figures 36-38. Early view of Brand Boulevard, with streetcar tracks in center (top). Pacific Electric streetcars en route to Glendale, n.d. (bottom). Source: Los Angeles Public Library Photo Collection; Water and Power Associates



In 1901, railroad executive Henry Huntington and financier Isaias Hellman incorporated the Pacific Electric Railway Company.⁷⁴ The company then began purchasing property and rights-of-way across Southern California, with the intent of constructing a network of electric streetcar lines that would crisscross the region. In its first decade, the company built new lines that extended to communities as far south as Newport Beach and as far east as Redlands. The company also acquired existing streetcar lines from smaller, independent operators including the Los Angeles and Glendale Electric Railway, which had been incorporated by Leslie Brand in 1902 and operated the streetcar line down Brand Boulevard. Pacific Electric also acquired the Los Angeles Pacific company and incorporated that company's rights-of-way into its own network. Several years later, in 1911, almost all of the streetcar outfits in Southern California were consolidated under the Pacific Electric name, making the company the single largest operator

⁷³ Ibid; George W. Hilton and John F. Due, *Interurban Railways in America* (Stanford, CA: Stanford University Press, 1960), 406.

⁷⁴ Steve Crise, et al., *Pacific Electric Railway* (Charleston, SC: Arcadia Publishing, 2011), ix.

of interurban electric streetcar service in the world.⁷⁵ At its peak, Pacific Electric had 1,164 miles of track across four Southern California counties: Los Angeles, Orange, San Bernardino, and Riverside.⁷⁶

The advent and rapid expansion of electric streetcar service in Southern California significantly altered the region's-built environment. Areas along the streetcar lines that fell far outside of the historical boundaries of Los Angeles were suddenly opened up for new development. This, in turn, attracted developers and investors who seized the opportunity to acquire and subdivide swaths of land into new residential communities that sated Americans' desire to move out of crowded central cities and into suburban environments that were seen as cleaner, less dense, and more integrated with nature.

Not surprisingly, land alongside the new electric streetcar lines was especially ripe for new suburban development. Across the Southern California region, tracts of land within a reasonable distance of streetcar lines were acquired by developers eager to turn a profit, who subdivided the acreage into residential lots. These lots, in turn, were improved with suburban dwellings, whose inhabitants could easily commute to downtown Los Angeles and other destinations. This model of streetcar suburbanization swiftly transformed vast swaths of undeveloped land on the periphery of Los Angeles into established and populous residential communities in the late nineteenth and early twentieth centuries. These streetcar suburbs struck an optimal balance between urban and rural life; they were far enough removed from the central city to insulate residents from the ills of urban life, but were still close enough to remain within a reasonable commuting distance.

Some of the most prolific developers of streetcar suburbs were the streetcar companies themselves. California historian Kevin Starr elucidates this trend by remarking that the enterprises of mass transit and speculative real estate development "went hand in hand. Huntington would link his trolleys with undeveloped areas he had invested in as the principal in one or another real estate syndicate...he and his associates would then sell the land, whose value skyrocketed once it became accessible to downtown Los Angeles. These developments were helped by favorable publicity" in the local press.⁷⁷

This is precisely how the Casa Verdugo community originated and developed. Huntington's Pacific Electric Company, in concert with Leslie Brand, acquired a stake in the Glendale Boulevard tract that was subdivided alongside the Pacific Electric spur line that was under construction to its northern terminus at Brand Boulevard and Mountain Street. The spur line opened, and the subdivision recorded, in 1905. In subsequent years Brand and the Pacific Electric sold off smaller portions

⁷⁵ Starr, *Inventing the Dream: California Through the Progressive Era* (1985), 70.

⁷⁶ *Ibid.*

⁷⁷ *Ibid.*

of the Glendale Boulevard tract to other developers who platted the acreage into residential lots, making windfall profits in the process.

As Casa Verdugo developed in the early decades of the twentieth century, it assumed the form and character of a quintessential streetcar suburb. Development in the neighborhood was concentrated near several streetcar stations along Brand Boulevard - Dryden, Casa Verdugo/La Ramada, and Bliss/North Glendale (near Brand and Mountain) - demonstrating the integral role that mass transit had on shaping the built environment.⁷⁸ Development consisted of houses, constructed on small lots, that were located a five- or ten-minute walk from the streetcar stations. The neighborhood catered to those who relied on public transit and thereby assumed a walkable scale and strong pedestrian orientation. Blocks were short, and streets ascribed to a rectilinear grid that corresponded to the course of the streetcar and were essentially an extension of the gridiron plat that characterized the plan of the nearby City of Glendale. Though they were sited on relatively small lots, houses in the neighborhood were set back from the street and separated from the public-right-of-way by a landscaped front yard that represented a break - however modest - from the density and congestion of urban life. Neighborhood-oriented commercial uses clustered near major intersections - in the case of Casa Verdugo, around the intersection of Central Avenue and Stocker Street - to serve the day-to-day needs of those who lived in the community.



Figure 39. Pacific Electric streetcar at Brand Boulevard and Mountain street, ca. 1905. At this time, the stop was called "Bliss." Source: Glendale Public Library Special Collections

⁷⁸ Derived from the district nomination for Casa Verdugo; original sources "Map Showing Operated Lines of Pacific Electric Railway," 1910; "Map of Pacific Electric Railway in Southern California," Jul. 1912, rev. Apr. 1918.

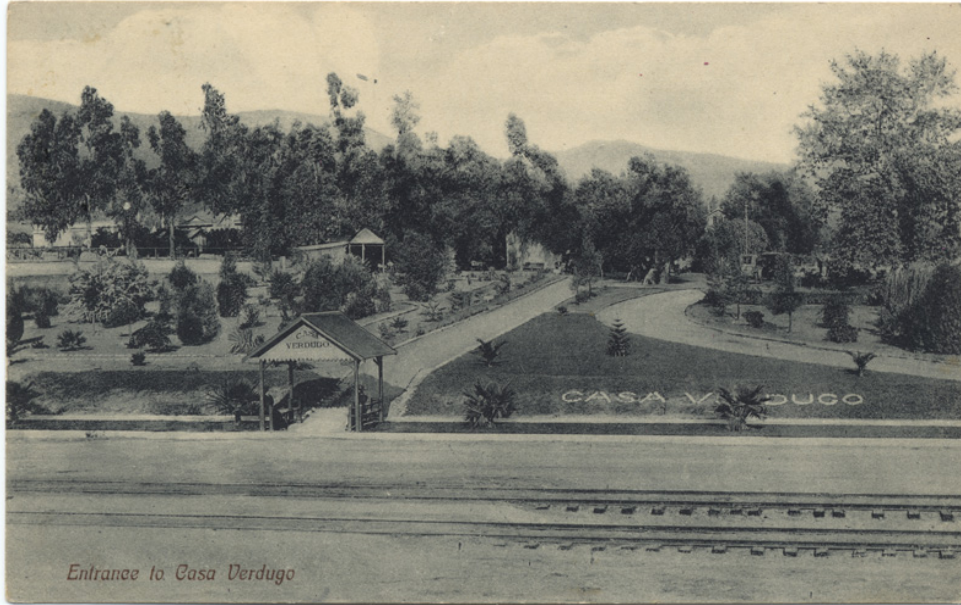


Figure 40.
Postcard view of the Casa Verdugo restaurant, ca. 1910. Note streetcar tracks in foreground. Source: Calisphere

Casa Verdugo
SPANISH PARK AND RESTAURANT

C stands for **CONVENIENT**—9 miles from city grills,
A stands for **APPETIZING**—a breath from Verdugo's hills,
S stands for **SERVICE**—"Español" is our style,
A stands for **ATTRACTIVE**—a feature quite worth while.

V stands for **VINTAGE**—applying to wine,
E stands for **ELEGANCE**—for those who dine;
R stands for **REFINED**—aloof from the coarse,
D stands for **DAINTY**—enough to drive out remorse,
U stands for **ULTRA**—better than the best,
G stands for **GRATIFYING**—will easily stand the test,
O stands for **ORIGINAL**—our "one best bet."

Reservations Now Being Made for New Year's Eve
 Phones—Sunset, Glendale 691
 Home, Glendale 1481

Take Glendale Car at 6th and Main—"Ask the Conductor."
Pacific Electric Railway

**THE TROLLEY TRIP UP MT. LOWE—
 GREAT ITALIAN BAND AT LONG BEACH
 SPANISH DANCERS AT CASA VERDUGO**

These are some of the "things doing" on our lines Sunday. The Mt. Lowe trip can be made for \$2.00—60 miles of wonderful mountain trolley travel. Starting from the great center-of-town depot, our lines afford many other delightful little trips to beach and interior points, but greatest of all is the

TROLLEY TRIP UP MT. LOWE

The Pacific Electric Railway

A BIT OF SPANISH ROMANCE

A charming ride around the hills and across the fertile valley to **NORTH GLENDALE** (only costs twenty-five cents) takes the visitor to the charming old adobe, **THE CASA VERDUGO**, conducted as a typical high-class Spanish house of refreshment. It's the most characteristic thing in all Southern California.

The Pacific Electric Railway
 ALL CARS FROM SIXTH AND MAIN STS.

Figures 41-42.
Newspaper ads for the Casa Verdugo restaurant, put out by the Pacific Electric Railway, 1905. Source: Historic LA Herald; Historic LA Times

Streetcar suburbs also hastened the democratization of suburban environments by making the ideal of a detached, suburban house attainable to a larger swath of the American population. In contrast to earlier models of railroad suburbs, wherein the high cost of commuting on heavy rail hindered access to all but the wealthier classes, fares on electric streetcars were kept low, making the neighborhoods that developed alongside them accessible to working-class and middle-income families. Keeping fares low, and often offering flat fares with free transfers, worked in the streetcar companies' interest by encouraging ridership and providing an incentive for households to move to the suburbs—where these companies often had a vested interest.

These socioeconomic trends were also manifest in the development of Casa Verdugo. Houses in the neighborhood were quintessentially

suburban in character, but their relative modesty with respect to form, scale, and style is indicative of the neighborhood's middle-class precepts. Though some of its residents were locally prominent - chief among them Piedad Yorba Sowl, who operated the Casa Verdugo restaurant - most of the neighborhood's residents appear to have been middle-income households employed in typical vocations of the era.



Figure 43. Pacific Electric streetcar near Brand Boulevard and Mountain street, 1949. Source: Glendale Public Library Special Collections

Electric streetcars were the dominant mode of transit in the United States generally, and Southern California specifically, well into the 1920s, and streetcar suburbanization continued to dominate patterns of residential development through this time. By the 1920s and '30s, streetcar use began to slowly taper off as the automobile became increasingly available to the American public, though "there was no distinct break between streetcar and automobile use between the 1910s and 1930s."⁷⁹ By World War II, however, some transit companies, including the Pacific Electric, began replacing some streetcar lines with buses and motor coaches; after World War II, automobiles became the

⁷⁹ "National Register Bulletin: Historic Residential Suburbs," Sept. 2002 (U.S. Department of the Interior, National Park Service, National Register of Historic Places), 20.

dominant mode of personal transit, leading to a precipitous decline in streetcar ridership and the eventual dismantling of streetcar systems in cities across the nation.⁸⁰ The ascent of the automobile by the 1940s effectively ended the model of streetcar suburbanization and introduced a new suburban form that catered to the motoring public.⁸¹

Casa Verdugo's trajectory of development corresponds with the ascent and eventual decline of the electric streetcar, and is demonstrative of how this mode of transportation was a key determinant of Glendale and Southern California's urban form. The earliest houses in the neighborhood date to the mid-1900s, shortly after the streetcar arrived in the area and opened up its vast swaths of developable land. The neighborhood was almost entirely built out by the onset of World War II, by which time the streetcar system began to experience a decline.

⁸⁰ Ibid.

⁸¹ Ibid.

3. PHYSICAL CHARACTER

NEIGHBORHOOD CHARACTER

The proposed boundaries of the Casa Verdugo Historic District are generally defined by Mountain Street on the north, Stocker and Loraine streets on the south, Maryland Avenue on the west, and a mid-block transect between Campbell and Jackson streets on the east. The southern boundary of the district is irregular and jogs north to the east of Louise Street, as to exclude properties along Stocker and Campbell streets that do not contribute to the significance of the district.

The proposed Casa Verdugo Historic District includes the parcels associated with the following addresses:

- 1201-1335 N. Maryland Avenue
- 1201-1337 N. Louise Street
- 1217-1337 Campbell Street
- 201 E. Stocker Street
- 400-421 E. Loraine Street
- 300-421 E. Randolph Street
- 400-424 Ross Street
- 312 and 318 E. Mountain Street

While it is located near the base of the Verdugo Mountains, the Survey Area occupies an area that is flat. There are some very minor changes in elevation near the northern boundary of the Survey Area, as the north-south streets approach their ascent up into the adjacent hills.

Streets within the Survey Area align with the cardinal directions and are generally extensions of the rectilinear street grid that is etched across most of central Glendale. However, there are some slight variations in the street grid, owing to the fact that the Survey Area is composed of multiple subdivisions that were platted independent of one another. Ross Street and Loraine Street, both located near the east boundary of the Survey Area, terminate at Campbell Street and do not extend further to the west, interrupting an otherwise-largely-uniform street grid. All streets are moderate in width and paved in asphalt.

The streets within the Survey Area are flanked by concrete curbs, scored concrete sidewalks, and narrow landscaped parkways. Most of the parkways are planted with grass and mature street trees. Consistent street tree schemes are found along Maryland Avenue (Mexican fan palm and California fan palm), Louise Street (Mexican fan palm and southern magnolia), and Mountain and Stocker streets (Mexican fan palm). Parkway along other streets within the Survey Area feature an eclectic assortment of street trees that do not adhere to a uniform planting scheme. Standard "cobrahead" style streetlights are installed at various points within the parkway spaces, illuminating the streets.

Individual parcels within the Survey Area are generally rectangular but are of different sizes, again reflecting the fact that the neighborhood consists of multiple tracts that were subdivided independent of one another. Parcels are deep, and vehicular storage generally consists of detached garages that are located at the rear of lots. However, there are a few houses with later construction dates that feature attached garages. Garages are typically accessed from the front of the lot, via curb cuts and concrete driveways that transect the parcel's length.

Houses within the Survey Area feature moderate front setbacks, contributing to the area's sense of visual continuity. There are some slight variations with respect to setback depth. These front setbacks are generally planted with lawns and various types of mature trees and vegetation. Many houses are approached by a concrete walkway that bisects the front lawn, connecting the sidewalk and the porch. Some feature lawns that are slightly elevated from street level and are framed by retaining walls of concrete, brick, or stone.

With the exception of the aforementioned street trees, landscape features within the Survey Area are located on private property and reflect the tastes of individual property owners. None of the mature trees, shrubs, or groundcover species represented in the Survey Area appears to be native, as historic photographs of the area indicate that it consisted of native chaparral prior to its subdivision in the early twentieth century. Landscape features are diverse and range widely in age, with no one species occurs with regularity across the Survey Area.



Figure 44.
General context
of the Casa
Verdugo
neighborhood, as
seen looking
northwest on
Ross Street.
Photo by ARG



Figures 45-47.
Additional views
of the Casa
Verdugo
streetscape.
Photos by ARG

As noted, houses within the Survey Area are designed in a variety of compatible architectural styles that were popular during its primary period of development (1906-1957). This range of styles provides the neighborhood with a cohesive yet eclectic character that is reflective of architectural trends in Glendale during the first several decades of the twentieth century. Architectural styles that are represented in the Survey Area are further addressed in the section below.

ARCHITECTURAL STYLES

As a community that developed over the course of fifty years, the Survey Area includes houses that were constructed in a wide variety of styles. The area's diverse architectural character is reflective of shifts in architectural taste between the early twentieth century and the post-World War II era. The earliest house in the proposed district, the

1906 Newton House, is an eclectic interpretation of the Neoclassical style that was popular at its time of construction; the Sowl Residence (which also housed the second iteration of the Casa Verdugo restaurant) was built in 1907 and designed in the Mission Revival style. Other houses in the neighborhood that were built between the early 1900s and early 1920s are generally designed in the Craftsman style, a popular choice for residential architecture at that time. Most houses constructed between the 1910s and 1930s were designed in one of several Period Revival styles that were popular at the time. Houses constructed during the Great Depression and in the years immediately preceding World War II are generally designed in the Minimal Traditional or Ranch styles. Most of the houses that were constructed after World War II were designed in the Modern or Ranch styles, both of which were popular at that time. These later additions to the neighborhood were generally designed to be consistent with its prevailing scale and visual character.

Following is a discussion of architectural styles that are found within the Survey Area:

Neoclassical

Neoclassical architecture had been favored by banks, churches, and civic institutions before it was applied to residential design around the turn-of-the-twentieth century. Formal, dignified, and monumental, the style took elements of Classical Greek and Roman precedents and reinterpreted them. The style was popularized in the late nineteenth and early twentieth centuries at world's fairs and through the influence of prominent American architects such as McKim, Mead and White of New York. Residential examples of Neoclassical architecture are distinguished from their commercial and institutional counterparts by their simpler treatment of classical forms, features, and ornament. Some are almost academic interpretations of Classical traditions, while others blend tenets of Classicism with other popular styles of the era like Queen Anne or Craftsman, depending on their date of construction.

Character-defining features of Neoclassical architecture include:

- One or two-story configuration
- Rectangular building forms
- Formal arrangement of architectural elements
- Flat or hipped roofs, often punctuated by a pediment
- Stucco or wood clapboard exterior walls
- Prominent entrance, often framed by a portico
- Wood double-hung and casement windows
- Classically derived decorative details including columns, pediments, friezes, and balustrades

One example of the Neoclassical style was identified in the Survey Area:

- 305 E. Randolph Street (1906)

Craftsman

The Craftsman style was popular in Southern California between 1900 and 1925. It, too is rooted in the Arts and Crafts movement and emphasized the use of handcrafted products over machine-made details, a reaction against the perceived excess of the Victorian-era styles that preceded it. It also emphasized an integral relationship between indoor and outdoor spaces. The Craftsman style was popular nationwide but was especially prolific in Southern California, as the mild climate was conducive to the ideas underpinning the style. The Craftsman style was a common choice for houses constructed in Glendale during the early twentieth century. It is commonly expressed in the form of a bungalow - a low-slung, one-story dwelling with a large front porch - though it was applied to some larger houses as well.

Character-defining features of Craftsman architecture include:

- Low building profiles
- Horizontal massing
- Gabled roof with wide eaves and dormers
- Exposed rafters and purlins
- Exterior walls clad in wood clapboard siding; wood shingles were occasionally used
- Broad entry porches with massive piers and solid balustrades
- Wood-framed windows arranged in horizontal rows
- Incorporation of stone and other natural materials as an accent material

Thirty-three examples of the Craftsman style were identified in the Survey Area:

- 1223 Campbell Street
- 1315 Campbell Street
- 1317 Campbell Street
- 1327 Campbell Street
- 415 E. Loraine Street
- 416 E. Loraine Street
- 1215 N. Louise Street
- 1315 N. Louise Street
- 1318 N. Louise Street
- 1322 N. Louise Street
- 1327 N. Louise Street
- 1330 N. Louise Street
- 1300 N. Maryland Avenue
- 1304 N. Maryland Avenue
- 1305 N. Maryland Avenue
- 1310 N. Maryland Avenue
- 1311 N. Maryland Avenue
- 1320 N. Maryland Avenue
- 1321 N. Maryland Avenue

- 1326 N. Maryland Avenue
- 1327 N. Maryland Avenue
- 1330 N. Maryland Avenue
- 1334 N. Maryland Avenue
- 300 E. Randolph Street
- 314 E. Randolph Street
- 318 E. Randolph Street
- 319 E. Randolph Street
- 326 E. Randolph Street
- 409 E. Randolph Street
- 407 Ross Street
- 419 Ross Street
- 424 Ross Street
- 408 Ross Street

Mission Revival

The Mission Revival style was a favorite architectural style in the early twentieth century. Drawing upon the architecture of Mediterranean, Italian, and Spanish traditions, the style sought to evince an aesthetic of early California, and particularly with the California missions. Its popularity coincided with the public's infatuation with glorified imagery of early California architecture and culture, made wildly popular by Helen Hunt Jackson's 1884 novel *Ramona*. The style was also seen as ideally suited to the warm Southern California climate. Though the Mission Revival style was most popular in Pasadena and Santa Barbara, it was also applied to buildings elsewhere across the region. In Glendale, it was applied to a small number of single-family residences.

Character-defining features of Mission Revival architecture include:

- Low-pitched roof with clay tile cladding
- Shaped Mission-style parapet
- Smooth stucco exterior walls, usually painted white
- Arched and arcaded openings and porches
- Wood-framed windows
- Colorful tile accents
- Elaborate landscaping and integral courtyards

One example of the Mission Revival style was identified in the Survey Area:

- 1235 N. Louise Street/Casa Verdugo

Mediterranean Revival

The Mediterranean Revival style is an eclectic synthesis of architectural elements that are loosely derived from various cultures around the Mediterranean region including Italy, Spain, southern France, and

northern Africa. It was seen as especially well-suited to Southern California because of the region's Spanish origins and its temperate climate. The style was interpreted in various ways, but in general Mediterranean Revival style buildings are defined by an eclectic synthesis of architectural features that are broadly classified as Mediterranean in origin, and are distinguished by their formality and grandeur. The style was among the Period Revival styles that were popular in the first several decades of the twentieth century.

Character-defining features of Mediterranean Revival architecture include:

- Two-story configuration
- Symmetrical massing and balanced, proportioned façades
- Low-pitched hipped roof with red clay tile cladding; some buildings feature flat roofs
- Wide eaves and decorative brackets
- Smooth stucco wall cladding
- Elaborate entrances and door surrounds
- Wood double-hung and casement windows
- First-story windows are often full-height with arched openings
- Eclectic mix of decorative details, often Classical in origin

Five examples of the Mediterranean Revival style were identified in the Survey Area:

- 1305 N. Louise Street
- 1333 N. Louise Street
- 325 E. Randolph Street
- 404 E. Randolph Street
- 400 Ross Street

Spanish Colonial Revival

The Spanish Colonial Revival style was one of the most prominent architectural styles in Southern California between the 1910s and 1930s. The style became popular after its introduction at the Panama-California Exposition, held in San Diego in 1915 to celebrate the opening of the Panama Canal. The chief designer of the Exposition, Bertram Grosvenor Goodhue, rejected the formal Renaissance and Neoclassical architecture that had been used in previous world fairs and instead envisioned an environment that celebrated Southern California's Spanish roots. The style is eclectic and incorporates architectural elements borrowed from Baroque Spain, Mediterranean villages, and the California missions.

Character-defining features of Spanish Colonial Revival architecture include:

- Two-story configuration
- Asymmetrical massing

- Red clay tile low or moderate-pitched gable or hip roof, often complex in form
- Smooth stucco wall cladding
- Wood casement, wood double hung, or steel casement windows, typically multi-light
- Arched colonnades
- Arched and parabolic door and window openings
- Grilles of wood, wrought iron, or plaster
- Balconies and patios
- Decorative terra cotta and tile work

Nineteen examples of the Spanish Colonial Revival style were identified in the Survey Area:

- 405 E. Loraine Street
- 1221 N. Louise Street
- 1308 N. Louise Street
- 1212 N. Maryland Avenue
- 1213 N. Maryland Avenue
- 1225 N. Maryland Avenue
- 1228 N. Maryland Avenue
- 1236 N. Maryland Avenue
- 1301 N. Maryland Avenue
- 1319 N. Maryland Avenue
- 308 E. Randolph Street
- 315 E. Randolph Street
- 403 E. Randolph Street
- 411 E. Randolph Street
- 416 E. Randolph Street
- 413 Ross Street
- 414 Ross Street
- 423 Ross Street
- 201 E. Stocker Street

Tudor Revival

The Tudor Revival style is rooted in the architectural traditions of medieval England and emerged as a popular style for residential architecture in Southern California between the 1920s and 1930s. Emphasis was placed on craftsmanship and the rusticity that characterized country houses of the medieval period. Like other Period Revival idioms, the Tudor Revival style is associated with an era in which American architects looked to past traditions for inspiration.

Character-defining features of Tudor Revival architecture include:

- One or two-story configuration
- Steeply pitched roof with front and side gables

- Brick or stone veneer, often in combination with smooth stucco wall cladding
- False half-timbering
- Tall, narrow windows, arranged in groups with multi-paned glazing
- Leaded glass windows
- Exaggerated, elaborate chimneys with decorative chimney pots
- Arched front door surrounds with Renaissance detailing

Nine examples of the Tudor Revival style were identified in the Survey Area:

- 421 E. Loraine Street
- 1201 N. Louise Street
- 1217 N. Louise Street
- 1204 N. Maryland Avenue
- 1216 N. Maryland Avenue
- 1237 N. Maryland Avenue
- 410 E. Randolph Street
- 420 E. Randolph Street
- 418 Ross Street

French-Inspired

French-inspired architecture became popular in the 1920s and 1930s, a period when many Americans who had served in France during World War I began purchasing houses. Buildings designed in the style incorporate a variety of architectural traditions found in the domestic architecture of France. The defining feature of the style is a tall, steeply pitched hipped roof, often accentuated by dormers.

Character-defining features of French-inspired architecture include:

- Two-story configuration
- Steeply pitched hip roof, sometimes slate or shingle clad
- Smooth stucco wall cladding with brick or stone accents
- Arched doors, windows, and/or dormers
- Tall, narrow windows, arranged in groups with multi-pane glazing
- Double hung or casement sash windows, often with leaded panes
- Elaborate chimneys, often with multiple chimney pots

Three examples of French-inspired architecture were identified in the Survey Area:

- 1209 N. Louise Street
- 1225 N. Louise Street
- 1218 N. Maryland Avenue

American Colonial Revival

American Colonial Revival architecture was commonly applied to residences constructed in the first half of the twentieth century. It drew heavily upon historical precedent and aimed to revive many of the architectural styles, forms, and motifs evident in the early American Colonial settlements of the Eastern Seaboard. The style encompassed a variety of architectural traditions used in early America and celebrated the nation's English and Dutch roots. The dissemination of photographs, drawings, and other visual materials showcasing the style in domestic magazines helped perpetuate the style by linking it to a vision of the "ideal American home."

Character-defining features of the American Colonial Revival architecture include:

- One or two-story configuration
- Side gable or hip roofs, often with gabled dormers
- Wood shiplap and/or brick wall cladding
- Accentuated entry porch or front door, with decorative pediment surrounded by pilasters or slender columns
- Doors with overhead fanlights and/or sidelights
- Wood double hung sash windows with multi-light glazing
- Louvered or paneled wood shutters

Five examples of the American Colonial Revival style were identified in the Survey Area:

- 420 E. Loraine Street
- 1220 N. Maryland Avenue
- 1231 N. Maryland Avenue
- 406 E. Randolph Street
- 401 Ross Street

Minimal Traditional

First appearing in the 1930s, Minimal Traditional architecture emerged as a dominant style for houses constructed in the years immediately before and after World War II. Minimal Traditional houses were often simplified interpretations of Period Revival styles and assumed a much more modest, stripped-back appearance that reflected the economic austerity of the Depression era. Buildings designed in the style, which most often consisted of single-family and multi-family residences, exhibited restraint in the application of detail and ornament. While the style was often used in the design of mass-produced tract houses, it was applied to custom-designed residences as well.

Character-defining features of Minimal Traditional architecture include:

- One story configuration
- Rectangular plan

- Low or moderate-pitched hip or side gable roof with shallow eaves
- Smooth stucco wall cladding, often with wood lap or stone veneer accents
- Wood multi-light windows (picture, double hung sash, casement)
- Projecting three-sided oriel
- Shallow entry porch with slender wood supports
- Fixed wood shutters
- Minimal decorative exterior detailing, often simplified interpretations of Period Revival features

Ten examples of the Minimal Traditional style were identified in the Survey Area:

- 401 E. Loraine Street
- 417 E. Loraine Street
- 1204 N. Louise Street
- 1205 N. Louise Street
- 1214 N. Louise Street
- 1307 N. Louise Street
- 1321 N. Louise Street
- 1201 N. Maryland Avenue
- 1221 N. Maryland Avenue
- 311 E. Randolph Street

Modern

Modernism is a broad architectural movement that was widely applied to buildings across Southern California between the 1940s and 1960s. Its roots are diverse, though the style is definitively linked to the European modernist movement that developed between World War I and World War II. Modern architecture was widely applied to residential, commercial, and institutional buildings alike, many of which were designed by some of Southern California's most pioneering and influential architects. In general, the Modernism movement rejected past traditions and historicist styles, instead embracing modern materials and technologies and prioritizing function over form.

Character-defining features of Modern architecture include:

- One or two-story configuration
- Rectilinear forms with a horizontal emphasis
- Flat or low-pitched roofs, often with soffited eaves
- Smooth stucco or wood wall cladding, sometimes with brick or concrete block accents
- Steel casement or aluminum sliding windows, often arranged in horizontal bands
- Minimal ornamentation
- Attached garages or carports are common

One example of Modern architecture was identified in the Survey Area:

- 1328 N. Louise Street

Ranch

Though it originated in the years before World War II, the Ranch style proliferated in the postwar era and became the quintessential California dwelling type. Multiple iterations of the Ranch house prototype emerged over time; in addition to the ubiquitous, sprawling Traditional Ranch, Ranch houses often took borrowed characteristics from other architectural styles including the Minimal Traditional and Mid-Century Modern styles. Ranch houses that incorporate these styles are referred to as Minimal Ranches and Contemporary Ranches, respectively. Buildings that embody the Ranch style are almost always single-family residences, and they vary from grand (rambling custom Ranch houses) to modest, such as the Ranch tract houses that were common in post-World War II subdivisions. In the Survey Area, Ranch houses tend to be modest interpretations of the style that were slotted into vacant parcels within the neighborhood, rounding out its development.

Character-defining features of the Ranch style include:

- One-story configuration
- Asymmetrical, rectangular massing
- Low-pitched gable or hip roof with wide eaves, wood shake cladding, and exposed rafters
- Horizontal, rambling layout
- Wood multi-paned sash or casement windows, aluminum sliding windows, and picture windows
- Attached garage
- Wood board-and-batten, wood lap, and shingle wall cladding, stucco wall cladding, decorative brick wall cladding
- Fixed wood shutters
- Recessed entry porch with roof supports

Eight examples of the Ranch style were identified in the Survey Area:

- 1337 Campbell Street
- 1229 N. Louise Street
- 1230 N. Louise Street
- 1205 N. Maryland Avenue
- 1211 N. Maryland Avenue
- 1224 N. Maryland Avenue
- 1335 N. Maryland Avenue
- 312 E. Mountain Street

4. EVALUATION AS A POTENTIAL HISTORIC DISTRICT

SUMMARY STATEMENT OF SIGNIFICANCE

The Casa Verdugo Historic District appears to be eligible for local listing under five local criteria: A, B, C, G, and H. The district's significance is primarily derived from its association with broad patterns of residential development and suburbanization that are linked to the advent and expansion of streetcar service in Glendale during the early decades of the twentieth century. The district is a manifestation of the various economic, architectural, and aesthetic factors that came together to shape these early suburban neighborhoods, and is demonstrative of how advances in transportation dictated the location, form, and character of residential development at this time. It is also significant for conveying patterns of Glendale's political history through the practice of annexation. The district is also significant for its association with Piedad Yorba Sowl, the trailblazing female restaurateur whose contributions played a heavy hand in promoting the Casa Verdugo neighborhood in its formative years. Research indicates that Sowl is a historically significant individual in the context of Glendale history. Finally, the district is significant for possessing an eclectic, yet cohesive collection of architectural styles from the first several decades of the twentieth century, including a substantial number of Craftsman style houses.

The district also appears to be eligible for listing in the California Register of Historical Resources (California Register) under California Register Criteria 1, 2, and 3, for the same reasons summarized above.

LOCAL ELIGIBILITY EVALUATION

The Glendale Historic District Overlay Zone Ordinance (pursuant to Chapter 30.25 of the Glendale Municipal Code) defines a historic district as follows:

a geographically definable area possessing a concentration, linkage or continuity, constituting more than sixty (60) percent of the total of historic or scenic properties, or a thematically related grouping of properties.

Those properties must "contribute to each other and be unified aesthetically by plan or historical physical development." One of the main purposes of this historic resource survey is to determine which properties "contribute" to the district and which do not.

The ordinance also identifies nine criteria that may qualify an area as a district, stipulating that a proposed district must meet at least one criterion to be eligible for listing. The proposed Casa Verdugo Historic District meets both of these requirements:

- 68% of its properties are contributors, exceeding the 60% requirement.
- Five of the nine designation criteria are met, exceeding the requirement that at least one criterion be met.

Therefore, it is recommended that the proposed Casa Verdugo Historic District is eligible for local designation. This assessment is discussed in detail in the sections below.

Contributors and Non-Contributors

The proposed district consists of 112 residential properties, including 110 single-family residences and two multi-family residences (one duplex and one fourplex). This survey identifies 76 of these as “contributors,” representing 68% of the properties. This exceeds the City’s requirement that at least 60% of properties be contributors for a historic district application to continue through the designation process.

Contributing status is determined by three factors:

- 1) the property was built within the Period of Significance,
- 2) it relates to historic contexts and themes identified in the historic context statement, and
- 3) it maintains enough physical integrity to allow it to continue to convey its historic meaning.

Non-contributing properties were either built outside the period of significance, do not relate to relevant historic contexts and themes, or have been altered in a manner that significantly reduces their architectural and historic character, resulting in the loss of their ability to physically convey their significance.

The field survey for this report analyzed each property to determine the level of change over the years, if any. Glendale’s Historic District Design Guidelines only apply to the portions of a property visible from the street, so the field assessment is based only on those areas. Integrity is assessed at three levels:

High

The property has few, if any, alterations and retains all or nearly all character-defining features. For instance, a property with minor, reversible alterations, such as a non-conspicuous replacement window while all other originals remain, may still have high integrity. One larger-scale change - the replacement of wood shake roofs - is now mandated by building code and the installation of appropriate new roofing will not affect the integrity determination.

Moderate

The property is somewhat altered but retains most character-defining features. One or two character-defining features may be altered or lost, but the overall historic form and character of the property remain. Examples would include replacement windows in existing openings that do not match the originals or the application of new stucco cladding with a different texture.

Low

The property is dramatically altered from its original condition by changes to massing or scale, or through alteration or loss of multiple character-defining features.

In general, properties with high or moderate integrity may be considered contributors, while those with low integrity may be considered non-contributors.

Period of Significance

According to National Register Bulletin #16A, "period of significance" is defined as follows:

Period of significance is the length of time when a property was associated with important events, activities, or persons, or attained the characteristics which qualify it for National Register listing. Period of significance usually begins with the date when significant activities or events began giving the property its historic significance; this is often a date of construction.

The period of significance for the Casa Verdugo Historic District is 1906 to 1957. It was in 1906 that the neighborhood's first residential subdivision, the Thompson Tract, was recorded, and its first house was constructed. The Sowl Residence, which would become the second iteration of the popular Casa Verdugo restaurant, was constructed in 1907, and its reputation as a popular tourist destination attracted attention to the neighborhood and contributed to its early growth. Development in the Survey Area carried on at a steady, yet tempered pace for the next several decades, with most parcels developed by the 1940s; the few parcels that remained vacant were subsequently built out in the early postwar period, with the last contributing property built in 1957. Despite their varying construction dates and architectural styles, houses within the district are visually compatible with one another, and together they are demonstrative of the broad patterns of residential development and associated trends in architecture that shaped local neighborhoods in the first half of the twentieth century.

Boundary Justification

The Casa Verdugo neighborhood was developed in the early twentieth century, and until the mid-1920s it was an unincorporated community, jurisdictionally separate from the adjacent City of Glendale. The boundaries of the Casa Verdugo Historic District were drawn to encompass the portion of the Casa Verdugo community that retains sufficient integrity for historic district eligibility, which is generally defined as Mountain Street to the north, Stocker and Loraine streets to the south, and Brand Boulevard to the west; the east boundary, which runs approximately mid-block between Campbell and Jackson streets, represents the historical boundary between the City of Glendale and the unincorporated community of Casa Verdugo until 1926.

Generally, areas to the immediate north, south, and west of the district have witnessed alterations and infill development, and while these areas were historically associated with the Casa Verdugo community they now lack sufficient cohesion to be included within the district boundary. Areas to the immediate east of the historic district exhibit similar development patterns, but because they are located beyond the historical boundary that once delineated Casa Verdugo and Glendale, these adjacent areas to the east have a different development context and were therefore not included within the district boundary.

The district was surveyed (and is presented in this report) using the proposed boundaries that were identified in the application. Upon research and field inspection, ARG recommends that the City consider making minor adjustments to the south boundary to strengthen the district's integrity and reduce the number of non-contributing properties. Please see the section titled "Recommendations" on p. 67 for further discussion.

California Historic Resource Status Codes

The California Office of Historic Preservation (OHP) has created a list of "status codes" that are used to categorize properties identified in historic resource surveys. The present survey assigns each property one of three codes. The first two are standard California Historic Resource Status Codes and the third was developed by the City of Glendale, in consultation with SHPO, to better reflect the City's review process:

5B: Contributor to a local historic district and listed or determined eligible for listing on the Glendale Register of Historic Resources; subject to design review per Glendale Historic Preservation Ordinance. Of the 76 contributing properties, five were assigned this code: Casa Verdugo at 1235 N. Louise Street, the Elliott House at 1330 N. Louise Street, the Newton House at 305 E. Randolph Street, the Hewitt Baker House at 319 E. Randolph Street, and the Beggs House at 408 Ross Street.

5D1: Contributor to a local historic district; subject to design review per Glendale Historic District Ordinance; not evaluated for individual eligibility for Glendale, California, or National Registers. The other 71 contributing properties were assigned this code.

7DNC: Non-contributor to a local historic district; subject to design review per Glendale Historic District Ordinance; not evaluated for Glendale, California, or National Registers. 35 properties were assigned this code.

One property within the district could not be evaluated at the time of the field survey, and was not assigned a status code. 318 E. Mountain Street is located on a flag lot and is not visible, so a determination of eligibility could not be made for this property.

The City of Glendale developed the 7DNC code to identify non-contributing properties in a way that best reflects their treatment under the Historic District Design Guidelines. It reflects that properties are still subject to design review, though at a reduced level of scrutiny with regard to historic features. It also acknowledges that future, property-specific research may determine that a non-contributing structure has historic or architectural significance and is possibly individually eligible for the Glendale Register of Historic Resources.

The California Department of Parks and Recreation survey forms (DPR forms) prepared for each property as part of this survey utilize these codes, which can be found near the top right corner of the first page of each form (see Appendix B). The codes are also included in the master address table included in Appendix A. Figure 3 on page 4 features a map depicting all contributors and non-contributors.

Glendale Designation Criteria

To be eligible as a historic district, an area must meet at least one of the criteria established by the Glendale Historic District Overlay Ordinance. Based on research and field documentation, the Survey Area appears to meet five of the nine local criteria (A, B, C, G, and H):

- A. *Exemplifies or reflects special elements of the city's cultural, social, economic, political, aesthetic, engineering, architectural, or natural history. District Meets this Criterion.*

The Survey Area is significant for exemplifying special elements of Glendale's economic, aesthetic, and architectural history. Its location alongside the historical route of a streetcar line is reflective of the city's economic history as it relates to transportation technology. As such, the area is demonstrative of how advances in transportation - specifically the advent and expansion of electric streetcar service - facilitated suburban development and the physical expansion of Glendale and its environs

in the early decades of the twentieth century. The neighborhood is also reflective of the considerable influence that the Pacific Electric Railway and other interurban transit operators wielded on real estate and land transactions during this period.

The neighborhood's collection of eclectic, yet visually compatible early twentieth century architectural styles is also reflective of broad trends in the city's aesthetic and architectural history. Collectively, houses within the Study Area are demonstrative of the broad architectural trends, aesthetic preferences, and general character and quality of residential architecture that defined the physical fabric of the city's early neighborhoods at this time.

Finally, the Survey Area is significant for reflecting special elements of the City's political history. Conceived shortly after the turn of the twentieth century, Casa Verdugo, as an independent community, fervently resisted annexation efforts until its eventual annexation by adjacent Glendale in 1926. The Survey Area is a particularly palpable example of how political forces related to annexation and physical expansion facilitated Glendale's remarkable growth in the early decades of the twentieth century.

B. Is identified with persons or events significant in local, state, or national history. District Meets this Criterion.

The Survey Area is significant for its association with restaurateur Piedad Yorba Sowl. The Casa Verdugo neighborhood derived much of its initial notoriety from Sowl, who famously operated the Casa Verdugo restaurant at various locations in the area between 1905 and 1930. Most significantly, she operated the restaurant out of her own residence at 1235 N. Louise Street between 1910 and 1921. The Casa Verdugo restaurant, and Sowl in particular, played an instrumental role in putting the Casa Verdugo community on the map and attracting patrons who were eager to visit the restaurant and experience its romanticized Spanish-Mexican atmosphere in the early decades of the twentieth century. It was in large part because of Sowl's business prowess that this peripheral area adjacent to Glendale was thrust into the public's perception, and was widely seen as a desirable location for suburban development. Sowl's residence, which operated as the second iteration of the Casa Verdugo restaurant for nearly two decades, became a literal and figurative focal point of the neighborhood that developed alongside it.

C. Embodies distinctive characteristics of a style, type, period, or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship. District Meets this Criterion.

The Survey Area meets this criterion for containing a significant and sufficiently cohesive concentration of architectural styles that were popular in the first several decades of the twentieth century. Of particular note is the district's concentration of Craftsman style and Period Revival style architecture (including Mission Revival, Spanish Colonial Revival, Mediterranean Revival, Tudor Revival, French-Inspired, and American Colonial Revival). Examples of the Minimal Traditional, Ranch, and Modern styles that were popular in the 1940s and 1950s are interspersed throughout the Survey Area, and generally complement the Period Revival styles that prevail within the neighborhood. The Survey Area is notable for the quality of its residential architecture and relative degree of articulation.

D. Represents the work of notable builders, designers, or architects. District Does Not Meet this Criterion.

The Survey Area does not meet this criterion. No single builder, designer, or architect is known to have made a significant contribution to the development or overall appearance of the Survey Area. Houses within the area were designed by numerous architects and builders over the span of its history; though some of these architects are significant, including Alfred F. Priest, the Milwaukee Building Company, Paul R. Williams, Charles E. Shattuck, and Benjamin W. Sherwood, the district as a whole does not represent their work in a manner that satisfies the conditions of this criterion.

E. Has a unique location or is a view or vista representing an established and familiar visual feature of a neighborhood community or of the city. District Does Not Meet this Criterion.

The Survey Area does not meet this criterion. It is one of many established residential neighborhoods in North Glendale, and generally it is consistent with the overall character and development patterns that prevail in this area of the city. There is nothing particularly unique nor picturesque about the Survey Area to suggest that it may be eligible under this criterion. The Survey Area also does not possess a unique location or view or vista that would render it an established or familiar visual feature of the neighborhood, community, or city.

F. Embodies a collection of elements of architectural design, detail, materials or craftsmanship that represent a significant structural or architectural achievement or innovation. District Does Not Meet this Criterion.

The Survey Area does not meet this criterion. While the quality of the architectural design, materials, detailing, and craftsmanship is generally high in the Survey Area, reflecting its development and occupation by middle-class homeowners, it cannot be said that, as a

collection, its houses represent a significant achievement or innovation in the spirit of this criterion.

- G. *Reflects significant geographical patterns, including those associated with different eras of settlement and growth, transportation modes, or distinctive examples of park or community planning. District Meets this Criterion.*

The Survey Area is significant for representing geographical patterns associated with streetcar suburbanization, which lent impetus to the prevailing form, scale, and visual character of suburban neighborhoods in Glendale and its environs in the early decades of the twentieth century. The Survey Area exhibits common characteristics of an early twentieth century streetcar suburb in its adjacency to a historical streetcar line, which ran down Brand Boulevard and terminated at Mountain Street; its simple, rectilinear plan and relatively short and walkable blocks; its modestly sized, rectangular parcels; and its sidewalks, landscaped parkways, and other planning features that accommodated pedestrian circulation.

- H. *Conveys a sense of historic and architectural cohesiveness through its design, setting, materials, workmanship or association. District Meets this Criterion.*

The Survey Area's general plan, scale, and configuration convey a sense of historic cohesiveness by reinforcing the neighborhood's historical association with the adjacent streetcar line on Brand Boulevard, and with broad patterns of residential development and suburbanization associated with streetcar service. While its building stock includes examples of many different architectural styles, they are generally compatible and collectively convey a sense of architectural cohesiveness.

- I. *Has been designated a historic district in the National Register of Historic Places or the California Register of Historical Resources. District Does Not Meet this Criterion.*

The Survey Area does not meet this criterion. It has not been designated a historic district in the National Register of Historic Places or the California Register of Historical Resources.

CALIFORNIA REGISTER EVALUATION

The proposed Casa Verdugo Historic District appears to be eligible for listing in the California Register of Historical Resources (California Register) for its significance at the local level under California Register Criteria 1, 2, and 3:

1. *[The district is] associated with 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. District Meets this Criterion.*

The Survey Area is associated with significant patterns of residential development and streetcar suburbanization in Glendale. As discussed in the evaluation against local criteria, the origins and development history of the neighborhood are inextricably linked to the expansion of streetcar service to North Glendale at the turn of the twentieth century, and with the tendency of early growth to manifest in the form of annexation. The neighborhood is therefore associated with broad patterns of events related to the City's economic, aesthetic, architectural, and political history and meets California Register Criterion 1.

2. *[The district is] associated with the lives of persons important to local, California or national history. District Meets this Criterion.*

As discussed in the evaluation against local Criterion B, the Survey Area's development history bears a strong association with the contributions of restaurateur Piedad Yorba Sowl, who operated the famed Casa Verdugo restaurant in the general vicinity between 1905 and 1930. It is therefore associated with the lives of persons important to Glendale history and meets California Register Criterion 2.

3. *[The district] embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values. District Meets this Criterion.*

As discussed in the evaluation against local criteria, the Survey Area contains a notable concentration of Craftsman and Period Revival style architecture, and many of its contributing houses embody distinctive characteristics of a wide range of complementary idioms associated with these two movements. The district, as a whole, is valuable to a study of early twentieth century residential architecture and its influence on the built environment of Glendale, and therefore meets California Register Criterion 3.

4. *[The district] has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation. District Does Not Meet this Criterion at this Time.*

The Survey Area lies on soil that has been disturbed by construction and extensive grading. The area is not known to possess any paleontological or archaeological resources. It is possible that the area may contain subsurface resources that have the potential to yield information important to the prehistory or history of the area;

however, this falls outside the scope of this evaluation. With further research and analysis, this criterion may be reconsidered.

The proposed Casa Verdugo Historic District retains sufficient integrity and character-defining features to convey its historical significance at the local level under the above-listed California Register criteria.

NATIONAL REGISTER EVALUATION

The National Register of Historic Places (National Register) is the nation's master inventory of known historic resources. The National Register is administered by the National Park Service (NPS) and includes listings of buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level.

Though National Register criteria are similar to those of the California Register, the significance and integrity thresholds for a district to be listed in the National Register are generally understood to be higher than that for California Register listing. To be eligible for the National Register, a district must rise to a high level of significance in comparison to similar concentrations of properties, and must retain a relatively high level of integrity to be eligible for listing.

The Casa Verdugo community originally encompassed a larger area that extended to the west and east of the Brand Boulevard streetcar line. However, over time much of this original area has been redeveloped and does not retain the distinctive look or feel of an early twentieth century streetcar suburb. The boundaries of the proposed district were drawn to include only the portion of the Casa Verdugo community that retains sufficient integrity to be eligible for listing, and excludes adjacent areas with compromised integrity. The proposed district represents a portion of what was once a larger whole. While these boundaries satisfy the significance and integrity thresholds for local designation and for the California Register, they do not appear to meet the higher thresholds that are generally required by the National Register. Therefore, the proposed district does not appear to be eligible for National Register listing. However, more research and analysis are recommended to make a conclusive determination toward this end.

Master tables of all surveyed properties are included as Appendix A of this report, and DPR 523 forms (one District Record and 112 Primary Records) are also included as Appendix B.

RECOMMENDATIONS

As noted, the district was surveyed and evaluated using the proposed boundaries that were identified in the application. ARG generally concurs with these proposed boundaries and believes that they are appropriate as drawn, but during the field survey it was observed that a number of non-contributing properties are concentrated near the south boundary. In order to strengthen the district, ARG recommends that the City consider making minor adjustments to the south boundary by removing the following ten properties from the district:

- 1217 Campbell Street
- 1223 Campbell Street
- 1227 Campbell Street
- 1201 N. Maryland Avenue
- 1204 N. Maryland Avenue
- 1205 N. Maryland Avenue
- 1211 N. Maryland Avenue
- 1212 N. Maryland Avenue
- 1216 N. Maryland Avenue
- 201 E. Stocker Street

Nine of the above-listed properties are non-contributors. One (201 E. Stocker Street) is a contributor, but is separated from the rest of the district by a concentration of non-contributing properties on the 1200 block of N. Maryland Avenue.

Amending the boundaries as such would reduce the total number of properties within the district from 112 to 102, and would result in the following number of contributors and non-contributors:

- 75 contributors (74%)
- 26 non-contributors (25%)
- 1 unevaluated/not visible (1%)

These recommended boundary modifications are depicted in Figure 48, p. 68.

Proposed Casa Verdugo Historic District



Figure 48. District boundary map, showing recommendations for boundary modifications

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APPENDIX A: PROPERTY DATA TABLES

TABLE 1. Master Property List

Street Address	AIN	Build Date	Architectural Style	Status Code	District Status
1217 Campbell St	5647-011-020	1998	Contemporary	7DNC	NC
1223 Campbell St	5647-011-011	1910	Craftsman	7DNC	NC
1227 Campbell St	5647-011-010	1954	Contemporary	7DNC	NC
1311 Campbell St	5647-012-006	1918	Contemporary (altered)	7DNC	NC
1315 Campbell St	5647-012-005	1917	Craftsman	5D1	C
1317 Campbell St	5647-012-004	1913	Craftsman	5D1	C
1327 Campbell St	5647-012-003	1924	Craftsman	5D1	C
1329 Campbell St	5647-012-002	1923	Contemporary	7DNC	NC
1337 Campbell St	5647-012-001	1951	Ranch	5D1	C
400 E Loraine St	5647-014-011	1922	Contemporary (altered)	7DNC	NC
401 E Loraine St	5647-014-010	1938	Minimal Traditional	7DNC	NC
405 E Loraine St	5647-014-009	1927	Spanish Colonial Revival	5D1	C
406 E Loraine St	5647-014-012	1923	Contemporary (altered)	7DNC	NC
412 E Loraine St	5647-014-013	1923	Contemporary (altered)	7DNC	NC
415 E Loraine St	5647-014-008	1911	Craftsman	5D1	C
416 E Loraine St	5647-014-014	1922	Craftsman	5D1	C
417 E Loraine St	5647-014-007	1939	Minimal Traditional	5D1	C
420 E Loraine St	5647-014-015	1923	American Colonial Revival	7DNC	NC
421 E Loraine St	5647-014-006	1923	Tudor Revival	7DNC	NC
1201 N Louise St	5647-008-010	1935	Tudor Revival	5D1	C
1204 N Louise St	5647-011-001	1937	Minimal Traditional	5D1	C
1205 N Louise St	5647-008-011	1937	Minimal Traditional	5D1	C
1209 N Louise St	5647-008-012	1928	French-Inspired	7DNC	NC
1214 N Louise St	5647-011-013	1941	Minimal Traditional	5D1	C
1215 N Louise St	5647-008-013	1917	Craftsman	5D1	C
1217 N Louise St	5647-008-014	1926	Tudor Revival	5D1	C
1221 N Louise St	5647-008-015	1925	Spanish Colonial Revival	5D1	C
1222 N Louise St	5647-011-036	1987	Contemporary	7DNC	NC
1225 N Louise St	5647-008-016	1931	French-Inspired	5D1	C
1226 N Louise St	5647-011-035	2014	Contemporary	7DNC	NC
1229 N Louise St	5647-008-017	1953	Ranch	5D1	C
1230 N Louise St	5647-011-015	1957	Ranch	5D1	C
1235 N Louise St	5781-003-030	1907	Mission Revival	5B	C
1305 N Louise St	5647-007-009	1925	Mediterranean Revival	5D1	C
1307 N Louise St	5647-007-010	1938	Minimal Traditional	5D1	C
1308 N Louise St	5647-012-015	1926	Spanish Colonial Revival	5D1	C

TABLE 1. Master Property List (cont.)

Street Address	AIN	Build Date	Architectural Style	Status Code	District Status
1315 N Louise St	5647-007-018	1916	Craftsman	5D1	C
1318 N Louise St	5647-012-009	1911	Craftsman	5D1	C
1321 N Louise St	5647-007-013	1936	Minimal Traditional	7DNC	NC
1322 N Louise St	5647-012-010	1913	Craftsman	5D1	C
1327 N Louise St	5647-007-014	1912	Craftsman	5D1	C
1328 N Louise St	5647-012-011	1950	Modern	5D1	C
1330 N Louise St	5647-012-012	1915	Craftsman	5B	C
1333 N Louise St	5647-007-015	1922	Mediterranean Revival	5D1	C
1337 N Louise St	5647-007-016	1921	Contemporary	7DNC	NC
1201 N Maryland Ave	5647-005-013	1939	Minimal Traditional	7DNC	NC
1204 N Maryland Ave	5647-008-008	1937	Tudor Revival	7DNC	NC
1205 N Maryland Ave	5647-005-014	1948	Ranch	7DNC	NC
1211 N Maryland Ave	5647-005-015	1947	Ranch	7DNC	NC
1212 N Maryland Ave	5647-008-007	1925	Spanish Colonial Revival	7DNC	NC
1213 N Maryland Ave	5647-005-016	1925	Spanish Colonial Revival	5D1	C
1216 N Maryland Ave	5647-008-006	1925	Tudor Revival	7DNC	NC
1217 N Maryland Ave	5647-005-017	1938	Contemporary	7DNC	NC
1218 N Maryland Ave	5647-008-005	1933	French-Inspired	5D1	C
1220 N Maryland Ave	5647-008-004	1938	American Colonial Revival	5D1	C
1221 N Maryland Ave	5647-005-018	1937	Minimal Traditional	5D1	C
1224 N Maryland Ave	5647-008-003	1937	Ranch	5D1	C
1225 N Maryland Ave	5640-013-032	1925	Spanish Colonial Revival	7DNC	NC
1228 N Maryland Ave	5647-008-002	1927	Spanish Colonial Revival	5D1	C
1231 N Maryland Ave	5647-005-005	1938	American Colonial Revival	5D1	C
1236 N Maryland Ave	5647-008-001	1924	Spanish Colonial Revival	5D1	C
1237 N Maryland Ave	5647-005-004	1925	Tudor Revival	5D1	C
1300 N Maryland Ave	5647-007-008	1907	Craftsman	5D1	C
1301 N Maryland Ave	5647-006-009	1923	Spanish Colonial Revival	5D1	C
1304 N Maryland Ave	5647-007-007	1912	Craftsman	5D1	C
1305 N Maryland Ave	5647-006-010	1912	Craftsman	5D1	C
1310 N Maryland Ave	5647-007-006	1921	Craftsman	5D1	C
1311 N Maryland Ave	5647-006-011	1921	Craftsman	5D1	C
1319 N Maryland Ave	5647-006-012	1923	Spanish Colonial Revival	5D1	C
1320 N Maryland Ave	5647-007-005	1915	Craftsman	5D1	C
1321 N Maryland Ave	5647-006-013	1921	Craftsman	5D1	C
1326 N Maryland Ave	5647-007-017	1913	Craftsman	5D1	C
1327 N Maryland Ave	5647-006-014	1912	Craftsman	5D1	C
1330 N Maryland Ave	5647-007-002	1909	Craftsman	7DNC	NC

TABLE 1. Master Property List (cont.)

Street Address	AIN	Build Date	Architectural Style	Status Code	District Status
1331 N Maryland Ave	5647-006-015	1910	Contemporary (altered)	7DNC	NC
1334 N Maryland Ave	5647-007-001	1919	Craftsman	7DNC	NC
1335 N Maryland Ave	5647-006-016	1950	Ranch	7DNC	NC
312 E Mountain St	5647-012-013	1935	Ranch	5D1	C
318 E Mountain St	5647-012-014	1921	Not visible	Unevaluated	
300 E Randolph St	5647-011-016	1908	Craftsman	5D1	C
305 E Randolph St	5647-012-016	1906	Neoclassical	5B	C
308 E Randolph St	5647-011-017	1925	Spanish Colonial Revival	5D1	C
311 E Randolph St	5647-012-017	1941	Minimal Traditional	5D1	C
314 E Randolph St	5647-011-018	1915	Craftsman	7DNC	NC
315 E Randolph St	5647-012-018	1921	Spanish Colonial Revival	5D1	C
318 E Randolph St	5647-011-008	1910	Craftsman	5D1	C
319 E Randolph St	5647-012-008	1914	Craftsman	5B	C
325 E Randolph St	5647-012-007	1919	Mediterranean Revival	5D1	C
326 E Randolph St	5647-011-009	1912	Craftsman	5D1	C
403 E Randolph St	5647-013-012	1942	Spanish Colonial Revival	5D1	C
404 E Randolph St	5647-014-001	1924	Mediterranean Revival	5D1	C
405 E Randolph St	5647-013-013	1999	Contemporary	7DNC	NC
406 E Randolph St	5647-014-002	1922	American Colonial Revival	5D1	C
409 E Randolph St	5647-013-014	1921	Craftsman	5D1	C
410 E Randolph St	5647-014-003	1924	Tudor Revival	5D1	C
411 E Randolph St	5647-013-015	1921	Spanish Colonial Revival	5D1	C
416 E Randolph St	5647-014-004	1925	Spanish Colonial Revival	7DNC	NC
417 E Randolph St	5647-013-016	2001	Contemporary	7DNC	NC
420 E Randolph St	5647-014-005	1923	Tudor Revival	5D1	C
421 E Randolph St	5647-013-017	1923	Contemporary	7DNC	NC
400 Ross St	5647-013-011	1922	Mediterranean Revival	7DNC	NC
401 Ross St	5647-013-001	1916	American Colonial Revival	5D1	C
404 Ross St	5647-013-010	1922	Contemporary (altered)	7DNC	NC
407 Ross St	5647-013-002	1916	Craftsman	5D1	C
408 Ross St	5647-013-009	1915	Craftsman	5B	C
413 Ross St	5647-013-003	1927	Spanish Colonial Revival	5D1	C
414 Ross St	5647-013-008	1932	Spanish Colonial Revival	5D1	C
418 Ross St	5647-013-007	1930	Tudor Revival	5D1	C
419 Ross St	5647-013-004	1920	Craftsman	5D1	C
423 Ross St	5647-013-005	1922	Spanish Colonial Revival	5D1	C
424 Ross St	5647-013-006	1922	Craftsman	5D1	C
201 E Stocker St	5647-008-009	1938	Spanish Colonial Revival	5D1	C

TABLE 2. Properties by Construction Date

Street Address	Build Date	Architectural Style
305 E Randolph St	1906	Neoclassical
1235 N Louise St	1907	Mission Revival
1300 N Maryland Ave	1907	Craftsman
300 E Randolph St	1908	Craftsman
1330 N Maryland Ave	1909	Craftsman
1223 Campbell St	1910	Craftsman
1331 N Maryland Ave	1910	Contemporary (altered)
318 E Randolph St	1910	Craftsman
415 E Loraine St	1911	Craftsman
1318 N Louise St	1911	Craftsman
1327 N Louise St	1912	Craftsman
1304 N Maryland Ave	1912	Craftsman
1305 N Maryland Ave	1912	Craftsman
1327 N Maryland Ave	1912	Craftsman
326 E Randolph St	1912	Craftsman
1317 Campbell St	1913	Craftsman
1322 N Louise St	1913	Craftsman
1326 N Maryland Ave	1913	Craftsman
319 E Randolph St	1914	Craftsman
1330 N Louise St	1915	Craftsman
1320 N Maryland Ave	1915	Craftsman
314 E Randolph St	1915	Craftsman
408 Ross St	1915	Craftsman
1315 N Louise St	1916	Craftsman
401 Ross St	1916	American Colonial Revival
407 Ross St	1916	Craftsman
1315 Campbell St	1917	Craftsman
1215 N Louise St	1917	Craftsman
1311 Campbell St	1918	Contemporary (altered)
1334 N Maryland Ave	1919	Craftsman
325 E Randolph St	1919	Mediterranean Revival
419 Ross St	1920	Craftsman
1337 N Louise St	1921	Contemporary (altered)
1310 N Maryland Ave	1921	Craftsman
1311 N Maryland Ave	1921	Craftsman
1321 N Maryland Ave	1921	Craftsman
318 E Mountain St	1921	Unknown (not visible)

TABLE 2. Properties by Construction Date (cont.)

Street Address	Build Date	Architectural Style
315 E Randolph St	1921	Spanish Colonial Revival
409 E Randolph St	1921	Craftsman
411 E Randolph St	1921	Spanish Colonial Revival
400 E Loraine St	1922	Contemporary (altered)
416 E Loraine St	1922	Craftsman
1333 N Louise St	1922	Mediterranean Revival
406 E Randolph St	1922	American Colonial Revival
400 Ross St	1922	Mediterranean Revival
404 Ross St	1922	Contemporary (altered)
423 Ross St	1922	Spanish Colonial Revival
424 Ross St	1922	Craftsman
1329 Campbell St	1923	Contemporary (altered)
406 E Loraine St	1923	Contemporary (altered)
412 E Loraine St	1923	Contemporary (altered)
420 E Loraine St	1923	American Colonial Revival
421 E Loraine St	1923	Tudor Revival
1301 N Maryland Ave	1923	Spanish Colonial Revival
1319 N Maryland Ave	1923	Spanish Colonial Revival
420 E Randolph St	1923	Tudor Revival
421 E Randolph St	1923	Contemporary (altered)
1327 Campbell St	1924	Craftsman
1236 N Maryland Ave	1924	Spanish Colonial Revival
404 E Randolph St	1924	Mediterranean Revival
410 E Randolph St	1924	Tudor Revival
1221 N Louise St	1925	Spanish Colonial Revival
1305 N Louise St	1925	Mediterranean Revival
1212 N Maryland Ave	1925	Spanish Colonial Revival
1213 N Maryland Ave	1925	Spanish Colonial Revival
1216 N Maryland Ave	1925	Tudor Revival
1225 N Maryland Ave	1925	Spanish Colonial Revival
1237 N Maryland Ave	1925	Tudor Revival
308 E Randolph St	1925	Spanish Colonial Revival
416 E Randolph St	1925	Spanish Colonial Revival
1217 N Louise St	1926	Tudor Revival
1308 N Louise St	1926	Spanish Colonial Revival
405 E Loraine St	1927	Spanish Colonial Revival
1228 N Maryland Ave	1927	Spanish Colonial Revival
413 Ross St	1927	Spanish Colonial Revival

TABLE 2. Properties by Construction Date (cont.)

Street Address	Build Date	Architectural Style
1209 N Louise St	1929	French-Inspired
418 Ross St	1930	Tudor Revival
1225 N Louise St	1931	French-Inspired
414 Ross St	1932	Spanish Colonial Revival
1218 N Maryland Ave	1933	French-Inspired
1201 N Louise St	1935	Tudor Revival
312 E Mountain St	1935	Ranch
1321 N Louise St	1936	Minimal Traditional
1204 N Louise St	1937	Minimal Traditional
1205 N Louise St	1937	Minimal Traditional
1204 N Maryland Ave	1937	Tudor Revival
1221 N Maryland Ave	1937	Minimal Traditional
1224 N Maryland Ave	1937	Ranch
401 E Loraine St	1938	Minimal Traditional
1307 N Louise St	1938	Minimal Traditional
1217 N Maryland Ave	1938	Contemporary (altered)
1220 N Maryland Ave	1938	American Colonial Revival
1231 N Maryland Ave	1938	American Colonial Revival
201 E Stocker St	1938	Spanish Colonial Revival
417 E Loraine St	1939	Minimal Traditional
1201 N Maryland Ave	1939	Minimal Traditional
1214 N Louise St	1941	Minimal Traditional
311 E Randolph St	1941	Minimal Traditional
403 E Randolph St	1942	Spanish Colonial Revival
1211 N Maryland Ave	1947	Ranch
1205 N Maryland Ave	1948	Ranch
1328 N Louise St	1950	Modern
1335 N Maryland Ave	1950	Ranch
1337 Campbell St	1951	Ranch
1229 N Louise St	1953	Ranch
1227 Campbell St	1954	Contemporary (altered)
1230 N Louise St	1957	Ranch
1222 N Louise St	1987	Contemporary
1217 Campbell St	1998	Contemporary
405 E Randolph St	1999	Contemporary
417 E Randolph St	2001	Contemporary
1226 N Louise St	2014	Contemporary

TABLE 3. Properties by Architectural Style

Architectural Style	Street Address	Build Date
American Colonial Revival	420 E Loraine St	1923
American Colonial Revival	1220 N Maryland Ave	1938
American Colonial Revival	1231 N Maryland Ave	1938
American Colonial Revival	406 E Randolph St	1922
American Colonial Revival	401 Ross St	1916
Contemporary	1217 Campbell St	1998
Contemporary (altered)	1227 Campbell St	1954
Contemporary (altered)	1311 Campbell St	1918
Contemporary (altered)	1329 Campbell St	1923
Contemporary (altered)	400 E Loraine St	1922
Contemporary (altered)	406 E Loraine St	1923
Contemporary (altered)	412 E Loraine St	1923
Contemporary	1222 N Louise St	1987
Contemporary	1226 N Louise St	2014
Contemporary (altered)	1337 N Louise St	1921
Contemporary (altered)	1331 N Maryland Ave	1910
Contemporary (altered)	404 Ross St	1922
Contemporary (altered)	421 E Randolph St	1923
Contemporary (altered)	1217 N Maryland Ave	1938
Contemporary	405 E Randolph St	1999
Contemporary	417 E Randolph St	2001
Craftsman	1223 Campbell St	1910
Craftsman	1315 Campbell St	1917
Craftsman	1317 Campbell St	1913
Craftsman	1327 Campbell St	1924
Craftsman	415 E Loraine St	1911
Craftsman	416 E Loraine St	1922
Craftsman	1215 N Louise St	1917
Craftsman	1315 N Louise St	1916
Craftsman	1318 N Louise St	1911
Craftsman	1322 N Louise St	1913
Craftsman	1327 N Louise St	1912
Craftsman	1330 N Louise St	1915
Craftsman	1300 N Maryland Ave	1907
Craftsman	1304 N Maryland Ave	1912
Craftsman	1305 N Maryland Ave	1912
Craftsman	1310 N Maryland Ave	1921

TABLE 3. Properties by Architectural Style (cont.)

Architectural Style	Street Address	Build Date
Craftsman	1311 N Maryland Ave	1921
Craftsman	1320 N Maryland Ave	1915
Craftsman	1321 N Maryland Ave	1921
Craftsman	1326 N Maryland Ave	1913
Craftsman	1327 N Maryland Ave	1912
Craftsman	1330 N Maryland Ave	1909
Craftsman	1334 N Maryland Ave	1919
Craftsman	300 E Randolph St	1908
Craftsman	314 E Randolph St	1915
Craftsman	318 E Randolph St	1910
Craftsman	319 E Randolph St	1914
Craftsman	326 E Randolph St	1912
Craftsman	409 E Randolph St	1921
Craftsman	407 Ross St	1916
Craftsman	408 Ross St	1915
Craftsman	419 Ross St	1920
Craftsman	424 Ross St	1922
French-Inspired	1209 N Louise St	1929
French-Inspired	1225 N Louise St	1931
French-Inspired	1218 N Maryland Ave	1933
Mediterranean Revival	1305 N Louise St	1925
Mediterranean Revival	1333 N Louise St	1922
Mediterranean Revival	325 E Randolph St	1919
Mediterranean Revival	404 E Randolph St	1924
Mediterranean Revival	400 Ross St	1922
Minimal Traditional	401 E Loraine St	1938
Minimal Traditional	417 E Loraine St	1939
Minimal Traditional	1204 N Louise St	1937
Minimal Traditional	1205 N Louise St	1937
Minimal Traditional	1214 N Louise St	1941
Minimal Traditional	1307 N Louise St	1938
Minimal Traditional	1321 N Louise St	1936
Minimal Traditional	1201 N Maryland Ave	1939
Minimal Traditional	1221 N Maryland Ave	1937
Minimal Traditional	311 E Randolph St	1941
Mission Revival	1235 N Louise St	1907
Modern	1328 N Louise St	1950
Neoclassical	305 E Randolph St	1906

TABLE 3. Properties by Architectural Style (cont.)

Architectural Style	Street Address	Build Date
Ranch	1337 Campbell St	1951
Ranch	1229 N Louise St	1953
Ranch	1230 N Louise St	1957
Ranch	1205 N Maryland Ave	1948
Ranch	1211 N Maryland Ave	1947
Ranch	1224 N Maryland Ave	1937
Ranch	1335 N Maryland Ave	1950
Ranch	312 E Mountain St	1935
Spanish Colonial Revival	405 E Loraine St	1927
Spanish Colonial Revival	1221 N Louise St	1925
Spanish Colonial Revival	1308 N Louise St	1926
Spanish Colonial Revival	1212 N Maryland Ave	1925
Spanish Colonial Revival	1213 N Maryland Ave	1925
Spanish Colonial Revival	1225 N Maryland Ave	1925
Spanish Colonial Revival	1228 N Maryland Ave	1927
Spanish Colonial Revival	1236 N Maryland Ave	1924
Spanish Colonial Revival	1301 N Maryland Ave	1923
Spanish Colonial Revival	1319 N Maryland Ave	1923
Spanish Colonial Revival	308 E Randolph St	1925
Spanish Colonial Revival	315 E Randolph St	1921
Spanish Colonial Revival	403 E Randolph St	1942
Spanish Colonial Revival	411 E Randolph St	1921
Spanish Colonial Revival	416 E Randolph St	1925
Spanish Colonial Revival	413 Ross St	1927
Spanish Colonial Revival	414 Ross St	1932
Spanish Colonial Revival	423 Ross St	1922
Spanish Colonial Revival	201 E Stocker St	1938
Tudor Revival	421 E Loraine St	1923
Tudor Revival	1201 N Louise St	1935
Tudor Revival	1217 N Louise St	1926
Tudor Revival	1204 N Maryland Ave	1937
Tudor Revival	1216 N Maryland Ave	1925
Tudor Revival	1237 N Maryland Ave	1925
Tudor Revival	410 E Randolph St	1924
Tudor Revival	420 E Randolph St	1923
Tudor Revival	418 Ross St	1930
Unknown (not visible)	318 E Mountain St	1921

APPENDIX B: SURVEY FORMS (DPR 523)