

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page _____

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 06001087

Date Listed: 11/21/2006

Ard Eevin

Los Angeles

CA

Property Name

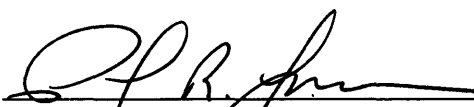
County

State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper

11/21/2006

Date of Action

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Amended Items in Nomination:

Classification:
The correct Category of Property is: *Building*

Description:
The Architectural Classification should read: *Colonial Revival, Craftsman, Other: Eclectic*

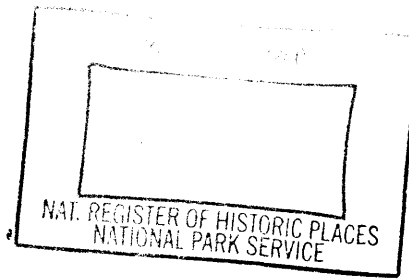
These clarifications were confirmed with the CA SHPO office.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

1087

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Ard Eevin

other names/site number The Ard Eevin Residence/The Dan Campbell Residence

2. Location

street & number 851 W. Mountain St. N/A not for publication

city or town Glendale N/A vicinity

state California code CA county Los Angeles code 037 zip code 91202

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Stephen M. ... DSHP 10/19/06
Signature of certifying official/Title Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper [Signature] Date of Action 11/21/2006

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5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2		buildings
	2	sites
		structures
1	5	objects
3	7	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic – Single Dwelling

Domestic – Secondary Structure (garage)

Current Functions
(Enter categories from instructions)

Domestic – Single Dwelling

Domestic – Secondary Structure (garage)

7. Description

Architectural Classification
(Enter categories from instructions)

Mixed

Materials
(Enter categories from instructions)

foundation Granite, river rock, concrete footing

roof Composition shingle

walls Painted redwood

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1903

1940

Significant Dates

1903

c. 1912

1940

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Dryden, Nathaniel

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

The Sally MacAller Trust

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10. Geographical Data

Acreage of Property 0.5165

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	<u>11</u>	<u>382924</u>	<u>3782324</u>	3	___	___	___
2	___	___	___	4	___	___	___

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Daniel D. Paul

organization N/A date May 13, 2006

street & number 2300 Hidalgo Ave telephone (323) 669-3024

city or town Los Angeles state CA zip code 90039

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

Name Sally MacAller (The Sally MacAller Trust)

street & number 851 W. Mountain Street telephone (818) 243-3245

city or town Glendale state CA zip code 91202

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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PROPERTY DESCRIPTION

SUMMARY

The Ard Eevin residence was the home of Daniel Campbell, an early civic leader of Glendale, California, and the Campbell family. The residence is irregular in plan, though the front elevation is symmetrical, dominated by a large semicircular veranda with angled protruding and gabled wings. Between these wings, the center component of the residence features a steep side gabled on hip roof. The residence is of wood frame construction with false bevel redwood siding. Wood frame fixed, casement, and one-over-one double hung windows are part of the design.

The Ard Eevin residence is a mixed style of Colonial Revival, Craftsman, and “West Indies Plantation” style design elements. The house features an abundance of Colonial steely elements that have remained intact, including portico columns, a second-level balustrade, bilateral symmetry of the front elevation, plus additional molding, garland and columnar décor inside the residence. A music room addition, featuring eaves with exposed rafter tails, shows the influence of the early Craftsman period, as does the use of Batchelder tile in fireplaces. The last significant design alterations are Moderne alterations to the kitchen, bathrooms, main bedroom, and entry walk occurring in 1940: the last year of the period of significance. The front lot, like the veranda itself that echoes it, is semi-circular in design. The setting of Ard Eevin, with the house located on a semi-circular front yard surrounded by a carriageway, has not been altered, though the trees and shrubs have grown since the period of significance. The Ard Eevin residence is one

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of very few designs by architect Nathaniel Dryden, who has made two other houses in greater Los Angeles that are listed in the National Register. The Ard Eevin residence was completed on February 4, 1903. Since its completion, it has been in continuous use as a residence, and continuously owned by the original family. The Ard Eevin residence retains good integrity in all aspects.

The Ard Eevin residence is situated on what was originally 48 acres, 25 of which were used for farming of vegetables and citrus fruits. Beginning in 1923, Dan Campbell and his brother Arthur subdivided the 25 farming acres into the Campbell Heights and later Cumberland Heights tracts. The Cumberland Heights neighborhood, which appears eligible as a National Register District, features homes of various Revival styles including Mediterranean, Spanish, Monterey, and English Tudor Revival, plus Ranch and Minimal traditional homes. The name of the house, "Ard Eevin," is Gallic for "beautiful heights." As this name implies, the residence is located at the base of a hillside overlooking the City of Glendale, the San Fernando Valley, and the Cumberland Heights neighborhood, of which it is the pilot home.

Directly upon the residence behind the property took place auxiliary activities associated with farming and also managing business from the estate. These are believed to be the last remnants of such activity as it applied to the "Country Estate" living for which Ard Eevin and this foothill area of northwest Glendale is historically associated. The individual, non-contributing remnants of these activities include the wall of a milkhouse, the foundations of the carriage house, a small wood pole that held wires for Dan Campbell's stock ticker, metal pipes that led to a former water-tower, an early phone line pipe, and the fieldstone remains of a feeding trough. An intact early auto garage built c. 1912 is also present directly behind the residence and is a contributing resource.

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On what is now a separate parcel behind this area are the foundations of a barn and the foreman's house. The barn was built in 1902, predating Ard Eevin by one year. Because that property is upon a parcel with separate ownership, it is not included as part of this nomination. To the rear of the property is the undeveloped Beaudry canyon and hillsides which was a viewshed originally owned by Daniel Campbell. The contributing resources include two buildings: the Ard Eevin residence, and the early auto garage, and one object: the concrete retaining wall.

EXTERIOR DESCRIPTION

Ard Eevin is a two story, woodframe, mixed style residence with an asymmetrical plan. The exterior walls are white-painted redwood false-bevel clapboard, and the roof is staggered, c.1950 composition shingle that covers the extant original redwood shingle. The perfectly symmetrical front elevation is dominated by a large semi-circular 5-sided veranda system flanked by two angled wings of Folk Colonial Revival design. Each wing is a narrow, two story, unadorned, side gabled form of the type more common in the east and south between 1850 and 1890. Two flat, narrow brick chimneys, each painted white, are present; placed symmetrically at each breadth end of the two wings.

Above the front veranda is a semi-circular trellis, itself correspondent to the shape of the veranda and the porch. The balcony portion of the veranda features a semi-circular balustrade of wooden turned spindles. Four large two-story square columns with crown molding suspend the veranda system. The center section of the front elevation is a cross-gable over hip-gabled roof conjoining the angled-out but front-facing gabled roofs upon each of the wings. In the center rear of the house is a rear-facing gable roof.

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Just as the front elevation has perfectly symmetrical massing, Ard Eevin's rear elevation reads as a variegated juxtaposition of rooflines, protrusions and shapes. A c.1912 music room addition to the northwest rear corner of the residence features Craftsman-esque exposed rafter tails. However this addition, just like the rest of the exterior, is sided in a false-bevel shiplap that is actually two profiles per board; a thinner clapboard with a rounded edge.

Adjacent the rear northeast corner of the residence is a porch with a trellis similar to that of the front-facing balcony. The chimneys upon each end of the I-house type sections are identical and each service two fireplaces, one per story. There is also a center chimney that originally serviced the breakfast or morning room and once serviced one of two upstairs bathrooms. The chimneys feature a crown molding similar to that found upon the porch columns. The windows and doors of the Ard Eevin house are often frequently presented adjacent to one another and present a generous use of glass.

The front elevation features symmetrically placed fixed picture windows with adjacent double hung sidelights. A centered four-panel front door features a large square-shaped glazing unit of thick beveled glass underscored by a dentil and ogee moulding. The door is accompanied by adjacent vertical fixed sidelights. Upon the west side of the house are double hung windows, placed one sash directly over the other per given story. All doors and windows upon the residence exterior are framed by wood plank. The music room at the rear of the structure features six sashes of continuous vertical casement windows, and a 6x2 glazing unit glass door with vertical 4-unit glazed sidelights. A bay window system, originally upon the exterior, is now inside the later-added music room. A similar bay window is still present at the breakfast room, and features a three-part picture

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window. Due east of it, the kitchen window features a 2x4-glazing unit fixed window with 4-unit casement sidelights at either end. The door to the east-end rear patio is a 2x4 glazing unit glass door with 4-sash vertical sidelights, in a design similar to that of the Music Room addition. The two doors to the second story veranda feature glass doors with 12 square glazing units in a 2x 6 vertical formation and original screens with corner detailing. An early, hanging spherical rubber stopper is affixed just above a latch upon the west-entrance veranda door. The screens over the second story veranda windows are an original feature and hang over the double hung windows using the original latch hardware.

Most of the windows at the Ard Eevin residence date to 1903 if they were not changed out in 1940. The windows that were switched out in 1940 have been replaced, using the original hardware and milling techniques of the 1903 windows. Because of a lack of interior light, in 1940 the Tiffany glass windows that were above a valance in the front elevation picture windows were replaced with clear glazing units. Also, clear glazed sidelights replaced the diamond scored front elevation picture window sidelights that originally matched the diamond scoring of the semi-circular concrete front porch.

Upon the elevation inside the front porch, a continuous protruding lip that underscores the front elevation glazing units parallels the clapboard siding. Two tapered columns are present inside the front porch, as is a c.1940 hanging glass light fixture. The ceiling of the porch is of a thin beadboard detail runs perpendicular to the entry. This ceiling was recently rehabilitated in a fashion accurate to that of the original. Inside the porch adjacent the front door are three semi-circular steps. Six concrete plant pots, four of which are in an urn shape, and two with a garland pattern, are located two at the entry,

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two at the porch, and two upon pillars at the end of the walkway. The two garland patterned pots have recently been verified as made by the Bauer Company.

In front of the porch, the walkway leading up to it features 10 concrete steps. The scored walkway from Mountain Avenue to the front entrance is roughly 125' long. The walk itself is sunk down the middle of the semi-circular front yard and supported by a concrete retaining wall with a built-in concrete rain gutter upon its outer ends. Upon the stairwells are deco-era light fixtures. A late Moderne address marker featuring black painted metal numbering on a wood sheet is to the right of the walk upon entry to the front yard section. The front yard and adjacent concrete retaining wall is elevated above a wide carriageway, paved later, that circumscribes the yard and the entire house. The front yard area features planted grass between the house and the circular carriageway, as well as trees, including: Pitisphorum, Date Palms, Deodars, and Peach. On either side of the lot are the terminus of Matilija Road and Ard Eevin Avenue. Obscured by bushes from Mountain Avenue, the Ard Eevin residence is set back, elevated, and the front section of the lot is semi-circular. The narrow walkway that leads to the front entrance is easily missed. Adjacent its right side, a small 1940s-era lightbox indicates the address and point of entry.

THE HOUSE INTERIOR

Colonial Revival decorations including crown moulding, fluted window casings, garland patterns, and even columns are prevalent throughout the Ard Eevin residence's interior, as are alcove ceilings, particularly at the lower level. The exceptions to the Colonial Revival focus are the music room, which has Craftsman design elements. The kitchen,

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the two upstairs bathrooms, and two bedrooms, converted to one bedroom, were all remodeled in 1940. It was this year that Dan Campbell, Jr. won \$250,000 in the Irish Sweepstakes. Agnes, his wife, did a "Modernization" with a portion of this money, and these rooms possess Moderne elements. Originally, all rooms within the house were gas lit, substituted to electrical lighting by the 1920s.

The lower level of the residence will be described first, beginning at the front entry and moving clockwise throughout all of the lower level rooms and halls. The second floor will then be addressed, beginning at its west end, the end closest to the stairway, and moving east, followed by upstairs bathrooms, and lastly the balcony space. Oak flooring is continuous throughout the house except as indicated and the majority of the brass window and door fixtures are original.

The First Floor.

Upon entry into the Ard Eevin residence is a small laterally acclimated foyer space. Facing inside, behind it at the upper left is the stairway to the second floor. To the right of the foyer is the dining room, and directly to the left of the foyer is the living room. The foyer corresponds to the central unit of the floor-plan, between the two large gabled wings that define the exterior front elevation. From inside the foyer, classical columns are present at the far edge of each sidelight window at either side of the front door. A wood framing with a columnar fluted treatment is present upon both sides of the door and the sidelights. The living room to the left of the entry features alcove ceilings, and Colonial Revival touches such as fluted vertical window framing, "Classical" baseboard moulding, continuous crown molding, and ionic columns with a central garland and wreath design

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over the Batchelder tile fireplace. This living room ceiling, originally a colored fresco, was painted white in 1940. The ceilings are alcove, and the northeast wall is a space-defining semi-circular convex running from the foyer to the music room. This semi-circular wall is the outer wall of the stairway's lower section.

The music room, added by 1911, replaced a screen-enclosed porch, itself likely a slightly later addition to the house. This room is at a lower grade from the living room, and is entered through what was a bay window, but is now occupied by a wood-framed multi-unit glazed door. This music room was added originally for the Campbell's still-extant piano. This room features built in shelves, a Craftsman feature, and a concrete floor with diamond scoring similar to that of the front porch. The ceiling of the music room is of diagonally acclimated bead-board detailing, and is a recent restoration project conducted by the building's owners. All of the walls are of the same false bevel clapboard siding present upon the exterior of the residence. This room is six-sided. Due east of the music room is another door with 9-unit glazing that enters into the breakfast room. The north side of the breakfast room has a large bay window system with a fixed glazing unit between two double-hung windows. Agnes Campbell's flower garden could originally be seen out these windows. The oak dining table and chairs inside the breakfast room date from the earliest days of the residence. Upon the south wall of the breakfast room are three stairs and an alcove door that leads to the main stairway, which one could then return to the front door, or continue upward to the second story. Next to this doorway at ground level is a small 2.5' three panel wood door that leads to a crawl space underneath the house. The breakfast room features an angled fireplace with a decoration of early light-brown Batchelder tile either plain or with a condense flora-in-

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diamond design. This fireplace, like the other three inside the residence all feature large, chamfered rectangular mirrors surrounded by egg and dart detailing.

Due east of the breakfast room is the kitchen. The white counter tile is Moderne style, as is the stepped, recessed side-framing around the 16-unit double-casement and fixed window system. A built-in pantry that dates from 1940 was recently updated and is located at the lower west facing wall. The Deco hanging light fixture dates from 1940 as well.

The southeast doorway of the kitchen leads to a small mud room and a small servants "pass-through" space. Due east of this are a series of small rooms that were used primarily for the hired help. At the north side of this area is a narrow, all-redwood walk-in butler's pantry and an adjacent bathroom. The butler's pantry features original pivot-out and built-in cabinetry. The bathroom features a new, but close to identical sink and toilet, beadboard skirt detail, and a recently installed clear fir and redwood floor. Across the hall from the bathroom is a closet which occupies an area originally used for the icebox. Due west of this closet is an entryway that opens to the hallway, which itself leads into the formal dining room. The entry into the dining room features crown moulding. The dining room features a fireplace framed by ionic columns and a wreath and garland decor with an original 1903 gas heater in its hearth. Above this fireplace, just as there is above the other three fireplaces in the house, is a large beveled mirror with an ornamental detailing. Of the four, this is the only one that is a recent addition. The silver chandelier is an original fixture. Originally the dining room doubled as Dan Campbell's work-space. To increase his need for privacy or silence, the entry between the dining room and the foyer features dual 15 unit-glazed pocket doors. The doors, which have not been restored, are in remarkably good working condition. This is likely due in part to a

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draft ventilation system that runs throughout the house in small areas behind and between walls, including in the opening above the pocket doors, thus keeping materials dry.

The Second Floor.

At the northwest corner of the foyer, in front of but due left of the entryway upon entry, is the stairway. Facing the stairway entry are a full Doric column to the left and a Doric column in relief from the wall to the right. The stairway is in the form of a two part semi-circular ellipse. At its halfway point is a door with alcove upper corners that leads into the breakfast room. Turning a sharp corner and continuing up the stairs to the second floor is an asymmetrical but floor-correspondent wooden balustrade with turned spindles in a fashion similar to that upon the veranda. The balustrade to the second level is solid multi-panel, and features a square, fluted column baluster. The stairs, like most of the rooms in the rest of the house, are redwood with white painted risers. Sharing its outer wall with the living room, the lower section of the stairway is semi-circular. A distinct custom feature within the residence is a small double-hung sun window, with glazing that is flat, but a curved framing and sill that correspond to the semi-circular shape of the wall.

At the west end of the second floor is the bedroom that was originally for Dan Campbell, Jr. Its fireplace features a wreath and garland décor and is framed by two ionic columns. Blue Catalina tile is present under black paint that is in the process of being removed. Inside its hearth is an early brass with black paint ornate coal burner. The small closet is just large enough for an armoire, and its curved rear wall is the shared wall with the stairwell. Alcove ceilings are present in this bedroom.

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The central bedroom of the second floor is the largest. Originally this room was two rooms, and features two symmetrically spaced entry doors. After 1940 Agnes and Dan, Jr. converted it into one room and used it as a master bedroom. The mirrors upon the inside of its two doors to the hall feature Moderne era gold flower bolt covers, and the his and hers closets feature in-built drawers and clear plastic knobs. A 1940s era modernist molding is present across the walls of this room.

The third upstairs bedroom, due east of the central room, was originally the master bedroom. Originally a stove-type heater was present instead of a fireplace, and the room features a large built-in closet.

The east to west lateral hall with red oak flooring connects all of the bedrooms upon the second floor. At the opposite end of the hall from the central bedroom are two bathrooms that share a central wall. The west bathroom had a 1940 remodeling that included a Moderne style tissue dispenser and a stilt-style sink. The east bathroom, closer to the master bedroom, features a massive 2'x 2.5 mirrored medicine cabinet door, and a stilt-style sink and shower that was restored featuring Victorian set tile. The toilet fixtures in both bathrooms date from 1940. Between the east bathroom and the master bedroom is a large built-in storage space.

In the far west and east side bedrooms are south-facing doors that open out to the veranda. A trapezoidal concrete wooden with waterproof surface step is present upon the outside of each door. The veranda space doubled as a sleeping tent when the optional overhanging canvas was fully extended. Small hooks attached to the veranda columns where the canvas strings would be tied are still present.

Above the second floor is a large attic, accessible through a ceiling entry in the upstairs hall. The attic ceiling follows the contours of the exterior gables, and the

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redwood framework of which the house is made is exposed. The name "Blinn Lumber Co." is present on one of the redwood planks. The space is easily large enough to stand in, is lit, and is currently used as a storage space.

SETTING, OUTBUILDINGS, AND LANDSCAPE

The property directly behind the house and rear section of the carriageway was originally used for auxiliary functions to sustain various domestic, farming and business activities. Although located within a city of over 100,000, this small area reads as rural, and aside from the decay of the former auxiliary buildings, this parcel of nature-acclimated land is relatively unchanged from 100 years ago. Due north-east of the residence and the rear section of the circular carriageway is the second contributing building: a c.1912 white-painted rectangular redwood framed garage with four carriage style sliding doors in a vertical board and batten pattern. The garage is sheathed in stucco. Two metal rain gutters protrude out at near the upper right and left corners. Dan Campbell, Jr., who from the late 1920s onward owned a Ford dealership in Glendale, kept his prized auto collection in this garage. The inside of the garage is still used as a workspace, and features exposed redwood framework.

Due east and adjacent the garage are a cluster of non-contributing building foundations and associated remnants, originally used for auxiliary farming activities. Present adjacent east of the garage is the foundation and north wall remains of the milkhouse structure. Similar to the garage, the milkhouse wall is of stucco and is painted white. One vertical crack is present through the middle of the wall, which was from a tree that was recently cut so as to preserve this resource. Directly east of this resource are the

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30' x 13' concrete and post foundation remains of the former carriage house. The carriage house was a vertical board exposed redwood structure with three open chamfered corner bays, and one enclosed section at its south side. The bays faced east. Roughly 50' east by south east of the carriage house foundation is the 3' high lower portion of a fieldstone and concrete object that was likely a feeding trough.

Upon the site due west of the auto garage and behind (north of) the residence and carriageway, the property begins an uphill ascent. Originally in this area were Agnes Campbell's flower gardens, viewable from outside the breakfast room. Currently there are young orange trees. Above and behind the garages is a 10" wood pole with two vertical narrow holes through which passed the wiring of Dan Campbell's stock ticker, which was located inside the upstairs west-end bedroom. Adjacent due east of the stock ticker pole are two thin metal pipes in a Y-formation that originally ran to a now non-existent water tower. The longer of the two pipes is a 22' segment. Above the garage due west is one upright freestanding metal pipe, roughly 1.5" in diameter. This pipe originally housed telephone wires that ran to the house. Behind both the stock ticker pole and the pipes near the end of the property line and the apex of a small hill is a small metal windmill that is recent and non-contributing resource. The area of the carriageway immediately behind the house features a square metal framed shallow hole that was originally used for survey marker.

With the exception of the Pittosporum, Peruvian Pepper, and the orange and lemon trees, the various plant specimens behind the residence, including varieties of Coastal Sage Scrub, are native to the region. The terrain itself within this site includes a mildly sloping section to east, accompanied by a steep but small hillside to the west, behind the

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garage and the residence itself. Deodar trees in the front yard and the above mentioned Pittosporum in the rear yard were planted by Dan Campbell.

ARD EEVIN AND THE SEVEN ASPECTS OF INTEGRITY

The Ard Eevin Residence is located at the base of a hillside overlooking the City of Glendale, and the Cumberland Heights Historic District. Matlija road is the northernmost/ uppermost transverse road in the district. The residence is located between this road and open canyon behind it. The Ard Eevin residence, and the accompanying resources on its property, has not been relocated.

The design of the Ard Eevin residence is one of a kind for the City of Glendale. The front elevation is symmetrical in plan, dominated by a large semicircular veranda with angled protruding wings. Verandas similar in scale to this example are common in Colonial era Caribbean plantation architecture, also known as "West Indies Plantation" style architecture. The House features an abundance of Colonial style elements that have remained intact, as well a music room edition that shows the influence of the early Craftsman period. The last significant alteration to design features is Moderne, and occurred mostly to interior elements during the period of significance.

In regards to setting, the Ard Eevin residence is located at the base of a canyon hill above the immediate Cumberland Heights neighborhood. In front of the house is the Cumberland Heights tract platted by Dan Campbell and his brother in the early 1920s. To the rear of the house are open canyon and undeveloped hillsides. Numerous trees and hedges surround the front elevation, providing privacy and obscuring the house from the street. The setting of Ard Eevin, with the house located on a semi-circular lot surrounded

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by a carriageway, has not been altered. This growth obscures a 1950s era house, which occupies a separate parcel due east of the front walkway, and a 1939 Minimal Traditional house on a separate parcel due west of the front walkway. Because of its elevation over the neighborhood and the shrubbery that obscured it, the Ard Eevin residence reads as set apart from the surrounding dwellings, which read as continuous and relational to one another.

The Ard Eevin residence is composed primarily of redwood, most of which is still in excellent condition. Certain smaller redwood and other wood exterior elements from the period of significance have been replaced with historic accuracy in mind. The foundation of the house consists of a combination of river rock and concrete, and the house is built upon solid granite. The use of river rock for foundations was common among early settlers. The last significant alteration in materials at Ard Eevin occurred in 1940, which falls within the period of significance. Most of the original materials, including Douglas fir floors, Batchelder tile fireplaces, Bauer pottery, bronze door hardware, and wood framed double hung windows are original to home and impeccably maintained.

In regards to workmanship, the Ard Eevin residence features intact, preserved elements that are indicative of the period of its construction. The siding upon the Ard Eevin residence is of a "false bevel" design, where one board conveys the appearance of two smaller lateral planks. The current owners son, a carpenter and craftsman by trade, has made a deliberate and successful effort to mirror the original workmanship and features of the residence in all rehabilitation work partaken at upon the structure.

The Ard Eevin residence and the surrounding site context convey a remarkable feeling of a grand and eloquent ranch plantation home, but one that is translated to the Los Angeles context. The feeling at Ard Eevin is one that is peculiarly of the West and early

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Los Angeles, in its eclectic and freeform mixing of various styles and design elements. This feeling is conveyed by the integrity of the home itself through its distinct, intact design. Ard Eevin reads as a grand residence for an individual of means and significance in the community. Because of its redwood construction and the relative lack of ornament upon its elevations, the residence also reads as a home that is integrated and functional to the immediate land that Dan Campbell once farmed and later developed. The canyon behind the residence is of its natural, unaltered terrain, and has not been developed as of this time.

The Ard Eevin residence is associated with Dan Campbell, an early founder of the City of Glendale and its banking institutions. The residence and the adjacent site are also associated to the Country Estate tradition, which expresses the historic context of this foothill area of northwest Glendale. The residence has not been altered since the period of significance, with many of the original furnishings and fixtures still extant that belonged to the Campbell family.

RECENT RESTORATION WORK:

This integrity of the Ard Eevin residence has been retained with the help of the highly sensitive and thoughtful restoration efforts that have occurred upon the structure. Bathroom and porch beadboards, siding, veranda balusters and wood framed double hung windows have all been either restored or repaired in exacting terms to the original design. The integrity of materials themselves has been retained in the restoration process. Redwood, the archivally accurate material of the residence itself, has been used in the replacement and /or repair of all elements that featured redwood initially. The owner is

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fully aware of the Secretary of the Interior's Standards of Rehabilitation and has made every effort to follow them.

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SIGNIFICANCE

SUMMARY

The Ard Eevin residence is eligible under Criterion C, as the house features a unique electric design and high artistic values. The Ard Eevin residence is a distinguished example of turn of the century residential architecture in northwest Glendale, California, and is eligible under Criterion C at the local level of significance.

The Ard Eevin residence features a highly expressive form incorporating two angled protruding wings encompassing a large semi-circular veranda that is the signature feature of the structure. Ard Eevin, which in Gallic means "beautiful heights," was designed by self-taught society architect Nathaniel Dryden, and features a singular, eclectic expression unique to the Southern California region of turn of the century design system; some of which are not common to the West Coast. The Ard Eevin residence overlooks and is considered the keystone residence building of the Cumberland Heights Historic District*, which was subdivided in 1923 by Ard Eevin owner and early city leader Dan Campbell and his brother Arthur Campbell.

PHYSICAL AND HISTORIC CONTEXT

The Ard Eevin residence is one of the few and earliest remaining examples of "County Estate" homes once common at the base of the Verdugo Mountains, in what was an otherwise rural section of northwest Glendale at the turn of the century.¹ During this time, northwest Glendale consisted of open hills, canyons, citrus orchards, and vineyards. Individuals of local wealth and prestige built and occupied such estate homes

*The Cumberland Heights Historic District is not locally designated as of the date of this nomination, nor has it been determined eligible or listed by The Keeper of the Register.

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as a way to have physical distance from the faster- growing areas of the Los Angeles region.

The better known example of the local Country Estate, and the complimenting house to Ard Eevin, is "El Miradero," constructed a year after Ard Eevin for Leslie Brand. Brand is best known for advocating and financing a Pacific Electric Red Car line into Glendale in 1904, which rapidly facilitated the City's growth. El Miradero, a National Register property, is currently the Brand Arts Library, and is operated by the City of Glendale. El Miradero and Ard Eevin were both designed by Nathaniel Dryden, the brother in law of Leslie Brand. Brand and Dan Campbell were extremely close friends; both men had Irish roots, and Dan Campbell was born there. Their acreage was located side by side, though the houses themselves are roughly ½ mile apart. Both homes are situated on high to take advantage of panoramic views of the San Fernando Valley, Glendale, and what is now the Los Angeles basin. Both house designs are non-conformist translations of Period Revival styles. Inspired by the Indian Pavilion of the 1893 Chicago World's Fair, El Miradero is of Saracenic Revival design featuring Indian, Moorish, and Spanish design systems originally with a Victorian interior décor.

The first subdivisions of property in this section of northwest Glendale occurred in 1907 and 1912 to the Hunter Tract, located to the west of and below the Brand and Campbell properties. Each lot as originally subdivided was one to two acres in size. Kenneth and Grandview Avenues, two major roads in the Cumberland Heights neighborhood, were both named during this time. Prior to the Cumberland Heights development, this was the only subdivision in northwest Glendale.

Between 1902 and 1910, Glendale was advertised as "the fastest growing city in America," with a population that increased by 900% during these years. Glendale was

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incorporated as a City in 1906 through an effort that began in 1904; the same year Leslie Brand brought the Pacific Electric line to the City. From this time until the 1920's, Brand Boulevard, which is still the central artery through Glendale, became a thriving commercial and entertainment corridor. The surrounding areas saw radical growth numbers through the 1920s. Between 1920 and 1930, the population of Glendale increased 456%, from 13,756 in 1920 to 62,736 in 1930.

During the 1920s, Glendale was in a real estate boom, and was promoted as a bedroom community to Los Angeles. Properties that were wide open twenty years earlier were now subdivided and improved. Among these properties was that of Dan Campbell, who with his brother Arthur formed Homer & Campbell real estate. Homer & Campbell was one of the most successful real estate firms in what was a highly competitive market featuring 487 listed real estate brokers in the city. Among their projects, Homer & Campbell initially subdivided 10 acres of Dan Campbell's farm land directly below Ard Eevin into 92 lots. The tract was called "Campbell Heights" and like Ard Eevin it featured panoramic views. Campbell Heights later folded into and was known, like the surrounding areas, as Cumberland Heights. The streets within Cumberland Heights were drawn out and named at a meeting in front of the fireplace at Ard Eevin by Dan Campbell and his wife Margaret, Arthur Campbell and his wife Nellie, together with Leslie Brand and his wife Louise. Upon final subdivision, the Cumberland Heights neighborhood also included former estate sections owned by Leslie Brand and Arthur Campbell, plus another 15 acres of the Ard Eevin estate. Original orange and lemon trees from the estate are still extant in yards of Cumberland Heights residences.

197 of 212 original structures, largely intact, remain of the Cumberland Heights neighborhood. These include the Thompson/Armstrong/Lewis House, which was also

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designed by Nathaniel Dryden. Four out of five separate parcels in the Cumberland Heights neighborhood were developed prior to World War II. In 1925 and 1926 alone, 107 homes were constructed in the Cumberland Heights neighborhood, and the majority of the homes were built in the 1920s and 1930s. As a result of such a focused building period, many of the homes in the Cumberland Heights neighborhood are visually unified through common setback and lot placement, particularly within a given tract. The majority of all homes in the Cumberland Heights neighborhood are single family residential.

Very few homes were developed prior to the 1920s. The few that were (besides Ard Eevin and associated Country Estates) were Craftsman Bungalow designs. During the Post WWI boom period, the majority of designs, which represent the majority of extant homes in the Cumberland Heights neighborhood, were of various Period Revival design systems. The dominant revival types in Cumberland Heights include Spanish Colonial, Mediterranean, and Monterey: all popular throughout Southern California throughout the 1920s and 1930s. In addition, Cumberland Heights features English and Tudor Revival, French Eclectic, and Colonial Revival designs. Between 1935 and 1952, examples of Minimal Traditional, a design influenced by Modernism plus the FHA concept of the "Minimum House" were built in Cumberland Heights. 21.5% of residences in Cumberland Heights are of Minimal Traditional design. A limited number of Ranch design homes also appear after the Post-WWII era. The vast majority of the homes within the neighborhood have retained their design integrity. The Ard Eevin residence is of a larger scale than most of the homes in the Cumberland Heights neighborhood, and is located directly above them. Though some of the homes feature Colonial Revival elements, none employ them in the same manner as used at Ard Eevin, and none feature

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design elements associated to the West Indies Plantation style of architecture, with its generous use of large scale verandas.

Though the greater Los Angeles population boom was ongoing, by 1955, the Cumberland Heights tract was completely built out, and the era of northwest Glendale as a rural getaway destination was a memory two generations old. Nonetheless, the period of significance for the Cumberland Heights Historic District begins with the construction of Ard Eevin in 1903, which is the pilot house for the tract. According to a prior survey, the Cumberland Heights Historic District appears eligible for the National Register under criteria A, B, and C. Aside from subdividing his estate, Dan Campbell was highly active in banking, business, and real estate during these early boom years in Glendale. The neighborhood is also significant for its relationship to foothill geography, and for time period of its development, which expressed the rapid expansion of Glendale, fueled by the Red Car and the advent of auto transportation.

ARCHITECTURAL SIGNIFICANCE:

In very distinct and unique terms, the Ard Eevin exterior references a variety of styles, some of which are more common to the East Coast than Southern California. The classical columns, massive porch with two-story load bearing columns and the presence of symmetry at the front elevation are indicative of the Colonial Revival, which is the prevalent, though not the only design system present. The treatment of the front elevation is a highly unique folk variation of massing. The angled wings that flank the large semi-circular veranda system themselves are visually reminiscent of truncated Folk Colonial designs that are uncommon to Southern California. Perhaps even more singular than this is the scale of the semi-circular veranda that they flank. The shape of this veranda, by

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Section 8 Page 6

Ard Eevin
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past accounts, was functional so as to take advantage of the surrounding views that gave the structure its Gallic name, meaning “beautiful heights.” In regards to the Ard Eevin residence, the angled wings flanking the semi-circular veranda have been referred to as a “West-Indies Plantation” style. In all the various research reviewed, no precedent in the West Indies exists for such a treatment, though many Caribbean Plantation houses featured prominent, wrap-around verandas. Although the semi-circular veranda is seen upon some examples of Colonial Revival house architecture, the scale of this example moves away from that design system and is more visually reminiscent to verandas seen upon certain Octagon Houses, which are primarily found in the Midwest, the south and the East. The flanked wings are situated at 45-degree angles protruding from the veranda; an arrangement that acknowledges rather than boxes in the semi-circular affect of the veranda system.

Although it can be argued that a lack of tradition or criticism made such a unique total form easier to achieve on the west rather than east coast, perhaps this expression of eclecticism is attributable to the architect himself. Not much is known of Nathaniel Dryden (C.1848-1924), except that he was trained as a bricklayer and was educated in letters but not architecture. Dryden was from Missouri, like his brother-in-law Leslie Brand, who played the major part in establishing modern Glendale and was a best friend to Dan Campbell. Of the four houses that Dryden is known to have completed, two are on the National Register of Historic Places already. Like Ard Eevin, these residences express a casual, free-form eclecticism and borrowing from other styles. The first, “El Miradero” meaning “grand view” in Spanish, was completed for Leslie Brand in 1904: one year after Ard Eevin. Located within about a mile from the Campbell Residence, it was constructed in the Saracenic style, and strongly references the Indian Pavilion that

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Leslie Brand was fond of at the 1893 Chicago World's fair. Ard Eevin and El Miradero have similar alcove roofs and moulding, with the front door style at Ard Eevin was used as a side door at El Miradero.

Nathaniel Dryden's J.W. Robinson Mansion in Beverly Hills of 1911 was one of the earliest residential structures of Beverly Hills.² The residence was constructed for the of the heir of the Robinson's department store chain and his wife Virginia (Dryden) Robinson; Nathaniel Dryden's daughter. The Robinson residence is a mansion is built of concrete in the Spanish style.

The fourth known Dryden design was built in 1911 by Dryden for his daughter, Ada. Charlotte Armstrong, once known as "America's greatest mystery writer," eventually lived in the residence which is today known as the Thompson/Armstrong/Lewis House. This residence, which still stands but is altered, featured scalloped wood shingles over a mansard-type design. This residence was originally funded by Leslie Brand, who was the Uncle of Ada Dryden Thompson.

ASSOCIATED SITE RESOURCES

The c.1912 rectangular redwood garage is an early design for automobile storage, and corresponds to the beginning advent of automobile ownership and transportation. Earlier on-site, the Campbell's built a carriage house that currently exists as a foundation. The fact that there was a carriage house on-site is indicative of a pre-automobile vintage for the Ard Eevin residence and most of its associated features. To have both the remnants of a carriage-house and an early garage onsite attends to the transitions and changes in early twentieth century modes of transportation. Because of a loss of historic integrity, most of the built site resources, aside from the garage, are non-contributing.

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Section 8 Page 8

Ard Eevin
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The wide driveway that encircles the house was originally unpaved, and its generous width speaks to the fact that it was originally a carriageway rather than a driveway. Dan Campbell planted the extant Deodar trees located in the front yard, and the extant *Pittosporum* specimens in the rear yard.

Endnotes

1. The discussion of Ard Eevin as a Country Estate home, plus most of the information about Cumberland Heights and the housing types within this section, is originally written of in:
The Historic Resources Group and the City of Glendale Planning Department. Historic Resource Survey for the Cumberland Heights Neighborhood, Glendale, California. September, 2004.
2. Virginia Robinson claimed repeatedly that hers was the first residence completed in Beverly Hills. This is asserted on the Robinson gardens website (parks.co.la.ca.us/virginia_gardens.html), and in past press by Mrs. Robinson.... Koch, Sharon Fay. "Birthday Salute to Vintage Mansion in Beverly Hills," Los Angeles Times, 10 September 1971, F2. It is safe to say that the Robinson residence was one of the very first residences in Beverly Hills, though its standing as the first is not yet verified by a primary source document.

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Ard Eevin
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VERBAL BOUNDARY DESCRIPTION

The nominated property consists of three connected parcels.

PARCEL 1:

That portion of lot 87 of tract no. 6663, in the City of Glendale, County of Los Angeles, State of California, as per map recorded in book 76 pages 54 and 55 of maps, in the office of the County Recorder of said county.

PARCEL 2:

Lot 37 of tract no. 7697, in the City of Glendale, County of Los Angeles, State of California, as per map recorded in book 91 pages 31 and 32 of maps, in the office of the County Recorder of said county.

PARCEL 3:

That portion of V. Beaudry Mountains, in the City of Glendale, County of Los Angeles, State of California, as per map recorded in book 36, page 71 miscellaneous records, in the office of County Recorder of said county.

BOUNDARY JUSTIFICATION

The boundaries of the nominated property enclose the Ard Eevin residence, grounds, and property associated with turn of the century Country Estate living and farming activity historically associated to the foothill section of northwest Glendale, California. The nominated property includes three parcels currently owned by the Sally MacAller Trust. The property behind the nominated property, which shared a similar function, is currently owned by a party that is disinterested in a National Register listing.

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Photographic Record Page 1

Ard Eevin
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Photograph 1

Ard Eevin
Glendale, Los Angeles County, California
John Eng, Photographer
May 5, 2006
John Eng Collection, Los Angeles, California
NNE – Front Elevation

Photograph 2

Ard Eevin
Glendale, Los Angeles County, California
John Eng, Photographer
May 5, 2006
John Eng Collection, Los Angeles, California
W – Porch

Photograph 3

Ard Eevin
Glendale, Los Angeles County, California
John Eng, Photographer
May 5, 2006
John Eng Collection, Los Angeles, California
NNE – Front Door

Photograph 4

Ard Eevin
Glendale, Los Angeles County, California
John Eng, Photographer
May 5, 2006
John Eng Collection, Los Angeles, California
ESE – Sunroom addition, rear

Photograph 5

Ard Eevin
Glendale, Los Angeles County, California
John Eng, Photographer
May 5, 2006
John Eng Collection, Los Angeles, California
W – Exterior

Photograph 6

Ard Eevin
Glendale, Los Angeles County, California
John Eng, Photographer
May 5, 2006

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Ard Eevin
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John Eng Collection, Los Angeles, California
WNW – Exterior

Photograph 7

Ard Eevin
Glendale, Los Angeles County, California
John Eng, Photographer
May 5, 2006
John Eng Collection, Los Angeles, California
W – Veranda and deck

Photograph 8

Ard Eevin
Glendale, Los Angeles County, California
John Eng, Photographer
May 5, 2006
John Eng Collection, Los Angeles, California
E – Veranda and deck

Photograph 9

Ard Eevin
Glendale, Los Angeles County, California
John Eng, Photographer
May 5, 2006
John Eng Collection, Los Angeles, California
E – Dining room

Photograph 10

Ard Eevin
Glendale, Los Angeles County, California
John Eng, Photographer
May 5, 2006
John Eng Collection, Los Angeles, California
W – Living room fireplace

Photograph 11

Ard Eevin
Glendale, Los Angeles County, California
John Eng, Photographer
May 5, 2006
John Eng Collection, Los Angeles, California
NW – Sunroom

Photograph 12

Ard Eevin
Glendale, Los Angeles County, California

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Ard Eevin
Los Angeles County, CA

John Eng, Photographer
May 5, 2006
John Eng Collection, Los Angeles, California
WNW – Upstairs bedroom fireplace

Photograph 13

Ard Eevin
Glendale, Los Angeles County, California
John Eng, Photographer
May 5, 2006
John Eng Collection, Los Angeles, California
NNW – Address Marker

Photograph 14

Ard Eevin
Glendale, Los Angeles County, California
Daniel Paul, Photographer
August 30, 2006
Daniel D. Paul, Architectural Historian, 2300 Hidaigo, Los Angeles, CA 90039
Looking north – garage

Photograph 15

Ard Eevin
Glendale, Los Angeles County, California
Daniel Paul, Photographer
August 30, 2006
Daniel D. Paul, Architectural Historian, 2300 Hidalgo, Los Angeles, CA 90039
Looking north – milkhouse remains

Photograph 16

Ard Eevin
Glendale, Los Angeles County, California
Daniel Paul, Photographer
August 30, 2006
Daniel D. Paul, Architectural Historian, 2300 Hidalgo, Los Angeles, CA 90039
Looking east – carriage house foundation

Photograph 17

Ard Eevin
Glendale, Los Angeles County, California
Daniel Paul, Photographer
August 30, 2006
Daniel D. Paul, Architectural Historian, 2300 Hidalgo, Los Angeles, CA 90039
Looking south – feeding trough

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National Register of Historic Places
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Photographic Record Page 4

Ard Eevin
Los Angeles County, CA

Photograph 18

Ard Eevin
Glendale, Los Angeles County, California
Daniel Paul, Photographer
August 30, 2006
Daniel D. Paul, Architectural Historian, 2300 Hidalgo, Los Angeles, CA 90039
Looking NNE – water tower pipes, windmill, stock ticker wire pole

Photograph 19

Ard Eevin
Glendale, Los Angeles County, California
Daniel Paul, Photographer
August 30, 2006
Daniel D. Paul, Architectural Historian, 2300 Hidalgo, Los Angeles, CA 90039
Looking NE – Stock ticker wire pole

Photograph 20

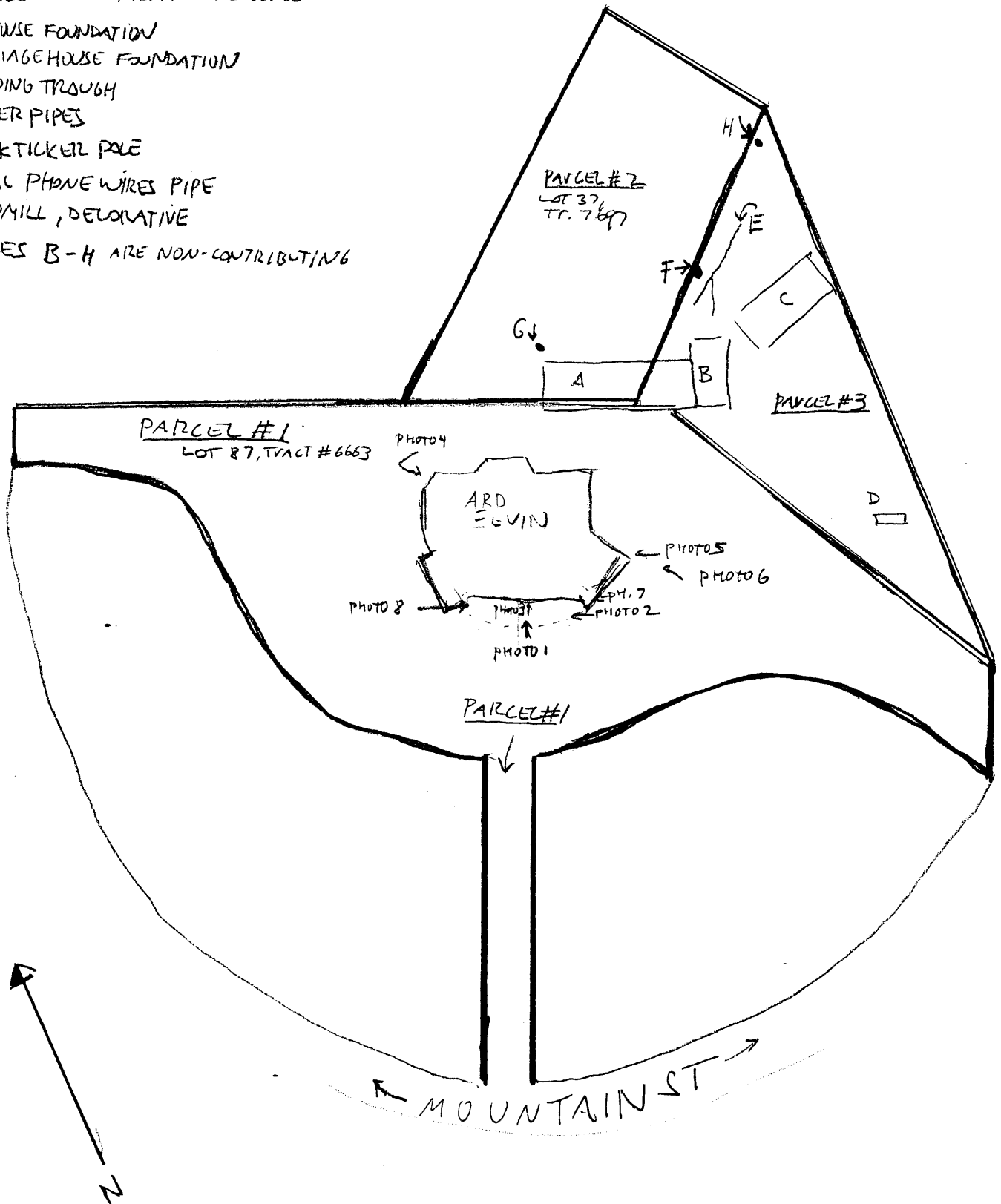
Ard Eevin
Glendale, Los Angeles County, California
Daniel Paul, Photographer
August 30, 2006
Daniel D. Paul, Architectural Historian, 2300 Hidalgo, Los Angeles, CA 90039
Looking SE – phone wire pole

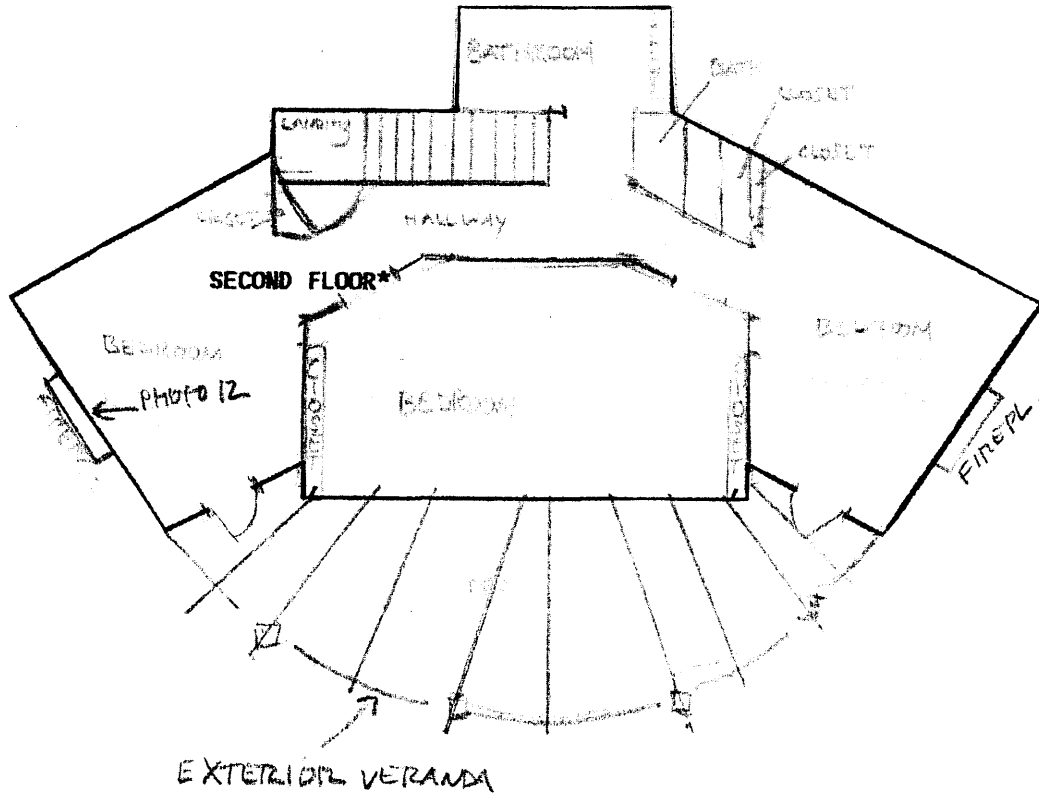
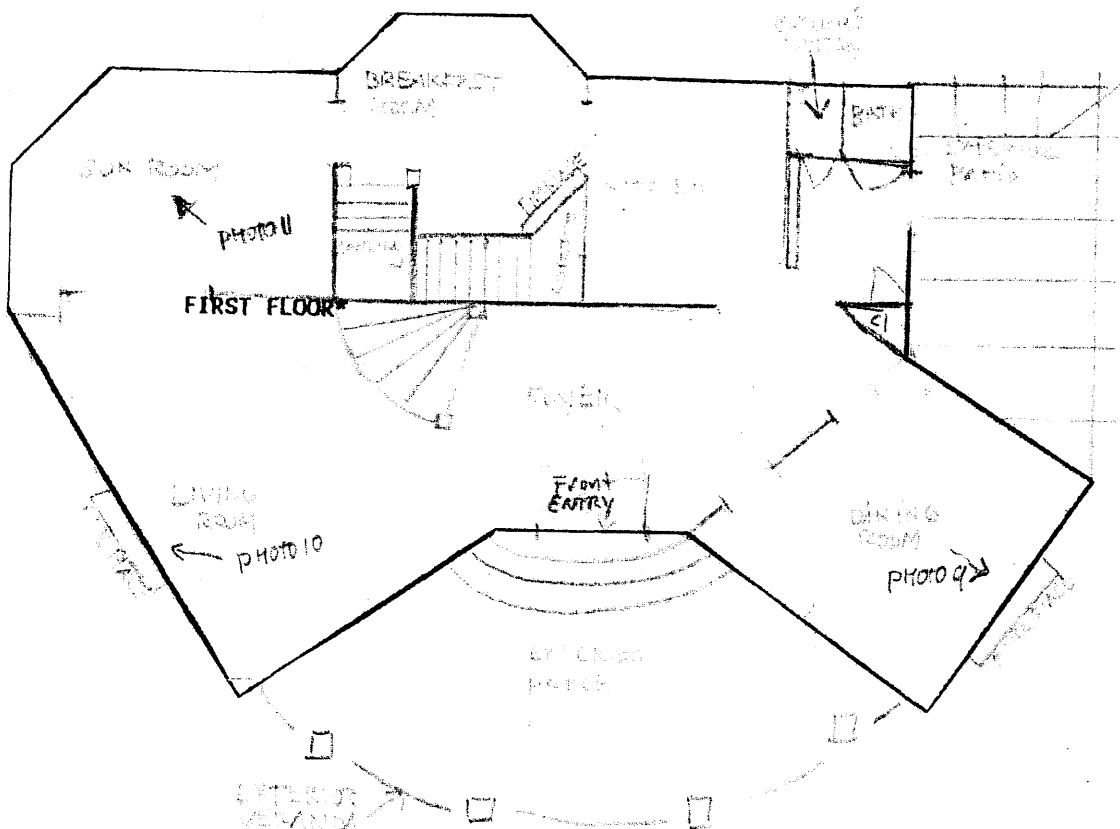
Photograph 21

Ard Eevin
Glendale, Los Angeles County, California
Daniel Paul, Photographer
August 30, 2006
Daniel D. Paul, Architectural Historian, 2300 Hidalgo, Los Angeles, CA 90039
Looking NE – faux windmill

ARD ELVIN
LOS ANGELES, CA

- A: GARAGE : CONTRIBUTING RESOURCE
 - B: MILKHOUSE FOUNDATION
 - C: CARTRIDGEHOUSE FOUNDATION
 - D: FEEDING TROUGH
 - E: WATER PIPES
 - F: STOCK TICKER POLE
 - G: METAL PHONE WIRES PIPE
 - H: WINDMILL, DECORATIVE
- RESOURCES B-H ARE NON-CONTRIBUTING





THE ARD EEVIN RESIDENCE
 LOS ANGELES COUNTY, CA
 PREPARED BY: DANIEL PAUL
 11/29/2005