



March 21, 2017

Courtney Coyle, Chair, Historic Resources Board
C/O Development Services, City of San Diego
1222 First Avenue, MS 413
San Diego, CA 92101

RE: Historic Designation of 5805 Camino De La Costa, La Jolla

The La Jolla Historical Society strongly supports the designation of the *Charlotte Gary Barnum House*, located at 5805 Camino De La Costa in La Jolla, under City of San Diego Historical Resources Board Criterion A, C, and D. This residential building embodies the distinctive characteristics of style, type, period, and method of Spanish Eclectic construction.

Historic aerial photographs indicate the *Barnum House* was one of the earliest residences built in the La Jolla Hermosa section of the community. The building is historically important as part of the development surrounding La Jolla Village that took place during the 1920s and gave birth to the neighborhoods still characteristic of the community today.

The home was built by the A.M. Southard Company, a company known for its craftsmanship and attention to detail. At least two examples of this firm's work have been designated by the HRB. The *Norman Kennedy House*, located at 716 La Canada Street in La Jolla, was built in 1928 in the Tudor architectural style and is HRB Site #965. The *Captain Manuel Rosa House*, located at 3114 Lawrence Street in Point, was built in 1928 in the Spanish Eclectic style and is HRB Site #1110. The 1927 *Barnum House* is one of the earliest identified examples of the firm's work, and displays unique and well-crafted features indicative of A.M. Southard's experience in building construction.

Since the home's original construction, all subsequent improvements have been undertaken in a manner consistent with the Secretary of the Interior's Standards. The home has been rehabilitated and restored in a way that respects its original Spanish Eclectic design features. New construction is similar, but distinctly different from that of the original, and the home still imparts its architectural importance as an excellent Spanish Eclectic example in the La Jolla community.

As a matter of full disclosure, property owner Ms. Lisa Albanez is a member of the La Jolla Historical Society Board of Directors; however, this application was independently reviewed and assessed by the Society's Preservation Committee, whose opinions are represented herein.

Sincerely,

Heath Fox
Executive Director

Addendum to the Historical Research Report
for the
Charlotte Gary Barnum House, 5805 Camino de la Costa, La Jolla
prepared by
Scott Moomjian
for
Raul and Lisa Albanez
(Revised March 2016)

**Addendum prepared by Diane Kane, Ph.D., with assistance from Seonaid
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Submitted by:
The La Jolla Historical Society
March 21, 2017

Introduction

The La Jolla Historical Society (LJHS) supports the historic designation application of the Charlotte Gary Barnum House at 5805 Camino de la Costa in La Jolla and would like to provide additional information regarding its eligibility under HRB Criteria A and D. This new research was conducted for the LJHS summer exhibition “From Jazz Age to Our Age” that explored 1920s era subdivisions and homes built in La Jolla. Our research provides a more robust context for the Barnum house and its place in the La Jolla Hermosa Subdivision marketing and design. The LJHS would also like to propose the A. W. Southard Company as a candidate for the City of San Diego’s “Master Builder” list and offer its in-house Architect Edgar V. Ullrich as the property’s designer. Finally, the LJHS would like to provide an alternative assessment of the Barnum House’s integrity with regards to Criterion C and its Spanish Eclectic architectural style.

Criterion A (Community Development)--*Exemplifies or reflects special elements of a City's, a community's or a neighborhood's historical, archaeological, cultural, social, economic, political, aesthetic, engineering, landscaping or architectural development.*

According to the HRB Designation Guidelines, special elements of development refer to a resource that is distinct among others of its kind or that surpass the usual in significance. It is not enough for a resource to simply reflect an aspect of development, as all buildings, structures, and objects do.

The Charlotte Gary Barnum residence was one of first **12** properties built in the Lower Hermosa subdivision. Its pivotal location at the southernmost tip of the subdivision marked its Camino de La Costa entrance. Its strikingly creative design on a small, irregular, three-sided lot with spectacular ocean views points to the property’s important role in a carefully conceived, designed and marketed high-end subdivision, making it a “special element” of La Jolla Hermosa’s development and La Jolla’s transition from a casual summer beach colony to an upscale suburb of San Diego with year-round recreational amenities.

La Jolla’s Transition from Summer Beach Colony to Year-Round Living (1920-1930)

San Diego’s rising population and expanding transportation system after 1900 opened opportunities for new housing development in surrounding communities, thus laying the groundwork for subdivisions along the coast in the 1920s. Torrey Pines Road (1908), La Jolla Boulevard (1919, widened in 1927) and the construction of the high-speed electric train into downtown La Jolla (1924) transformed the village. Modeled somewhat after the Spanish-flavored Santa Barbara and Pasadena, La Jolla’s “commercial zone” boasted three new hotels in the 1920s: Hotel Casa de Manana (1924), the La Valencia Hotel (1926), and the Colonial Inn (1928-remodeled). The updated Girard business district included the Pacific Electric trolley station (1925) and Arcade building (1926), the Scripps Hospital (1924), and the new La Jolla Library (1921). The Beach and Yacht Club (1927) (today’s Beach and Tennis Club) and the La Jolla Country Club (1927) contributed recreational amenities in outlying areas that fueled an intense interest in upscale subdivisions.

Built on approximately 1000 acres of coastal and hillside property, these new subdivisions surrounded the village with gracious suburban view lots. Developers used the latest subdivision techniques that included curving streets and irregular lots that supported and enhanced the stunning local topography. Paved streets with sidewalks, streetlights, curbs, gutters and coordinated street tree plantings unified the public realm. Water, sewer and electrical utilities were included, often along with telephone service. All were installed in advance of individual home construction. Restrictive covenants executed by tract “certified architects,” governed the style, size, location, cost and quality of new construction. They also prohibited incompatible uses like mining, and oil extraction, commercial agriculture, livestock, and persons of color (excluding servants living in the main residence). Such restrictions promoted rising property values by ensuring investment “certainty”. It is important to note that these private restrictions substituted for public zoning and building code requirements that were in their infancy at the time. They set the tone for anticipated new development, particularly in outlying areas that lacked governmental oversight.

The 1920s subdivisions in La Jolla are shown in blue on the map provided in **Appendix A**. Included are the Barber Tract (1921), Prospect Park (1923), La Jolla Hermosa (1923), La Jolla Shores (1926), Country Club Heights (1926), The Muirlands (1927), Ludington Heights (1927), and La Jolla Hills (1927). The social success of this new development was apparent by the decade’s end. In June 1928, a *San Diego Union* article noted the large number of La Jolla residents who appeared in social registers. It further proclaimed, using perhaps somewhat questionable methods, that the community had the highest “notability rate” per capita of any place in the nation (*San Diego Union*, June 17, 1928, Sect. XR, p. 10).

Of the nine subdivisions, the 400-acre La Jolla Hermosa (Units I and 2) was the largest subdivision--not only in La Jolla, but by 1927, in all of San Diego. While the subdivision’s Board of Directors, including Claus Spreckels, were prominent leaders in San Diego’s commercial, residential and transportation industries, it was British-born Frank Turnbull, President and Tract Manager, who set the standards for the Hermosa residential park subdivision. Nonetheless, the concurrent extension of the San Diego Electric Railway into La Jolla most likely prompted Spreckels’ interest in the project. The architecturally striking San Carlos Station, patterned after California missions, was situated on La Jolla Boulevard in the center of the La Jolla Hermosa Development. It provided a convenient, elegant and tone-setting point of arrival. It was joined in 1926 by a small shopping and business center called “La Jolla Hermosa Centro” that included a theater and administration building, both completed in 1928. Although the shopping center was never built, in overall concept, scale, design, amenities and quality, La Jolla Hermosa joined the notable Rancho Palos Verdes and the Country Club District in Kansas City as an exclusive planned suburban residential community. The local significance of this enterprise cannot be overstated. In fact, its conception, careful planning, and construction was well documented in Thomas A. Jamison’s award-winning article “La Jolla Hermosa: A Subdivision Triumph” (*Journal of San Diego History*, San Diego Historical Society, Summer 1985) that is hereby incorporated by reference.

Barnum Residence as Southern Entry Point

La Jolla Hermosa was La Jolla's first residential "planned community". In contrast to the small vacation cottages of the Barber Tract or the La Jolla Village, Hermosa was oriented toward year-round residents. The acreage was graded, streets with 4" thick concrete were laid, water, sewer and electric lines placed, and young palm trees planted at regular intervals along each street. By 1927, construction was underway for the community and business center adjacent to the elegant San Carlos station. Those interested in purchasing a lot were required to follow the subdivision "Restrictions" to assure tract exclusivity. As stated by Tract Architect Edgar Ullrich, "A fine residential district, in order to remain fine...should constitute part of a larger distinctive residential section, so that its dwellers need not traverse unkemptness to reach it." From the outset, all designs were approved by Ullrich.

Aerial photography from the 1920s permits us to trace the drawing of the first streets, the planting of the first trees, and building of the first homes. Permits for construction and articles about homes designed for specific individuals were published in the *San Diego Union* and the *La Jolla Light* and *La Jolla Journal*, thus documenting the tract's development. This information is summarized in **Appendix B**. Actual home construction began after the San Carlos train station opened in December 1924. The *La Jolla Light* reported that three homes and the sales office were completed in 1924. Through 1927, ten more homes were added, bringing the total to 13 homes in the earliest phase of development.

Promotional Scheme of Developers

By 1927, there were eight other subdivisions in La Jolla competing for upscale clients, all of which mounted aggressive marketing campaigns. For example, Harold Muir erected an enormous block letter sign marking "The Muirlands," following the famous "Hollywoodland" sign in the Los Angeles hills. Jamison describes the conscious promotional push of the Hermosa developers as follows:

From the outset, Balfour Company advertised La Jolla Hermosa in local papers. The number and scope of the advertisements grew dramatically in 1926. These proclamations varied in tone and perspective but strayed little from two themes. A La Jolla Hermosa lot offered a sound investment. And Hermosa furnished an exclusive living environment. The *San Diego Union* presented its readers with lavish information about the future popularity of owning a home in the San Diego area, the all-inclusive improvements, and the rise in value.

Several examples of the subdivision's marketing that appeared in the *San Diego Union* and *San Diego Tribune* are included in **Appendix C**. Prospective buyers were promised "more for your money—more beauty and view; more landscaping and beautification; more transportation facilities; more protective restrictions; and therefore more investment protection; more distinctive dwellings; more paving and improvements per home site." The Barnum home anchored the southern boundary of the La Jolla Hermosa

development. As one of the earliest and most prominently sited homes, it was a tone-setting element within the marketing scheme. The house was carefully presented with its expansive curving frontage that looked out to the sea. With three exposed facades, it would have been especially visible as people arrived from the south via electric train or car.

Just as the tree lined, much touted, concrete streets marked the development, so too did the Barnum's striking architecture. It occupied a picturesque "irregular lot" promoted by the Balfour Company, where its two-story garage unit called attention to the corner from La Jolla Boulevard. Like a coastal beacon, the second story rose above the flat bluffs to welcome arrivals into the neighborhood. Three additional tile-roofed volumes jogged downward with the sloping terrain along the Camino de la Costa street frontage. Reading as individual units, they recall ancient buildings constructed over time, thus imparting an "instant history" and "sense of place" to the new development. The circular entrance tower reinforced the street's curving alignment and adhered to the lot's generous setbacks while presenting a gracious elevated entrance to the corner. The home's multiple details, including exposed rafter tails, circular tile vents, wooden lintels, decorative tiles and wrought iron window grills complete the picturesque massing and speak to the quality and craftsmanship underscored in the deed restrictions. The enclosed interior courtyard was designed to enjoy San Diego's much-touted year-round climate. It also provided privacy on a highly exposed corner lot, as well as protection from the ever-present coastal fog and ocean breezes. The deep lawn announced "suburbia" while the mature palm trees placed one in "sub-tropical" Southern California.

The Barnum House composition was a strategically placed calling card for "Southern California architecture" that newcomers found so attractive and compelling. Built by the tract's designated construction company, A. W. Southard and most likely designed, and certainly approved, by the company's Chief Architect, Edgar Ullrich, it presented such a strong entry image that that architect Thomas Shepherd acquired two lots at the northern corner of the development the following year. In 1928, Shepherd built two homes: one became his home at 391 Via del Norte (HRB #560), while the second, designed with Herbert Mann, was sold to H.W. Turner. (*San Diego Union* July 22, 1928). Together, both structures effectively announced the entrance and boundaries of the subdivision to those transiting north or south by train or car. In sum, as an early and prominently sited marketing tool, the Barnum House is a "special element" of the La Jolla Hermosa neighborhood and as such, meets HRB designation Criterion A.

Criterion D (Work Of A Master)—*is representative of the notable work of a master builder, designer, architect, engineer, landscape architect, interior designer, artist, or craftsman.*

The Barnum House was designed and built in 1927 by the A. M. Southard Company, whose Design Center was located at Fifth and Maple Street in Uptown. Southard was a full service real estate development firm that integrated design, engineering, construction and finance, providing a "one-stop real estate service" for those who had already purchased or owned a vacant lot. By the mid-1920s, the firm's business model was

similar to that of the Dennstedt Building Company, builders of Kensington, whose offices were also on 5th Avenue. Between 1926-1933, Dennstedt also produced high-end custom homes, working in a variety of popular historical revival styles. With a slogan of “the success of the Dennstedt organization is the completeness of the service it renders” the firm was directly competitive to the Southard Company for upscale clientele. (*Biographies*, p. 58)

Another Southard competitor was the Pacific Building Company (1906-1928) that developed dozens of tracts featuring comfortable, cost effective homes for San Diego’s the rising middle class. A pool of skilled draftsmen, many recruited from Irving Gill’s office, designed their well-built bungalows. By the 1920s, lot sales and 80% financing with “monthly payment plans” expanded their business offerings and enabled the firm to complete over 700 homes throughout the city. (*Biographies*, p. 64, 66)

The A. W. Southard Company began in 1920 as the San Diego representative of Los Angeles based Pacific Ready-Cut Homes. It was responsible for producing over 1,000 homes in the San Diego region between 1920-1925. This discussion relies heavily on research conducted by Dr. Priscilla Ann Berge and Ron V. May, who have conducted extensive research into the development of Kensington. Information on A. W. Southard has already been presented in their historical research reports for the Cora M. and Cora Lee Wells House (HRB #619, 9/25/2003) and the William F. and Leta B. Gernandt House (HRB #800, 11/8/2007) and is herein incorporated by reference. This effort looks at Southard’s work from 1925-1928 in association with the early development of La Jolla Hermosa.

Southard’s initial business model and clientele mirrored that of the Pacific Building Company. But, it had additional advantages due to its association with Pacific Ready-Cut, one of the most efficient operators on the West Coast with extensive construction experience and professional connections. As the economy improved during the early 1920s, the Southard firm developed a relationship with John W. Gernandt, a 26-year-old architect newly arrived in San Diego from Nebraska, who was hired as Southard’s superintendent of construction in 1924. The following year, Gernandt’s parents, William and Leta Gernandt, relocated to San Diego from Nebraska. A trained and licensed architect with an impressive career portfolio, the elder Gernandt, like his son, also used the A. M Southard Company to construct his new home in Kensington. The personal and professional relationship between the Gernandts and the Southards soon matured into a new business opportunity. By 1925, the company pivoted from assembling pre-cut housing to custom work, with a “Design Studio” located in the El Prado Center at 5th and Maple close to Balboa Park, as detailed below.

A.M. Southard's Independence from Pacific Ready-Cut Homes, Inc. (The following sections on Southard history is redacted from Ron V. May, *William F. and Leta B. Gernandt House by the A. M. Southard Company, 5002 Canterbury Drive, Kensington, 2006.*)

The precise time in which Southard broke away from Pacific Ready-Cut Homes has not yet been established, but he filed Articles of Incorporation for the Southern California

Mortgage Company, the financing arm of his independent operation, on October 6, 1924. He listed himself, A.B. Root, T.B. Higgins, Julia G. Southard, and Don O. Chamberlain as equal partners (San Diego Historical Society, Research Archives).

By January of 1925, Southard began to advertise "Our New Model Spanish Home Now Ready for Your Inspection." Southard now identified himself as "A.M. Southard Co., Designers and Builders of Individual Homes, Pacific Ready Cut Systems." The hybrid firm was located at Fifth and Maple in the newly built El Prado Commercial Center, designed by Frank O. Wells. Southard followed a marketing technique used by Pacific Ready-Cut that employed model homes as sales tool for prospective homeowners. Contemporary ads show Southard used the model home while involved with both companies during 1925 and indicate that thousands of San Diegans visited the model home at the El Prado center.

Company Innovations (Courtesy Ron V. May)

The opening of this exhibition home marks the turning point for Southard, and by May of 1925 his ads no longer mentioned Pacific Ready-Cut Homes. On September 20, 1925, the ad for the A.M. Southard Company stated, "we no longer represent, in any capacity, the Pacific Ready-Cut Homes, Inc. of Los Angeles." In October of 1925, Pacific Ready-Cut had appointed the Brown-Olmstead Company to represent them with temporary offices on Fifth Street. The Brown-Olmstead Company did not stay with Pacific Ready-Cut for long and by October 3, 1926, Cornell-Zealear was the new representative with Alvin Cornell and S.F. Zealear builders and E.N. Gibson Sales Manager. Their new model office was at 3833 Park Boulevard, in what is now known as the Egyptian district.

By October 1925, Southard began to advertise the first of three key changes to his company, "a master architectural service ... a special architect," (*San Diego Union* October 18, 1925). The second change was the establishment of his own financing company, the Southern California Mortgage Company. This was an outgrowth of the financing services he had offered through Pacific Ready-Cut. The third change was a technological breakthrough that enabled Southard to successfully compete with Pacific Ready-Cut Homes, Inc.-- the "portable" table saw. This handy tool could be hooked up to temporary power lines to enable onsite machine-cut lumber for customized carpentry. (*San Diego Union* "Official News Bulletin," September 20, 1925). Of course, an important element of this process involved the San Diego Consolidated Gas & Electric Company's extension of power lines into the subdivisions and creation of job site temporary power poles.

While a portable table saw is something we may take for granted today, in its time it was an important innovation and cost-saving improvement. Not only could Southard reduce his labor costs, but he could also employ his own crews, eliminate the lag time due to shipping pre-cut lumber by rail or truck from Los Angeles, and then pass the savings on to his clients. By October 1925, the A.M. Southard ads showed enormous two-story Mission Revival style buildings, small Spanish-Moorish bungalows, and single story English Tudor storybook style houses and announced, "our machine-cut system reduces (the) cost of hand labor" (*San Diego Union* October 13, 1925).

Character Defining Features of A. M. Southard Homes (Courtesy Ron V. May)

Southard published a full-page advertisement on October 25, 1925 that again promoted a master architect for custom home design. This design service was provided by newly arrived Nebraska retiree, architect William Frederic Gernandt, who offered The Southard Company a professional portfolio of English, French, Flemish, Mission, and Spanish style designs. This "diversity of architecture" provided "an agreeable check to the monotony which would ensue if one type of architecture (eg. Spanish) were adhered to in San Diego"—an indirect dig at architect Richard Requa, one of the most vocal supporters of Spanish idioms in San Diego.

Nonetheless, many of the custom homes A.M. Southard advertised in 1925 and 1926 involved two-story Spanish variants. They featured:

- Salt-box slanted Spanish fired red clay tile roofs
- Casement windows with shutters,
- Wrought iron balconets and window grills
- Striped canvas awnings attached to leaning cast iron spears
- French doors
- Roman quoin door surrounds
- Flying wing side gates
- Faux *porte cochere* driveway entrances

Many of Southard's designs made the exterior base appear wider than the upper floor, contributing to the illusion that the houses were larger. Spanish style buildings exhibited ornamental Islamic cement privacy grills, arched portals, and ornamented chimney tops. Later ads included an English "storybook" house in the Southard logo (*San Diego Union* May 9, 1926). An artistic rendering of 3559 Mississippi, the home of John William Gernandt, showed a one-story European bungalow with a low-pitched roof, adobe-like walls, shuttered casement windows, and a deeply inset wood door that the ad described as "... a delightful place of abode--- a home of enchantment!"

Although the basic "box" plan of Southard Company interiors did not differ greatly from home to home, individuality could be found in the living and dining rooms, where upscale materials and craftsmanship continued historical themes displayed on the exterior façades of their custom homes.

John William Gernandt devoted most of his time at A.M. Southard as superintendent of construction, supervising up to 75 full-time employees who worked on as many as thirty-five houses at any one time. Although the exact number of homes designed by Gernandt and built by A.M. Southard Company during the 1923-1928 time period remains unknown, Southard's 1926 brochure provided a partial listing of clients, suppliers and contractors. Because it is difficult to identify the materials and crafts people involved in a house, and this list provides rare insight into San Diego's building industry in 1926.

Edgar V. Ullrich, Architect (Courtesy Ron V. May)

Based upon his stunning architectural success at Casa de Manana in 1924, licensed architect Edgar V. Ullrich was hired in 1925 as the La Jolla Hermosa Tract Architect when the subdivision first opened. He was also the designing and Tract Architect for the Muirlands Subdivision that opened in La Jolla in 1927. Southard hired Ullrich as its In-House Architect, beginning in 1927. Ullrich went on to design many beautiful homes for the company.

In 1928, the A. M. Southard Company reorganized. That year, the Gernandts left the firm to form the Gernandt Construction Company. Whether John William Gernandt left in protest of being replaced by Edgar Ullrich, or left to work with his father, or simply went out on his own is not yet known. Following the split, Southard listed himself as manager of A.M. Southard Company, "Construction Engineers." In 1929, and he and his wife Julia moved to 4112 Orchard in Point Loma. He continued to serve as president of the Southern California Mortgage Company.

The Great Depression hammered Southard, as well as most everyone else. The 1932 Directory shows he became a salesman for E.H. Depew & Company. Edward H. Depew designed bungalows for Ideal Building Company in the early to mid 1920s, but listed himself as a building contractor with financing capabilities. Southard retained that sales job in 1933, left town in 1934, and returned in 1936 to list himself in the directory as manager of Southard Steel Structures Company at 405 "K" Street. He and Julia lived at 2429 5th Street. By 1939, they had left San Diego and moved to Los Angeles. John William Gernandt left San Diego in 1942 at age 42, to work for S. Charles Lee, acclaimed Southern California movie theater architect.

Conclusion

Although short lived, the A. M. Southard Company's integration of custom home design, on-site construction and long-term financing between 1925-1932 was later emulated by larger scale production homebuilders, who addressed the war worker housing shortage in the run-up to World War II. The firm represents a transitional business model between the mass-produced pre-fabricated kit built homes of Pacific Ready-Cut and Post-War on-site production housing. In the Post-War period, Southard's integrative methodologies became the predominant business model for middle class suburban real estate development, as documented in *The Rise of the Community Builders*, Marc A. Weiss, Columbia University Press, New York, 1979 and *Magnetic Los Angeles; Planning the Twentieth Century Metropolis*, Greg Hise, Johns Hopkins University Press, Baltimore and London, 1997. For its high volume, citywide, quality custom design and construction, the A.M. Southard Company merits recognition as a Master Builder under HRB Criterion D.

The Barnum House is an excellent example of this firm's high-end custom work from the 1927 period. Its prominent location on a curving lot at the northern entrance to the La Jolla Hermosa Subdivision is enhanced by the property's two-story garage tower that would have been highly visible when the property was first built. The turreted entrance

continues the curving street design and compliments the non-standard lot configuration with a curved tile entry stair, while the lively massing follows the downward sloping terrain of the lot. This is a building of simple volumes, white stucco walls and red tile roofs. Yet, creative exterior details like circular tile vents alternating with carved rafter tails, wrought iron window grilles and light fixtures, and segmentally arched focal windows indicate a home of upscale refinement. The Barnum House is an excellent example of the A. M. Southard's custom home work that merits the firm's inclusion in the HRB list of Master Builders. It is also highly probable that Master Architect Edgar Ullrich was involved in the home's design—either as the supervising architect for the La Jolla Hermosa Subdivision or as the In-House Architect for the A. M. Southard Company.

Rehabilitation, Preservation and Integrity

The goal of historic preservation is the rehabilitation and successful reuse of historic properties. National Parks Service regulations define rehabilitation as:

the process of returning a building or buildings to a state of utility, through repair or alteration, which makes possible an efficient use while preserving those portions and features of the building and its site and environment which are significant to its historic, architectural, and cultural values as determined by the Secretary of the Interior. (36 CFR 67.2(b)).

The Secretary of the Interior's Standards (SOI) for Rehabilitation state (boldface and underline added for emphasis):

*This **accommodation of change is basic to the process of rehabilitation** and distinguishes it from restoration. It is the owner's choice as to what or how much work will be undertaken in a project. There is no requirement that missing historic features be restored, **that intrusive or incompatible additions be removed, or that insensitive, non-historic changes be reversed.** A project meets the Standards when **the overall effect** of all work on the property is one of consistency with the property's historic character.*

Complying with the Secretary of the Interior's Standards is central to assuring a property's integrity has been retained as a result of rehabilitation. Integrity—those character defining features associated with the property's historic significance—is necessary for a property to be designated historic.

In the case of the Barnum House, this Spanish Eclectic home has undergone rehabilitation under successive owners during its 90-year history. In 1982, the third owner expanded the existing bath with a small 4 ft. bump out on the southern side yard façade. This addition is compatible with existing features and is only large enough to accommodate the functions required to keep the bath serviceable to the owners. Another addition to the front façade was made in 1980, when a new dining room was inserted in front of the original dining room. Its location between the kitchen and living room continues the functionality of the home, its design is compatible with existing construction in terms of

style (Spanish Eclectic), scale (reads as a separate volume), materials (stucco and red clay tile) and workmanship (high) and it is differentiated from original construction through its eave and rafter detail, which is simplified from the original construction and clearly demarks where the addition occurred. The differentiation is subtle, but it can be easily discerned by a preservation professional. The original dining room focal window was salvaged and reused, preserving historic material, as recommended in Standard #5 (*Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved*). Theoretically, the addition could be removed to restore the home to its original configuration, following the principle of reversibility. This meets the SOI Standard #10. (*New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*)

The most recent rehabilitation occurred in 2015 when the property was refurbished by the current owners. They respected earlier additions as part of their property's history, as required under SOI Standard #4, that notes, "*changes over time shall be respected and can be significant in their own right.*"

Standard 2 states: *The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.* The character and function of this property have been retained and preserved. No distinctive materials have been removed. New material has been added in the form of two side walls and a roof that enclose the dining room volume. This has somewhat altered the spatial relationship of the front façade, but the addition is in character with the massing and style of the house and the overall Spanish Eclectic design is unimpaired. A **majority of character defining features** associated with the Spanish Eclectic style (eg. 51%) are present, as required for Certified Local Government integrity determinations.

The question to be resolved is: does the dining room addition of the Barnum House meet the Secretary of the Interior's Standards for Rehabilitation? HRB staff says "no." The La Jolla Historical Society disagrees. The National Parks Service Technical Preservation Service Bulletin *Guidelines for Rehabilitating Historic Buildings: Alterations/Additions to Historic Buildings*, states:

The construction of an exterior addition to a historic building may seem to be essential for the new use, but it is emphasized in the guidelines that such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

(<https://www.nps.gov/tps/standards/rehabilitation/rehab/guide.htm>)

Regarding the Barnum addition's placement on the front facade, it should be noted that this property has three street-facing facades. The only place to put an addition where it wouldn't be visible from the public ROW would be on the interior lot line, where there is insufficient space to accommodate an addition. A second story could be added, but that would also compromise the massing, as well be visible from all three street frontages. It is doubtful that this alternative is a better choice. Where would one recommend placing an addition, particularly one that works with the style, floor plan and functionality of the home? As further advised in the NPS Technical Preservation Services Guidelines on Rehabilitation:

*In some cases, a single aspect of a project may not be consistent with recommendations found in the SOI Guidelines, yet its impact on the character of the property **as a whole** is small enough that the **overall project** meets the Standards. Determination that a project meets the Standards is based on the **cumulative effect** of all the work **in the context of the specific existing conditions**, (TPS: "Cumulative Effect and Historic Character" <https://www.nps.gov/tps/standards/applying-rehabilitation/cumulative-effect.htm>)*

The Barnum House is a rare and significant property with an extensive frontage that creates an undue hardship when determining where to place an addition. The choice was reasonable and well done. In the context of specific existing conditions, its cumulative impact to the overall property is slight. The house continues to add to the streetscape and the neighborhood as a terrific example of the Spanish Eclectic Style and is recognizable as the custom work of the A.M. Southard Company. Finally, if the property isn't designated, it will be one more lovely piece of La Jolla's history that will bite the dust without the protection of designation due to an unreasonably conservative interpretation of the SOI and historic integrity.

Because the SOI for Rehabilitation provide for modifications to keep historic properties in service, Standard #4 notes that "*changes over time shall be respected and can be significant in their own right.*" The issue here is not that the property has been modified, but that the modification, although compatible, isn't old enough. So, for the time being, it is suggested that the newer dining room addition be noted as "non-contributing" until it achieves 50 years of age.

The La Jolla Historical Society strongly supports the historical designation of the Barnum House under HRB Criteria A, C and D and asks that the Historical Resources Board enter this property into the City of San Diego Register of Historical Resources.

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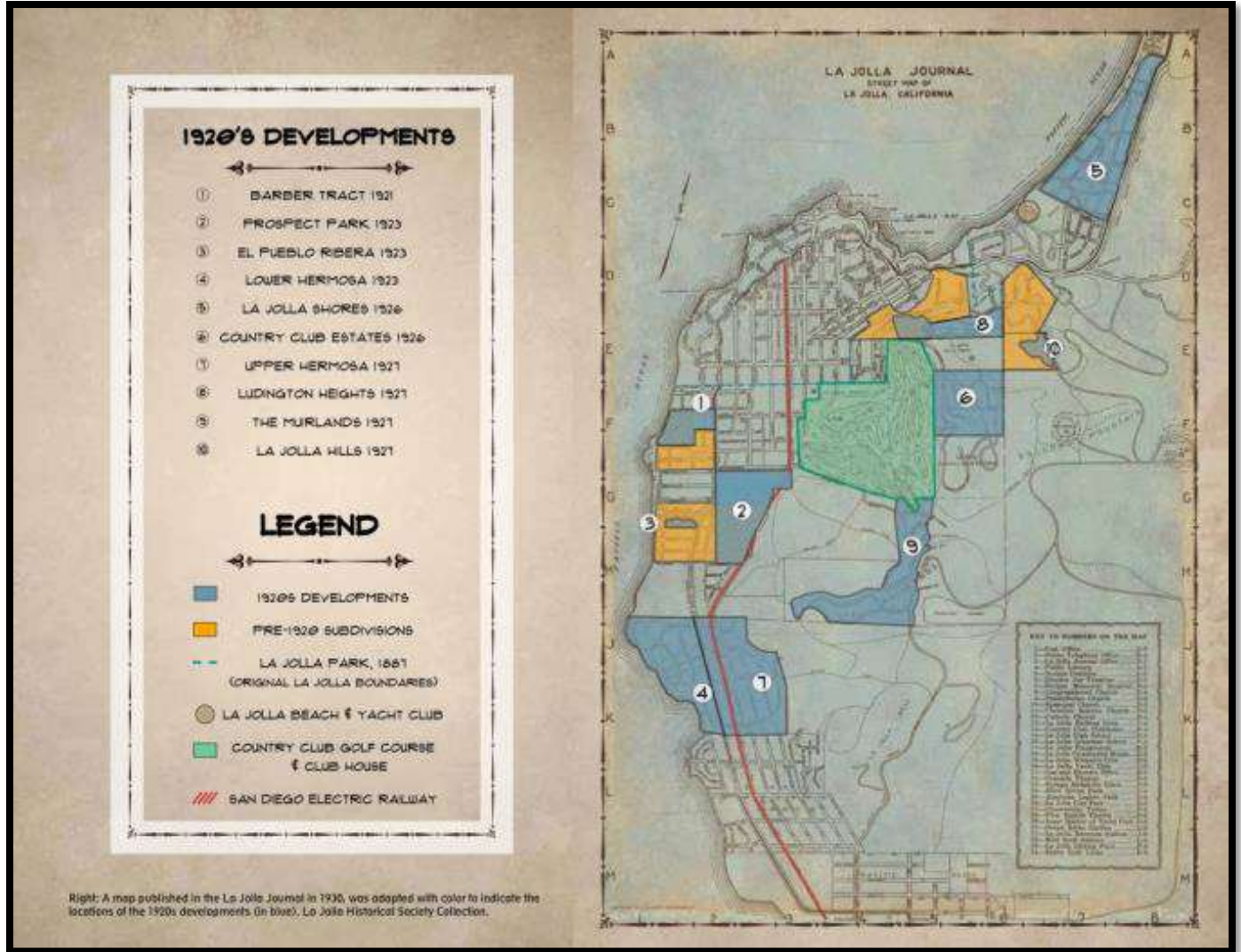
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Appendix A



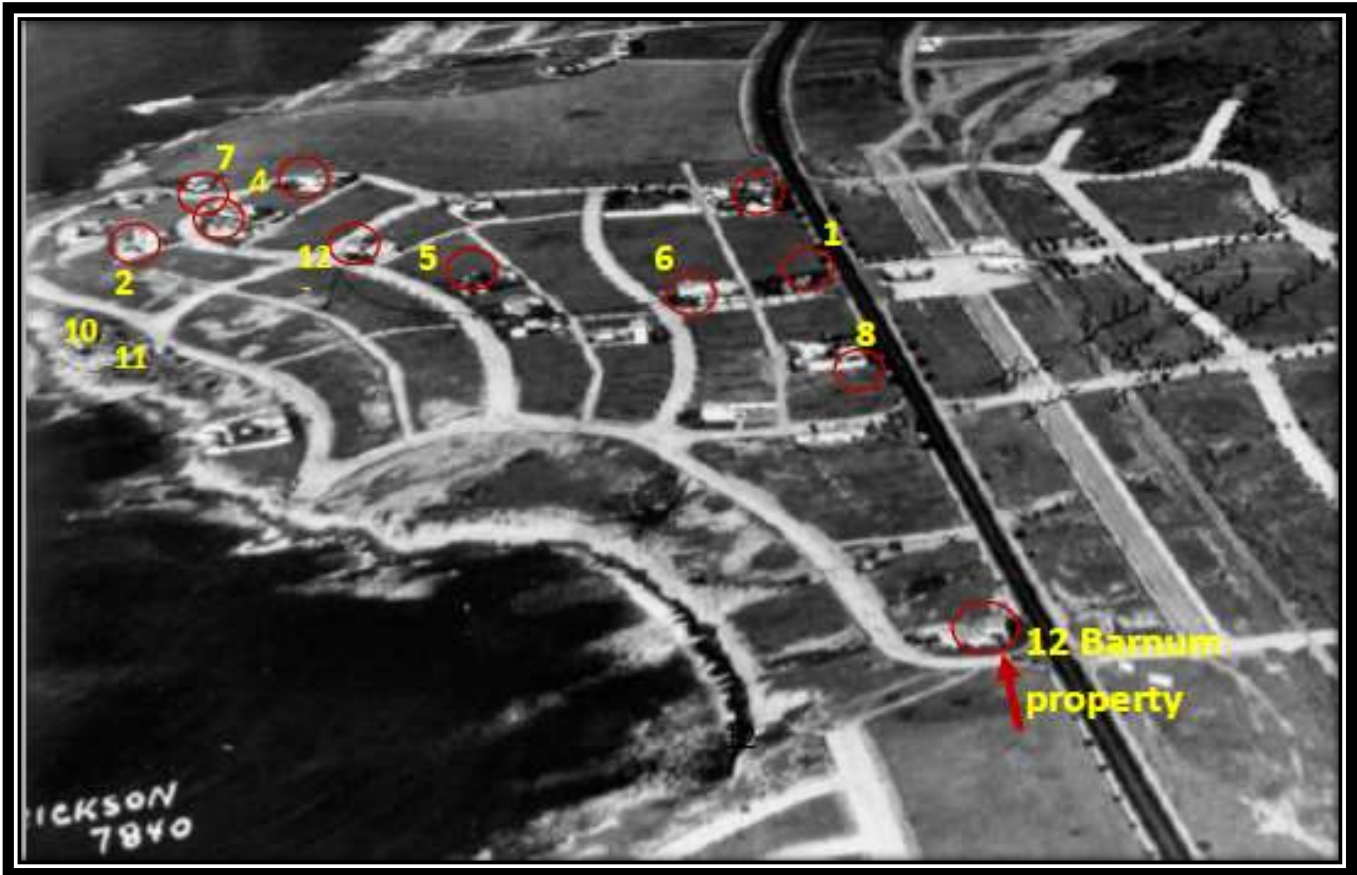
1920s Subdivision Map of La Jolla, “From Jazz Age to Our Age”

- #4. La Jolla Hermosa, Unit 1 (1923)
- #7 La Jolla Hermosa, Unit 2 (1927)

La Jolla Historical Society Summer Exhibition, June 4-September 9, 2016.

Dr. Seonaid McArthur, EdD. Lead Curator, with Dr. Molly McClain and Dr. Diane Kane, Co-Curators.

Appendix B



La Jolla Hermosa, looking north, c. 1930, courtesy, La Jolla Historical Society

Lower Hermosa Homes Built prior to 1930

1924 (*La Jolla Light*, April 18, 1924)

1. Sales Office – by Ullrich
2. 6210 Avenida Cresta for Frank Turnbull by Ullrich
3. (not shown – not identified)

1925

4. 203 Via del Norte, Rubicon Family by Ullrich (*La Jolla Light* Dec 1, 1925)
5. 6109 Avenida Cresta, G.W. Gorton by Ullrich (*La Jolla Journal*, Feb 4, 1926)
6. 6101 Vista de La Mesa, Joe Atkinson
7. 6261 Via del Norte, Edwin Brooks by Ullrich (*LJ Journal*, Dec 3, 1925) Not shown

1926

8. 6028 La Jolla Blvd, La Jolla Properties, listed by Balfour (*La Jolla Light*, Sept 21, 1926)
9. 6030 La Jolla Blvd, La Jolla Properties, listed by Balfour (*La Jolla Light*, Sept 21, 1926)

1927

10. 6110 Camino de la Costa, Robert E. Pilcher by Herbert Palmer
11. 6114 Camino de la Costa, Dr. W.L Garth by Ullrich
12. **5805 Camino de la Costa, Charlotte Burnam**, permit to build (*La Jolla Light*, April 5, 1927)
13. 6123 Avenida Cresta, James Podesta, by Ullrich



Charlotte Gary Barnum Property, ca. 1930 (SDHS Collection) It is possible this photo was used in the press, but as of yet, a published version has not been located.



Charlotte Gary Barnum Property, October 2016. The profile of the residence remains the same. The two-story garage structure attracts the eye toward the tiled rooftops toward the sea, inviting visitors into the subdivision.

Appendix C

THE EVENING TRIBUNE PAGE SEVEN



Here Is San Diego's Only Uniformly Smart Residential District

--yet an 80x133-foot La Jolla-Hermosa seasite, with \$1100 worth of improvements, costs only \$2000

A RECENT New York visitor to this city, when asked his opinion of residential San Diego, replied--"San Diego has many wonderful homes; but they occur only in twos and threes, with ordinary houses all about them. Too bad! The only uniformly smart residential section I noticed was La Jolla-Hermosa, and it will remain solely so until the time when a completely new district is laid out, with the same rigidly high restrictions."

And yet, dear reader, you can still secure an 80-foot villa-site at La Jolla-Hermosa for one-half the price asked for a 50-foot homesite of inferior improvement and restriction in most parts of San Diego. Here you receive more for your money--more beauty and view; more landscaping and beautification; more transportation facilities; more protective restrictions, and therefore more investment protection; more distinctive dwelling; more paving and improvements per homesite.

La Jolla-Hermosa is financially backed by the following prominent and substantial San Diegans, whose faith in this property as the finest residential area in Southern California has made La Jolla-Hermosa possible. These men have already invested a cash sum of one-half million dollars here, and are about to invest a like amount in the development of the property east to the foothills. Needless to say, the second unit of La Jolla-Hermosa will be higher priced than the first, also its formal announcement will automatically increase present prices of the first unit.

H. R. McClintock	R. D. Spicer
H. W. Folsom	S. S. Porter
B. W. Sinclair	R. E. Jenney
M. B. Fowler	T. A. Rife
G. H. Whitney	F. Turnbull

Balfour Company, Inc.
1144 Prospect St., La Jolla and Tract Office
Telephone La Jolla 13 or 505-W



La Jolla Hermosa

America's most distinctive seaside community.

La Jolla Hermosa Ad, San Diego Evening Tribune, February 24, 1926



If You Plan to Build in Picturesque La Jolla

or any other beautiful spot in or around San Diego you will find it profitable to investigate the "Southard" plan of building.

It Has Three Distinct Advantages

First, you have the personal services of Edgar V. Ullrich, whose architectural designing is unsurpassed in California.

Second, you may pay cash or if you prefer we will finance you completely—we will accept a lot worth \$3000, if clear, as cash payment and build you an \$8000.00 house on it. You pay for it in monthly payments of \$80.00 each, including all interest at 7%.

Third, over 1100 real homes in the vicinity of San Diego attest to the fact that only the best in workmanship or materials goes into a "Southard" home.

Call at our office sometime this week and consult our staff concerning your own building problem.



A. M. Southard Co.
CONSTRUCTION
ENGINEERS
FIFTH AT MAPLE
For Appointment Phone Main 9181

An Interesting Bit of "Interior" That Delights Visitors to the Southard Studio



Few buildings constructed in the Southwest have attracted the attention that has been manifest in the quaint portraiture of Spanish Hacienda architecture that is featured in the A. M. Southard Company Studio Home at the corner of Fifth Avenue at Maple street.

The sketch at the left shows one of the recessed windows of the main studio with an unusual wrought-iron candelabra and antique Spanish chest in the foreground. The studio is a veritable treasure trove of interesting antiques, architectural sketches, exquisite furnishings and other features that prove a revelation to those who contemplate building a home. Inspirations galore await the visitor to this architectural gem conceived and furnished under the direction of the distinguished architect, Edgar V. Ullrich. The studio is open for inspection daily and there is always someone about to answer any questions you may wish to ask.

The A. M. Southard Company is achieving a wide reputation for creating and building homes that are not only ultra-modern but distinctive in their embodiment of detail that produces the sought-after home of individuality. Being the largest home-building organization in the city with thoroughly trained crews for every phase of building, the A. M. Southard Company is in a position to build homes of the "better type" on a cost basis that inevitably wins the approval of those who desire to build.

The finance feature embodied in the company's complete building plan enables owners of a clear lot to build at once and pay for their new home on a split-basis with only 1% amortize interest charged on the unpaid balance and the principal reduced with every payment. Before building it will pay you to visit the Southard Studio and talk over your plans with a member of the organization.—Advt.

The sketch at the left shows one of the recessed windows of the main studio with an unusual wrought-iron candelabra and antique Spanish chest in the foreground. The studio is a veritable treasure trove of interesting antiques, architectural sketches, exquisite furnishings and other features that prove a revelation to those who contemplate building a home. Inspirations galore await the visitor to this architectural gem conceived and furnished under the direction of the distinguished architect, Edgar V. Ullrich. The studio is open for inspection daily and there is always someone about to answer any questions you may wish to ask.

Edgar V. Ullrich and the Southard Company

Left: *San Diego Union*, Dec 4, 1927, page 5.

Architect Edgar V. Ullrich is the first "advantage of using Southard."

Right: *San Diego Union*, May 38, 1928.

Southard's Design Studio was conceived and furnished by Ullrich, another example of his principal role with the company