



THE CITY OF SAN DIEGO
Historical Resources Board

DATE ISSUED: August 11, 2011 REPORT NO. HRB-11-052

ATTENTION: Historical Resources Board
Agenda of August 25, 2011

SUBJECT: **ITEM #7 – 1328 Virginia Way**

APPLICANT: Nina and Francis A. Bottini Jr. represented by Scott A. Moomjian

LOCATION: 1328 Virginia Way, La Jolla Community, Council District 1

DESCRIPTION: Consider the designation of the property located at 1328 Virginia Way as a historical resource.

STAFF RECOMMENDATION

Do not designate the property located at 1328 Virginia Way under any adopted HRB Criteria, due to a lack of integrity.

BACKGROUND

This item is being brought before the Historical Resources Board in conjunction with a preliminary review application to determine whether or not the building is historically significant as part of a constraints analysis for future development. The prior owner submitted a nomination for historic designation in March of 2010 that included a historic resource research report prepared by Legacy 106, Inc. In February 2011 the property was sold to the current property owner, who withdrew the nomination in May. In June the owner's representatives met with staff to discuss their investigations into the building's history and integrity, and whether or not the building would be considered eligible for designation.

The house is a one and two story single family cottage designed by the firm of Falkenhan & Gill for John and Agnes Kendall and constructed in 1895 at its original site located at 844 Prospect Street. The cottage was relocated to its present site one-half mile east/southeast of the original location in 1927.

ANALYSIS

A historical resource research report dated January 2010 was prepared by Legacy 106, Inc., which concludes that the resource is significant under HRB Criteria A, B, C and D. An addendum dated July 2011 was prepared by Scott A. Moomjian, which concludes that the building is not significant under any HRB Criteria. Upon review of both the report and the addendum and completion of a site visit, staff has determined that the building is not eligible for designation under any HRB Criteria, due to a lack of integrity. This determination is consistent with the *Guidelines for the Application of Historical Resources Board Designation Criteria*, as follows:

CRITERION A - Exemplifies or reflects special elements of the City's, a community's or a neighborhood's historical, archaeological, cultural, social, economic, political, aesthetic, engineering, landscaping or architectural development.

The Legacy 106, Inc. report finds that the subject property is significant under HRB Criterion A as a special element of La Jolla Park's historical, cultural and architectural development in two phases from 1894-1926 when the property was still at its original location on Prospect Street, and 1927-1960 after it was moved to its present location. In regard to historical and cultural development, the report states that the subject house is significant during the 1894-1926 period, as it exemplifies the earliest development in La Jolla following the arrival of the railroad and its growth as a tourist town. The report discusses the early development of La Jolla as a tourist destination and an enclave for arts and culture, and ties the subject house to the Green Dragon Colony, a collection of cottages constructed for Anna Held with a similar design aesthetic. Culturally, the house is associated with the Kendall family, who constructed the house in 1895 and used it as a vacation retreat intermittently until 1900; and their guest, famed author and suffragist Beatrice Harraden who visited the house on several occasions between 1895 and 1899. Harraden befriended Held, who named the Green Dragon Colony after one of Harraden's books. As for architectural development, the report finds that the house is significant during the 1894-1926 period as a rare example of early Beach Cottage development; and during the 1926-1960 period as it represents the development pressure that caused many of the original Beach Cottages to be demolished or relocated inland.

The Moomjian report states that there is no evidence to suggest that the subject house reflects a special element of Beach Cottage era development beyond any other beach cottage, and that the relocation of the house has destroyed any association with such significance. Upon review of the information and analysis presented, staff finds that the building is not eligible for designation as a special element of La Jolla Park's development. Significance related to Harraden is more appropriately addressed under Criterion B and is discussed below. In regard to an association with early Beach Cottage development, the subject property has been substantially altered from its original appearance (as detailed in the discussion of Criterion C below) and was relocated from its original site within a block and half from the ocean to its current site one-half mile inland from the original site. The alterations and relocation have significantly impacted integrity of location, setting, design, materials, workmanship and association related to the early Beach Cottage development. Additionally, staff finds that there has not been sufficient evidence presented to support that the relocation of these cottages away from the coast is a historically

significant development theme, or that the subject property reflects that development theme to any greater degree than other similarly relocated cottages. Therefore, staff does not recommend designation under HRB Criterion A.

CRITERION B - Is identified with persons or events significant in local, state or national history.

The Legacy 106, Inc. report finds that the subject property is significant under HRB Criterion B for an association with Beatrice Harraden, an author and women's suffragist who stayed at the house intermittently between 1895 and the end of 1899 as a guest of the Kendalls. Born in London, England in 1864, Harraden would receive fame as an author in 1893 with her book *Ships That Pass in the Night*, which she wrote at the Kendall's home in London. Harraden was a strong advocate of women's social and political issues and the evolving suffrage movement, and her heroines reflected the New Woman of the late 19th century. She served as vice-president of the Union Suffragists and supported the Women's Social and Political Union and Women Writers' Suffrage League.

In 1894, she came to California to visit the Kendalls at Waverly Ranch, their lemon ranch in El Cajon that had been designed for them by Irving Gill a few years prior. Harraden would stay with the Kendalls again in 1896 and 1899. It is unknown exactly how long her stays were and what portion of those visits occurred at Waverly Ranch as opposed to the subject property. It is also unknown which of her works, with the exception of *Hilda Strafford* which was written at the ranch (Attachment 1), were written while visiting San Diego county; however, there are no known works associated specifically with the subject property. The Legacy 106, Inc. report acknowledges that the property best associated with Harraden in San Diego would be Waverly Ranch. However, the report contends that the ranch is no longer extant and the subject property is the only surviving property associated with Harraden in San Diego. The report goes on to argue that, although relocated, the house remains within the La Jolla Park subdivision and therefore has not lost its associative link to Harraden.

The Moomjian report contends that while Harraden was a famous author, there is insufficient information to demonstrate that she rose to the level of a historically significant individual. Additionally, the report states that if she were to be considered significant, there is no evidence that any significant works were authored while visiting the subject property. Furthermore, the report notes that no analysis of other extant properties which might better reflect any significant association has been completed, and that other properties may exist outside of San Diego that are better associated with any significant accomplishments of Harraden. Lastly, the report argues that the extensive alteration and relocation of the subject property has significantly impaired integrity of association to the extent that the property is no longer eligible for designation under Criterion B, if the criterion applied.

Upon review of the information and analysis presented, staff finds that there is evidence to suggest that Harraden would be considered a historically significant individual, although additional information regarding how her works have come to be regarded in the literary world would be helpful in better understanding her significance. However, it does not appear that her limited and fleeting association with the subject property is significant enough to merit

designation. It is acknowledged by both reports that if any property within San Diego were to be considered significant for an association with Harraden, it would be Waverly Ranch. The fact that the ranch is no longer extant does not justify designation of a property with such a tenuous association that does not appear to include any significant literary works, especially when other resources outside of San Diego may be more appropriately associated with Harraden. Finally, staff concurs that the alterations that occurred following Harraden's association, including extensive remodeling and additions between 1909 and 1921 (as detailed in the discussion of Criterion C below) and relocation in 1927, significantly impairs the associative aspect of integrity. Therefore, staff does not recommend designation under HRB Criterion B.

CRITERION C - Embodies distinctive characteristics of a style, type, period or method of construction or is a valuable example of the use of natural materials or craftsmanship.

The subject property is a one and two story Victorian era Beach Cottage constructed in 1895 at 844 Prospect Street and later moved to its current site in 1927. As originally constructed, the house was a simple four room cottage with covered porches at the front and rear that was immediately expanded that same year to include an addition along the northeast elevation. Later additions include additions at the lower right front of the house and across the back of the house. The house was originally sited at the Prospect Street location with a southeast orientation, roughly one-third back on the lot, with the back of the house facing the ocean. The relocated site at Virginia Way is roughly one-half mile inland, south/southeast of the original site, in an area not developed at the time the house was originally constructed. The house was sited at its new location in a southeast orientation, roughly one-third back on the lot, with the back of the house facing toward the ocean.

Presently, the house features a hipped roof with asphalt shingles; overhanging, flared eaves with exposed rafters supported by decorative carved wood brackets; and single wall construction comprised of redwood board and batten. On the main elevation, the upper level features symmetrical fenestration consisting of a single pane, horizontal fixed wood frame window set at the floor of the upper level, flanked by tall wood frame and sash casement windows, one leaded diamond-lite and one single-lite, which appears to be replacement glass. The board and batten siding at the upper level exhibits decoratively milled battens. Siding on the southern side elevation is now wood shingle, while the siding on the northern side elevation is the original board and decorative milled battens.

The ground floor elevation features a central entry door flanked by three-quarter length single-lite sidelites and pairs of wood frame and sash casement windows which had, until recently, leaded diamond-lites. Based upon historic photo documentation dating to c.1890s, none of the fenestration at the ground floor level is original. The entry door location was relocated from below the upper-right casement window to the center of the façade and the side-lites were added, as were the paired casement windows. The extensive changes to the fenestration necessitated replacement of the siding, which is evident by the lack of patching and the use of flat, as opposed to milled battens. It is unknown when these modifications occurred. In addition, the original shed roof porch which spanned the full width of the center portion was removed sometime between 1909 and 1921, based on Sanborn Map documentation. Scarring and patching from the removal

of the porch is evident on the façade. The porch was replaced by a pergola after the building's relocation in 1927, but the pergola has subsequently been removed.

Single story wings with hipped roofs and slightly overhanging eaves flank the central two story massing. The left-hand wing appears to be original, although it was extended back toward the rear sometime between 1909 and 1921. The two wood frame and sash windows presently on this façade replaced a single tall window set to the left, which can be seen in the historic photo. The board and batten siding on the front elevation of this wing was replaced with the simple flat battens; however the original siding with milled battens is present along the side elevation up to the point where the wing was extended backward under a flat roof. One leaded diamond-lite window is present along this side elevation. Based on the best evidence available, the right-hand wing appears to be the early (1895) addition which was expanded sometime between 1909 and 1921 and brought flush with the main façade of the house. Flat battens along the front and a portion of the side elevation delineate the extent of the addition. The forward expansion of the wing also necessitated reconstruction of the hipped roof to cover the new floor area. Three wood frame and sash leaded diamond-lite windows are present along the side elevation, two of which appear to be original to the façade.

The rear of the building has seen extensive alteration. A large one story addition constructed sometime between 1909 and 1921 extends across the back of the entire façade, tying into the one-story wings at either end. The addition features a slightly sloping roof; board and batten siding with flat battens, and a combination of smaller, square and taller, rectangular single-lite windows. The rear addition resulted in the demolition of the original one story porch at the rear. At the upper level, a shed roof addition housing a staircase added to provide new access to the upper floor is set in front of the brick chimney, all but completely enclosing it. It is unknown whether or not the chimney is original, as it may have required reconstruction following relocation. Siding and windows on the original portion of the building at either side of the chimney appear to be original; however, siding on the addition exhibits the flat battens and a leaded window with squared lites.

The Moomjian report concludes that the building is not eligible for designation under HRB Criterion C due to alterations and a lack of integrity, as detailed in the report and its exhibits. The report prepared by Legacy 106, Inc. concludes that the house is significant under HRB Criterion C as a rare example of early single wall, board and batten, La Jolla Beach Cottage construction. The report identifies two periods, the original 1895 period, and a later period dating to 1909-1926 that reflects the building's modifications prior to relocation (although based on the 1921 Sanborn Map included as Attachment 2 of this report, it appears that the modifications in fact occurred prior to 1921.) In regard to the 1895 period, the report states:

The 1909 to 1926 modifications significantly altered the first floor spatial relationships of the 1895 location of the front door, relocation of casement windows, and reshaped the footprint to extend the northeast corner to flush with the front wall. These modifications would create a false sense of history for interpretation of the 1895 John and Agnes Kendall House. Due to the significant impact of these pre-1926 modifications to the original 1895 design

of the house, Legacy 106, Inc. does not recommend designation under HRB Criterion C for the 1895 Period of Significance.

Based upon the extensive alteration of the house following its original construction in 1895, staff would concur with this determination that the building no longer retains sufficient integrity of design, materials or workmanship dating to 1895, all of which are critical to conveying architectural significance. However, in regard to the 1909-1926 period, the Legacy 106, Inc. report goes on to state that:

The resource embodies distinctive characteristics through retention of character defining features of a La Jolla Park board & batten Beach Cottage architectural style and retains a good level of architectural integrity from its Period of Significance, the reconstruction time period between 1909 and 1926 (Sanborn Fire Insurance Map). This changed appearance is 84 to 101 years old and has achieved a level of Beach Cottage architectural significance of its own, as defined by the National Register Guidelines. Legacy 106, Inc. recommends finding Windemere significant under Criterion C as a good example of pre-1926 Beach Cottage architecture.

It is important to note that modifications do not gain significance simply because they are old. In order to be considered significant, a modification or adaptation must have demonstrable significance, either through an association with a historically significant owner who added it; or a Master who designed or built it; or by embodying some aspect of architectural significance in its own right. Upon review of the information and analysis presented, staff finds that the 1909-1921 modifications do not meet these thresholds. The extensive alterations detailed above significantly altered the character and quality of the building as a Beach Cottage. In addition, the building's relocation away from the coast to a location not developed during the heyday of Beach Cottage development further degrades integrity related to location and setting. Therefore, staff does not recommend designation under HRB Criterion C.

CRITERION D - Is representative of a notable work of a master builder, designer, architect, engineer, landscape architect, interior designer, artist or craftsman.

The subject property was designed in 1894 by the firm of Falkenhan and Gill. Joseph Falkenhan and Irving Gill worked as partners for a very limited time from 1894-1895 following Gill's arrival in San Diego from Chicago in 1893. Gill has long been established by the Board as a Master, with at least 36 locally designated resources associated with him. Falkenhan worked in San Diego from 1887-1896 during which time he was responsible for the construction of at least 47 buildings. Although not established by the Board as a Master, there are three properties listed on the local register, the Ingle and Timkin buildings in the Gaslamp Quarter and the Major Myles Molan House in Uptown which he completed with Gill, that are associated with him.

The Legacy 106, Inc. report states that the subject property is significant under HRB Criterion D for an association with Gill and Falkenhan, and recommends that Falkenhan be established as a Master. The Moomjian report finds that there is insufficient evidence to establish Falkenhan as a

Master, as most examples of his work have been demolished or altered; and that the subject property has been so altered that it no longer represents the notable work of a Master. Upon review of the information and analysis presented, staff concurs with the findings of the Moomjian report. While there are buildings currently designated as the work (in whole or part) of Falkenhan, there is insufficient understanding of his overall body of work and the role he played in design and construction of these buildings to establish him as a Master at this time. Further, as detailed in the discussion of Criterion C above, the subject property has been so altered from the original 1894/95 Falkenhan and Gill design that it no longer retains the aspects of integrity critical to association with a Master, those of design, materials and workmanship. The original portion of the building remaining at the upper floor, while distinctive, is not sufficient to override the extensive alterations and issues related to integrity. Therefore, staff does not recommend designation under HRB Criterion D.

OTHER CONSIDERATIONS

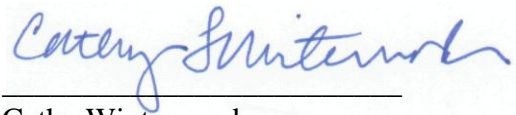
If the property is designated by the HRB, conditions related to restoration or rehabilitation of the resource may be identified by staff during the Mills Act application process, and included in any future Mills Act contract.

CONCLUSION

Based on the information submitted and staff's field check, it is recommended that the property located at 1328 Virginia Way not be designated under any HRB Criteria due to a lack of integrity. Designation brings with it the responsibility of maintaining the building in accordance with the Secretary of the Interior's Standards. The benefits of designation include the availability of the Mills Act Program for reduced property tax; the use of the more flexible Historical Building Code; flexibility in the application of other regulatory requirements; the use of the Historical Conditional Use Permit which allows flexibility of use; and other programs which vary depending on the specific site conditions and owner objectives.



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KS/cw

Attachment(s):

1. New York Times interview with Beatrice Harraden dated March 23, 1901
2. 1921 Sanborn Map depicting the building at the 844 Prospect Street location.
3. Historical Report dated January 2010 prepared by Legacy 106, Inc. under separate cover
4. Historical Report Addendum dated July 2011 prepared by Scott A. Moomjian under separate cover

BEATRICE HARRADEN.

A Recent Visit to Her Home in London — Between the Confines of Civic Culture and the Solitudes of Nature.

Miss Harraden lives on the border line between town and country; on one side of her home stretches the great, open, breezy expanse of Hampstead Heath, where Keats heard his immortal nightingale, on the other side the serried rows of houses leading back to London town and civilization. After meeting her I had the feeling that this was the appropriate place for her to live, upon the confines of civic culture and the solitary freedom of nature, for she herself is a product of both. At least, in conversation with her one catches echoes of the city's multiple, questioning voice, together with the peaceful notes of mead and forest. Or is it, perhaps, simply that she possesses imagination, a gift by no means so general among writers as one might believe? In talking with her I was reminded, a contrario, of Dr. Holmes's man with a quiver full of deadly facts, wherewith to slay the unwary. With Miss Harraden it is possible to converse on subjects of which one is totally ignorant without the danger of death by statistics.

It was time for tea when I at length rescued myself from wandering on the heath and climbed the steep steps of 5 Cannon Street, which stands high and dry on its walled terrace, as one in a row of Ali Baba houses. After thanking me for entering, for my card, and for taking off my overcoat, according to the custom of English maids, the one in question went in search of her mistress and left me alone with the knickknacks on the mantelpiece. Suddenly the door opened and a young girl entered whom I took to be Miss Harraden's little sister. To my surprise, I learned that it was the authoress herself. Still greater was my astonishment on hearing her speak of twelve or thirteen years ago, "when I was first beginning to write." Since a woman is as old as she looks, Miss Harraden is twenty-one, although records exist, it is said, to prove her thirty-seven. She is small and dark, with a heavy mass of chestnut hair falling to her shoulders and partially hiding her fine forehead. Intelligence, we are told, betrays itself most unmistakably in the eyes, if only at moments. Miss Harraden's glance is rather perceptive than observant, seeking to penetrate rather than to study for reproduction. Personally she is essentially the author of her books; one does not exclaim after meeting her: "Well, she's the last person I should have picked out to have written 'Ships That Pass in the Night'!"

"Let me give you some tea," she said, starting the conversation in the manner common to thirty-eight million English men and women after 5 o'clock every afternoon, and she moved across to the table which on entering I had so narrowly missed upsetting. I noticed that she limped slightly.

ready to begin work. The book will first run serially and then appear in book form."

Another point in which Miss Harraden distinguishes herself from her countrymen is in her knowledge of Continental, and especially Scandinavian, literature, which flows unheeded by the shores of England and America, that seem content to listen to the vapid, but remunerative, unrealities of the Fords and Johnstones and Mitchells.

"Do you think there has been a single book written within the past year, either in America or England, that might not as well have been left unwritten?" I asked, with secret misgivings, however, as I was uncertain when "The Fowler" had made its appearance.

"No, I don't believe there has been," she replied, but discreetly avoided the danger of specific criticism of brother authors by turning the conversation to Hauptmann and Strindberg and Jacobsen.

"It is strange, isn't it?" she said, "how little attention they pay to English and American literature on the Continent. One reason of this, I believe, and perhaps the chief reason, is because we have no international critic in either England or America, no one to bring our best productions to the attention of other countries, no one who is recognized all over, as George Brandes. You have no idea how ignorant they are about English literature in Norway, which I happen to know. 'Ships,' I found, had had almost as big a success comparatively there as in England or America, and at first I was very much flattered, but not so after I saw there absolute lack of discrimination in selecting books to translate. They seem to take anything haphazard, perhaps it may be many years old, and then they judge contemporary English literature by that. I am glad to say I was able to contribute my mite toward changing this state of affairs. I found in one school that they were using as text-books the 'Wide, Wide World' and 'A Daisy Chain,' but I persuaded them to allow me to make a selection for them.

"Oh, no; 'Ships' wasn't my first attempt at writing," she said in answer to my question; "I had been writing for many years before that, and had succeeded in making a reputation among editors, although unknown to the general public. From childhood almost I had made up my mind to write for Blackwood's Magazine, and for no other. I remember the first thing I sent them was a short story, which naturally came back, as I had expected. 'It doesn't matter,' I said to myself. 'I must go on and train myself to write for Blackwood's,' and I put the rejected story away in an old chest of drawers. Sometime afterward I had occasion to go to the chest, and I took up the manuscript and out dropped a letter from Mr. Blackwood that I had not noticed. In it he told me not to be discouraged, but to go on writing and sending things until I had prepared myself for Blackwood's, as he felt confident I could do. Naturally I followed his advice, but it was not until the sixth trial that I succeeded. Since

on entering I had so narrowly missed my setting. I noticed that she limped slightly.

"I have been working hard lately on my new book," she said, when again seated by the fire; "but I haven't yet got so deep into it that I can't see anybody. Besides, one hasn't the heart to work now since the Queen's death. I tried it to-day, but it wasn't a success. I don't believe there is a single family in all England that doesn't feel as though there had been a death in its immediate circle."

There were tears in her voice, if not in her eyes, and it was evident that, with the one-sidedness of genuine grief, she preferred to speak of the Queen, who was lying dead at Osborne, in preference to all else. By gradual stages, however, we passed to a discussion of the mixed state of sentiment in America toward England, the emancipation of American literature from English leading strings, and then to Miss Harraden's own visit to America and her literary work. She is one of the few English authors who really know America and understand the spirit of the people; other writers have made flying trips through the country and seen, perhaps, vastly more than the majority of natives, but they have not penetrated beneath the surface. Miss Harraden, on the other hand, has lived for three years among us, long enough to absorb that subtle knowledge and understanding which refuses to let itself be acquired within a short period, despite the best will in the world. During the course of the conversation, in comparing the two peoples, I cited the fact that in England no one ever volunteers to help the visitor by introductions or otherwise. Immediately my hostess offered to send me a letter of introduction to one of the most influential litterateurs of London. This was so essentially un-English that for a moment I was deprived of speech. When, I wonder, will English people learn to translate their feelings into kindly acts? At the time, perhaps, when Americans have learned not to waste theirs unasked upon English visitors, who neither expect nor appreciate them.

"I work in a very peculiar way," said Miss Harraden, speaking of the book that she is now writing. "I can only actually write about two hours or two hours and a half each day. I have two studies, or workshops. One of them is here at home and the other is in an old dwelling in the neighborhood which some friends of mine lend me, and where I do all my writing. Every morning I wander over there and shut myself up, quite away from the world, and write away until I am tired. Then I come back here and do whatever reading or study I may have on hand, but I never do any writing here. I have still two years to complete the book I am at work on now. I made a contract to finish it within three years and a half, but about all I have done in the past year is to break my leg last Summer in Norway and get

followed his advice, but it was not until the sixth trial that I succeeded. Since then everything that I have written has been published by the Blackwoods, with the exception of 'Ships.' They refused 'Ships,' however, on the ground that it wasn't in three volumes, so of course I had to go to another publisher. The book succeeded in spite of the fact that it was not advertised or pushed in any way. Of course, under such circumstances, it didn't make much impression at first, but after about four months it began to sell by the thousand. It was just at the time that the story was having such a run that I went to America, without the slightest suspicion, however, that it was doing so well there, and I arrived in the midst of it all. It has always been asserted that I went to America for my health. As a matter of fact, I went solely for the purpose of visiting some English friends who have a ranch in the West. I was forced, however, to change my plans and spend some time being entertained in the East before I could get away. On that visit I only rested, but on a later visit to the same friends I wrote 'Hilda Strafford' on their ranch. But I don't think it is a good plan to work under such circumstances, the melancholy of one's surroundings almost inevitably has an effect on one's work. I haven't published any short stories lately, although one will shortly appear in England and America, but I have a play by me that is nearly finished. I don't want, however, to have it brought out yet awhile, as I may turn it into a novel first."

WILLIAM WALLACE WHITELOCK.
London, March 4, 1901.

1921

