

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.



1. Name of Property

Historic name: Encinitas Boathouses

Other names/site number: The Arks; S.S. Encinitas & S.S. Moonlight

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 726 & 732 3rd Street

City or town: Encinitas State: California County: San Diego

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

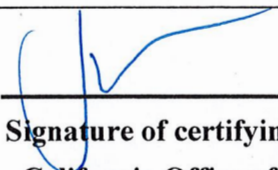
I hereby certify that this x nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property x meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide x local

Applicable National Register Criteria:

 A B x C D

		State Historic Preservation Officer	3 Sept 2019
Signature of certifying official/Title:		Date	
<u>California Office of Historic Preservation</u>			
State or Federal agency/bureau or Tribal Government			

In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

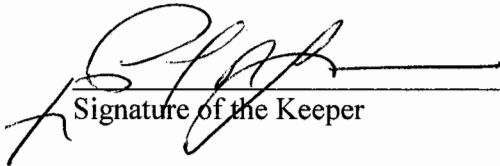
Encinitas Boathouses
Name of Property

San Diego, California
County and State

4. National Park Service Certification

I hereby certify that this property is:

- ☒ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____


Signature of the Keeper

10/21/2019
Date of Action

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 ☐

Encinitas Boathouses
Name of Property

San Diego, California
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

Other: Programmatic/ Fantasy

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete, wood, stucco, and metal

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The pair of detached, two-story residences known historically as the “Boathouses” sit side-by-side on a narrow single lot in downtown Encinitas, California, addressed at 726 and 732 3rd Street. A long-standing community landmark, the descriptively named Boathouses were constructed in 1929 by property owner Miles Kellogg. They were designed to authentically replicate the appearance and scale of actual boats while functioning as residential cottages like those found in typical early 20th century bungalow courts. The first floors of the Boathouses resemble “hulls.” The second floors resemble “deckhouses.” The likeness to boats is accentuated on the first floors with a horizontal band of porthole-style windows. The first floor of each building is also painted like a boat, including unique nautical themed monikers that were painted at the front of each “bow” sometime after August 16, 1980. The “S.S. Moonlight” is the residence on the north side of the lot. The “S.S. Encinitas” is on the south side of the lot. Although these names are not an original feature, they have since become a defining characteristic. Behind the Boathouses, at the back of the lot, is non-contributing, slightly earlier, two-story multi-unit Spanish Revival Style residence that was built in 1927. Of wood-frame construction, the Boathouses retain strong overall integrity and exhibit high quality in design, materials and craftsmanship. They are a unique, one-of-a-kind resource within the City of Encinitas if not throughout Southern California. They provide an outstanding and exceptionally rare example of Programmatic or Fantasy Style architecture, a brief but notable building trend

Encinitas Boathouses
Name of Property

San Diego, California
County and State

that experienced its heydays in California between approximately 1925 and 1934. Influenced by the rise of automobile culture and Hollywood movie set design, Programmatic/ Fantasy Architecture was embraced in California as an exuberant expression of the state's free-spirited cultural identity. While Programmatic architecture is more commonly associated with commercial buildings as a way of signaling the types of goods or services provided from within, this vernacular "style" was also occasionally applied to single-family and multi-unit residential properties. The Boathouses are an exceptional example of Programmatic/ Fantasy architecture, and they are the only surviving (and known) residences in the San Diego County region to have been constructed in the form of boats during the height of this short-lived but culturally-defining Southern Californian building craze.

Narrative Description

Constructed in 1929 during Southern California's Programmatic/ Fantasy architecture craze, the descriptively named Boathouses closely approximate the shape, scale and size of real boats [Figures 1-3]. Always intended to serve as residences, the pair of two-story, wood-framed houses were built on dry land, side-by-side, facing east at the front of a 5,037 square foot (or 0.12-acre) lot. The Boathouses are located in a residential neighborhood at No.s 726 & 732 3rd Street, within the historic core of the classic Southern California beach town of Encinitas. They are two city blocks west of South Coast Highway 101, one block (or approximately 200 feet) east of the high clifftop above the Pacific Ocean, and three blocks south of popular Moonlight Beach. For over eighty years, the central location of these highly unusual homes has made them a common sight for locals and tourists. A visual surprise set against a backdrop of more conventionally designed residences, the delightfully whimsical Boathouses are a well-known, beloved local landmark that have been repeatedly written about and featured in local media since the time they were built.

Of high-quality wood-frame and stucco construction, the nearly-identical Boathouses were designed to replicate the appearance and scale of actual boats while functioning as residential cottages similar to the small, free-standing homes found in early 20th century bungalow courts. Each Boathouse has approximately 1,100 square feet of living space. The first floors resemble "hulls." The second floors resemble "deckhouses." The likeness to boats is accentuated on the first floors with a horizontal band of porthole-style windows. The first floor of each building is also painted like a boat, including unique nautical themed monikers at the front of each "bow" that were added sometime after August 16, 1980. The residence on the north side of the lot has been designated the "S.S. Moonlight." The "S.S. Encinitas" is the residence on the south side of the lot. Although these names are not original, over the decades they have become a defining feature. Behind the Boathouses, at the rear of the lot, is non-contributing earlier two-story multi-unit Spanish Revival Style residence that was built in 1927.

The Boathouses are located on the west side of 3rd Street, oriented perpendicular to the street on a downward sloping lot. Their primary façades depict the bows of boats projecting eastward toward the public right-of-way. The bottom of each Boathouse is at eye-level from the street. A terraced concrete courtyard separates the two buildings. A concrete-block retaining wall braces

Encinitas Boathouses

Name of Property

San Diego, California

County and State

the sloping soil from the sidewalk along 3rd Street, and three staircases lead up from the sidewalk to three parallel paths across the property. The primary path runs through the center of the lot, between the two Boathouses and into the courtyard where it ends in front of the ancillary rear apartment building. Originally, the courtyard had a latticed fence that separated the entrance of the Boathouses from the ancillary building, but it has been removed. The other two secondary paths -- one on the north edge of the lot and the other along the south edge, traverse the entire length of the property from the sidewalk to the alley. The courtyard, paths and stairs are original features. The retaining wall was added sometime before 1948. The front of the lot was initially landscaped with ground cover and small shrubs. In the past, landscaping has consisted of a more traditional grass lawn. The front of the yard has also included faux log piers connected with thick rope, as a small fence around the front of the property, reminiscent of a dock (1991). The property is currently landscaped with flagstone and succulents, low shrubs and short palm trees (2002 - Present).

The Boathouses retain a high degree of historic integrity with some minor mostly reversible alterations. Originally, the buildings had tall “masts” on top of the flat roof, “bowsprits” sticking out from the “hull,” and decorative “anchors.” The “anchors” were removed before November 28, 1948. The “masts” and “bowsprits” were removed after the anchors were removed, but before July 12, 1962. Visible indicators of the presence of these lost features remain including a metal plate covering the location where the “bowsprits” were attached, a “bow eye” where the “bobstay” (a rope, wire, or chain) once connected the “bowsprit” to the “stem,” and a decorative wooden ring on the railing around the deck still representing “hawse hole” (where the anchor chain would pass through the “bow” of a real boat). Although these cosmetic design elements have been removed and a few other minor alterations have occurred, the Boathouses retain the majority of their key defining architectural features and continue to strongly convey their unique original design intent.

General Characteristics

The Boathouses are organized symmetrically along an axis through the middle of the property. Each Boathouse is approximately 21 feet tall, 59 feet long and, at the widest point, 20 feet wide. The floor plans mirror each other and, for the most part, so do the structures. The Boathouses have a floor plan that is mostly rectangular, except in the front of the first floor where the side walls taper inward toward the buildings’ longitudinal axis until they meet, forming the “stem” of the boat (the front part of the “hull” that cuts through the water). Elevated slightly above grade, the buildings are built upon a foundation of wood stilts supported by concrete footings. As the Boathouses project outward from the front of the sloping lot, the bottoms curve downward in a “V” like (parabolic) shape, resembling the “keel” of a boat (the center part of the bottom of the “hull” that is submerged below the water).

The side walls and undersides of the Boathouses blend into one another in the front, forming the “bows” (the forward part of boat). The side walls are also curved vertically (from top to bottom) on the first floor. The walls are shaped with wood furring and finished with wire lath and stucco sheathing. The first floors are painted off-white in the upper portion and light blue on the bottom.

Encinitas Boathouses
Name of Property

San Diego, California
County and State

The two paint colors are separated by the “waterline,” a thin horizontal wooden rail that is painted red and wraps around the sides of the Boathouses. The central beam on the bottom (“keel”) and the foremost post (“stem”) are both accented with dark blue paint. The stilts are painted the same light blue as the bottom of the “hull.”

On the first floors, the side elevation is mostly rectangular, except in the rear. The rear wall is vertical for only a few feet, just below the edge of the deck on the second level, and then is angled at approximately 45 degrees until it reaches the bottom of the building. As a result, there is a void underneath the deck in the rear, resembling the “stern” of a boat. The rear is also different than the rest of the first floor since it does not have the red “waterline” and is painted entirely off-white with no light blue. The wood piers in the rear are also taller than the others used in the building, and they are painted off-white rather than light blue. The exterior sides of the Boathouses have vents that were introduced as the kitchens were updated. The S.S. Moonlight also has another vent on the interior side.

The second floors of the Boathouses resemble “deckhouses,” with a rectangular floor plan and walls that are recessed back from the edges of the first floor. Due to being recessed, the second floor is surrounded by a deck in the front and rear, and a narrow corridor on the sides. All of the walls on the second floor have wood clapboard siding and are painted off-white with dark blue trim around the rectangular double hung windows. In the front, the walls are recessed even further in from the sides, forming a small alcove that is part of a suite of rooms on the second floor. The alcove is slightly taller than the rest of the structure, and projects just above the main roofline of the flat asphalt roof. The eaves extend slightly outward from the structure, continuing along the sides of the alcove and covering the narrow passageways. In the rear, the eaves cover the entire deck and are supported by five dark blue wood posts. The bottoms of the eaves are painted white, with dark blue fascia.

A separate canopy roof extends out from the front of the alcove, supported by eight dark blue wood posts. It is currently covered with corrugated fiberglass, but, most likely, was originally sheathed with wood and covered with a roofing material. The canopy has a slightly steeper pitch than the main roofline, and exaggerates the projection of the alcove above the main roofline. The canopy extends all the way to the sides of the deck, meeting the eaves of the roof. In the front it only extends part of the way forward, leaving part of the deck uncovered in the front.

The second story deck is enclosed around the perimeter by a short dark blue wood railing that imitates a boat’s “bulwark” (a short fence around the edge of a deck). The railing is latticed on the sides, with horizontal boards supported by evenly spaced posts, and topped by a flat wood cap. In the front and the rear, the rail is solid with the space between the horizontal boards filled with additional equally sized horizontal boards. In the front, the boards are curved, following the “hull” shape of the walls. In the very front, on top of the solid, curving railing, the wood top cap is embellished with an additional board on its edge, and it is taller than the rail around the rest of the deck. Originally, this piece was painted white, but it has since been painted the same dark blue color as the rest of the railing.

Encinitas Boathouses
Name of Property

San Diego, California
County and State

Fenestration

The first floor of each Boathouse has a simple wooden door with a single glass panel that provides the only access to the interiors. The doorway to each boathouse faces the other across the courtyard that separates them. The Boathouses have a characteristic horizontal band of porthole-style windows that wraps around the entire first floor, parallel and just above the "waterline." On the first floor, the S.S. Encinitas has a total of 26 porthole-style windows and a single rectangular fixed light window. The S.S. Moonlight has 23 porthole-style windows and two rectangular fixed light windows. None of the rectangular fixed light windows on the first floor are original; they were added before July 12, 1962 and replaced the original porthole-style windows. The second floor of each Boathouse has a total of 11 rectangular double-hung windows and two doors.

The porthole-style windows have circular window dressings on the exterior that provide the appearance of portholes to the square window frame. On the interior, the windows have square window dressings. At present, the windowpane is plastic and is not set in a sash; it slides up into a pocket in the head of the window, and a latch keeps it from sliding down. On the interior side of each boathouse, looking into the courtyard, there is a porthole-style window on each side of the door. Adjacent to the porthole-style window that is on the "bow" (forward) side of the door is a rectangular fixed light window that replaced two original porthole style windows. Along the same horizontal band, on the "bow" side of the fixed-light windows, there are another seven porthole-style windows on the interior side of each boathouse.

The S.S. Encinitas has 14 porthole-style windows on the first floor of its exterior (south) side. The S.S. Moonlight has 11 porthole-style windows and a single rectangular fixed-light window on its exterior (north) side. On one side of the fixed-light window, toward the front of the building, there are four porthole-style windows. On the other side of the fixed-light windows, toward the rear of the building, there are another seven porthole-style windows. Both buildings have a single porthole-style window on the rear side that opens into empty space in the building behind the staircase.

The second floor of each boathouse has a total of 11 rectangular double-hung windows and two exterior doors. All the window sashes of the double-hung windows are original; some still have original glass windowpanes, some of the glass has been replaced, and some of the glass is currently cracked and in need of repair. The S.S. Encinitas also has a small circular window on the exterior side of the second floor, which emulates the porthole-style windows on the first floor but is much smaller. Presumably, the window was added when a bathroom was added on the interior of the second floor. The S.S. Moonlight does not have a similar window on its exterior side. There are three rectangular double-hung windows on both the north and south sides of the main section of the second story. The alcove in the front has a door on the interior (courtyard) side that provides access to the front deck. The doors on each boathouse face one another across the distance between the two buildings. Next to the door, toward the front, is another rectangular double hung window. On the exterior side of the alcove, each building has a rectangular double hung window, opposite the door on the interior side. The front side of the alcove also has two double-hung windows. A second door on the second level is located at the rear of each

Encinitas Boathouses

Name of Property

San Diego, California

County and State

residence, at the top of the staircase. The exterior door faces an interior door across the small landing at the top of the staircase. The interior door serves as an entrance to the suite on the second floor, and the exterior door provides access to the rear deck. The rear wall also has one double-hung window that allows light into the stairwell.

Each Boathouse also has a skylight that pierces through the front deck and provides an important source of light into the kitchen below. Although the skylight does not open, it resembles the “hatch” on a boat, with wood shelves that resemble stairs on the interior of the skylight opening. On a real boat, the “hatch” would open and provide access from the deck to the interior of the “bow.”

Interior Layout and Features

Each Boathouse has approximately 1,100 square feet of living space. There is one bedroom, one bathroom, a kitchen, a dining area and a living room on the first floor. The second floor consists of a suite of rooms including a bedroom, a bathroom and a small alcove. Built within the footprint of the original floor plan, the second floor bathrooms were added to the upstairs bedrooms at an unknown date.

The doorway on the first floor is the only entrance to the Boathouses, and enters into the living room that runs along the interior side of each building. Upon entering the Boathouses, the doorway faces enclosed rooms along the exterior side, including a bedroom, a large closet, and a bathroom. The ceiling on the first floor has exposed beams and is finished with linear wood paneling. The vertical curvature of the walls is obvious in the interior, more so than from the exterior. The interior walls are finished with vertical wood paneling. The partially open floor plan connects the living room to the dining room and the kitchen. The kitchen is in the front part of the “hull,” where the irregular shape of the floor plan is most noticeable. The awkward spaces that result from the curving walls are partially mitigated by built in cabinetry. The kitchens in each Boathouse are slightly different in layout, with more extensive renovations in the S.S. Encinitas. In the S.S. Encinitas the kitchen is separated by a breakfast counter with a space in the center to allow access to the kitchen. In the S.S. Moonlight, there is a full height wall on the interior side and a breakfast counter on the exterior side.

The winding quarter-turn staircase inside the rear portion of each Boathouse is located adjacent to the doorway at a right angle. It is separated from the interior side wall and the doorway by a small storage space. The stairwell protrudes through the ceiling of the bedroom on the first floor. Part of the floor of the bedroom is slightly elevated, functioning as a small platform for a bed. A small utility closet and a bathroom is adjacent to the bedroom towards the front of the structure.

Ancillary Building

The non-contributing four-unit Spanish Revival Style apartment building at the rear of the property was built in 1927, prior to the 1929 construction of the Boathouses. The building is of wood frame construction with a stucco exterior. The roof is a flat, with a copper gutter and downspout on the west side of the building. There are wood stairways with wood railings servicing the two upper units. According to the City of Encinitas inspection records, the building

Encinitas Boathouses

Name of Property

San Diego, California

County and State

was renovated between 1964 and 1970. This renovation included converting the downstairs garages into apartment units. The added units consisted of a one-bedroom apartment and a studio unit. The one-bedroom apartment and studio unit were converted into affordable housing units in 2012 after the original renovations were deemed illegal. The interior finishes for the four unit apartment building consist of carpet in the bedrooms and living rooms and a mix of ceramic tile and wood floors in the kitchens and baths.

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.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

Encinitas Boathouses

Name of Property

San Diego, California

County and State

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1929

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Kellogg, Miles Minor

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Constructed c.1930, the Boathouses of Encinitas, California express national significance at the local level under National Register Criterion C for embodying the distinctive characteristics of Southern California's early 20th century Programmatic/ Fantasy Style building craze, a

Encinitas Boathouses

Name of Property

San Diego, California

County and State

vernacular architectural movement that reached its highpoint between the years 1925 and 1934.¹ Designed to closely resemble real boats, the unusual pair of residences are situated on a single private lot less than 500 yards from the Pacific Ocean where they have stood side-by-side for over 85 years. They are two of the most celebrated buildings within the City of Encinitas, symbolizing the historic beach town's close connection to the sea. They are not only a unique product of time and place, but of the man who created them, Miles Minor Kellogg. The 1920s and 1930s was a period during which the emergence of automobile culture, population growth and tourism, and the availability of cheap land and resources inspired a select number of free-spirited, entrepreneurial visionaries like Kellogg to erect their own personal and notably unconventional monuments to the California Dream. The Boathouses were built during the heydays of this individually-fueled, culturally-defining historical phenomenon. Located less than a hundred miles south of Los Angeles, the creative center of the Programmatic and Fantasy architectural world at the time, the Boathouses exemplify the genre's characteristic use of contextual juxtaposition. They have always resided on dry land, surrounded by more typical conventionally-designed houses and apartment complexes. While the coastal region has changed significantly since the time of their construction, the buildings retain a very high degree of integrity and have undergone only a few minor and reversible alterations over time. Directly tied to what is today regarded as a classically Californian historical movement of strange and unusual vernacular architecture, the Boathouses are an exceptionally rare, well-designed and well-crafted example of Fantasy-themed residential style. While a number of commercial and residential "boat" buildings once existed in California and throughout other parts of the United States, there are no other residences similar to the Encinitas Boathouses within San Diego County or the greater Southern California region that date to this historic period and are known to have survived into the present.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Early 20th Century Programmatic and Fantasy Architecture

Between the years 1925 and 1934, a categorically elusive grouping of commercial and private architecture was enjoying a brief heyday while helping define the image of California as a charming, oddball fantasyland. Individually unique but sharing many key similarities, these vanishing architectural anomalies remain difficult to lump into one overarching category of style. Referred to in recent decades by a variety of terms including "Programmatic," "Mimetic," "Thematic," "Roadside Vernacular," "Bizarrchitecture," "Novelty," "Folk" and "Fantasy" architecture, these buildings and structures were stylistically and functionally diverse, running the gamut from exotic-flavored movie palaces and fantasy-inspired private residences, to juice stands shaped like giant fruit, gas stations mimicking airplanes, Native American pueblo-inspired apartment complexes, and virtually every other object or theme imaginable at that time. Ultimately, these eye-catching edifices were an expression of the exuberant, free-spirited,

¹ Jim Heimann, *California Crazy & Beyond* (San Francisco: Chronicle Books, 2001), p.15.

Encinitas Boathouses
Name of Property

San Diego, California
County and State

ambitious, optimistic, entrepreneurial, highly creative, and often eccentric personalities of their owners, most of whom were not trained architects. Although these businesses and homes were enjoyed by the masses, they were generally looked down upon by the architectural establishment. As examples have become rapidly scarcer, only recently have these fun-filled, highly imaginative edifices gained wider appreciation for their notable contribution to America's early 20th century architectural and cultural heritage. Existing in parts of the United States as early as 1900, the Programmatic and Fantasy Architecture tradition came to flourish in California during the 1920s and 1930s. A wave of new population growth, a thriving tourism industry, the sharp rise of automobile culture, and cheap land and resources were conditions that set the perfect stage for architectural invention. The California Dream attracted many "dreamers" by offering a place with sunshine year round and unlimited possibilities, sparking the short lived Programmatic and Fantasy building craze. Rooted firmly in time and place, these unconventional buildings and structures were the one-of-a-kind products of their visionary creators. Their historic significance is tied directly to the cultivation of early 20th century California's popular image and its economic and cultural development.

Lack of a commonly accepted name may have been an early roadblock to the acceptance of Programmatic and Fantasy architecture as a historically significant movement. According to Jim Heimann, author of *California Crazy & Beyond* (2001), the two most common names, "Programmatic" and "Mimetic," were relatively unsuccessful attempts at raising the opinions of academics with "convoluted definitions."² Although he asserts that these terms did not catch on in the mainstream, nearly 20 years since the publication of his foundational book, the term "Programmatic" has become more widely used. Strongly implying that the *program*, or function, of a building must be communicated through its physical form and exterior imagery, it has been perhaps somewhat inaccurately applied to the genre's minority sub-set of residential architecture. By definition, Programmatic should only apply to commercial buildings with specific purposes since the "program" of a residence will always be residential, no matter any variation in physical form or style. Since the publication of *California Crazy & Beyond*, the term "Fantasy" seems to have become the accepted alternative to "Programmatic" when describing early 20th century residential architecture that was inspired by historic regional building types and styles such as a Medieval European castle, Spanish villa or "Storybook" cottage, and even the few rare houses that were built in the shape of an object like a boat or a shoe.

"Fantasy Architecture," a term often found in travel magazines and other mainstream publications, is a playful way of describing the results of blending architecture with humor and imagination, a flavor of the exotic or fantastic, nostalgia for the historic past or childhood experiences, and often a strong dose of the free capitalist spirit. Contextual juxtaposition,

² Heimann, 5.

Encinitas Boathouses

Name of Property

San Diego, California

County and State

targeting America's hordes of new automobile travelers, was a common element of 1920s and 1930s Fantasy Architecture -- like an igloo in the middle of a desert, or a ship on dry land. For commercial properties, juxtaposition played an important role in establishing strong visual memories in the minds of consumers. Dining establishments like the Plantation Restaurant on Washington Boulevard in Los Angeles, with its grand Colonial Revival Style and southern plantation landscaping, and the Tam O'Shanter Restaurant on Los Feliz Boulevard (also in Los Angeles), displaying an exaggerated English Tudor Revival Style, were designed to attract maximum attention while creating a sense of wonder and curiosity by being deliberately out of place.³

As a cultural phenomenon, the Programmatic and Fantasy building trend was not exclusive to California or even invented there, but a number of unique historical factors caused an unprecedented wave of free-thinking individuals to build their businesses and homes there in the most unconventional shapes and styles, and in the greatest quantity, during the 1920s and 1930s. Although there is no official record to refer to for an exact number, this was especially true in the southern part of the state, where the region's firm commitment to the automobile and its oft-promoted "carefree" lifestyle gave birth to many of these iconic buildings and structures. A fertile field for architectural experimentation was created by Southern California's warm climate, wealth of affordable land and inexpensive building materials, connection to the fantasy world of the motion picture industry, perceived lack of history, and lack of long-established architectural traditions from Europe or other parts of America. The concept of the "California Dream" drove the Programmatic and Fantasy craze, with each oddball building or structure standing as a unique monument to that dream.

The construction of Programmatic and Fantasy Architecture reached a frenzied highpoint in Southern California between the years 1925 and 1934. The most famous examples in the state were born during this ten year period: Hoot Hoot I Scream (1925); the Brown Derby (1926); Sphinx Realty (1927); the Igloo (1928); the Tamale (1928); the Mother Goose Pantry (1929); the Zep Diner (1930); the Toed Inn (1931); and the Pig Café (1934). Some later examples carried on the tradition, but the new more sophisticated Streamline Moderne Style had taken over as the temporary style of choice. Streamline Moderne was strongly influenced by high-speed transportation themes, and later examples of Programmatic and Fantasy Architecture in the 1930s and 1940s relied almost exclusively on the style, using it to depict modern transportation machines such as ships, train engines and airplanes.⁴

³ Dennis Drabelle, "Bizzarrchitecture," *Preservation Magazine* (Washington, DC: NTHP, May/June 2003), 51; Heimann, 35.

⁴ Heimann, 15.

Encinitas Boathouses

Name of Property

San Diego, California

County and State

Beginning in the late 1800s with the first of many migration booms, Southern California's popular imagery has always been associated with a sense of freedom and play. The state has often been portrayed as a land of new beginnings and served as a national symbol for the "American Good Life." Early migrants were attracted to California due to its good weather, abundance of land, and lack of tradition compared to the eastern and southern states.⁵ Without a strong sense of history binding its new occupants to the past, California became a place where many trends took off and spread to the rest of the country, even if they may not have originated there. An unwavering commitment to the present and the future encouraged the explosion of many different design movements in California, such as Arts & Crafts, Streamline Moderne, Modernism and Googie.

Los Angeles became a center for architectural experimentation early on due to the daring and carefree nature of many of the people that the city attracted. According to Sam Hall Kaplan, author of *LA Lost & Found*, "Throughout its (Los Angeles') history, from the early days as a sporadic settlement, a cowtown, a boomtown, a resort, spurred on by imported water, the discovery of oil, motion-picture making, followed by the aircraft industry and continued migration, there has always been a rare sense of freedom enhanced by an uninhibited rambunctiousness that has created some of the more distinctive architecture of the twentieth century."⁶

By the late 1880s, the promise of healthier, more prosperous living was drawing many wealthy Easterners and Midwesterners to Southern California, igniting a construction boom that became the region's primary industry. Without a set local building style (other than the vanishing thatched huts of Native Americans), newcomers embraced the challenge of finding their own distinguishing brand of architecture. As a result, the California architectural record now contains nearly every building style ever imagined, from the Adobe Pueblo to the Queen Anne Victorian, Arts and Crafts Bungalow, Prairie Style, Spanish Colonial, Art Deco, Egyptian Revival, French Chateaux, Mission Revival, Georgian, Tudor, Ranch House, and more, plus the wholly experimental, outrageous and vernacular.⁷

Wealthy early Californians expressed their affluence by constructing grand mansions in a variety of opulent styles reflecting both Victorian (i.e. Queen Anne, Gingerbread, etc.) and Exotic (i.e. Asian, Islamic, etc.) design aesthetics. Some of these homes were the early ancestors of the Fantasy Architecture tradition. While larger houses eventually fell out of favor due to high construction and maintenance costs, the commercial allure of the Exotic was picked up by

⁵ Sam Hall Kaplan, *LA Lost & Found* (New York: Crown Publishers, 1987), 9.

⁶ Ibid., 16.

⁷ Ibid., 45-46.

Encinitas Boathouses
Name of Property

San Diego, California
County and State

businessmen who were ready to sell this fantastical version of the California Dream to a wider audience. At the turn of the century, Abbott Kinney bought a strip of Los Angeles beachfront for a residential real estate development and named it Venice, a play on the image of California as the Mediterranean Riviera of America. To lure people into purchasing a housing plot, Kinney created a fancifully designed amusements area with Italian Renaissance styled arcade buildings, a variety of entertainment and cultural facilities, man-made lagoons, and miles of canals featuring gondolas and gondoliers imported from Italy. Just north of Venice was Ocean Park, another housing development and amusements destination. It featured a bathhouse, cafes, and a casino in an exotic complex modeled after the seaside resort of Brighton, England.⁸ From there, novelty themed housing developments began popping up throughout Southern California.

In the 1910s, boosters began actively promoting the region's warm and dry Mediterranean-like climate to attract new residents from outside of the state and stimulate the economy. The architecture of San Diego's 1915-1916 California-Panama Exposition in Balboa Park relied heavily on Spanish Colonial Revival and other Mediterranean and eclectic-influenced styles to reinforce the then small town's image of a sundrenched paradise. The "Spanish Style" dominated the resulting residential and commercial building boom and remained extremely popular through the 1920s and into the early years of the Depression. The region's rich but complicated Mexican heritage was also romanticized for the purpose of attracting tourists, producing countless fantasy "rancho" themed commercial establishments as well as private homes.

The emerging Hollywood film industry of the 1920s brought an additional layer of fantasy and exoticism to Southern California. Often in public view, movie sets introduced a sense of whimsy into daily life, like the landmark Babylon set for D.W. Griffith's *Intolerance* which sat on the corner of Sunset and Hollywood Boulevards for several years following its 1916 construction. On a more wide-spread level was the influence of the new "modern" movie-going experience. The intersection of commerce and architecture created exotic, fantastical worlds for public consumption at grand movie palaces with opulent, over-the-top, quasi-historical décor like The Egyptian and Grauman's Chinese Theatre, both on Hollywood Boulevard. For the modest price of a ticket, anyone could escape to an Egyptian or Mayan temple, or to a monolithic Chinese palace, and be swept away via the silver screen to yet another dream-like destination. Escaping the mundane world from inside these highly stylized theatres quickly caught on, causing them to be constructed in cities across America until the advent of the Great Depression, when there was no longer money to invest in these expensive creations.

The world of fantasy was not strictly limited to urban movie palaces in the 1920s. Also at that time, a wide range of unique vernacular examples of Fantasy and Programmatic Architecture

⁸ Kaplan, 63-67.

Encinitas Boathouses
Name of Property

San Diego, California
County and State

began creating a sporadic but notable presence along the country's roads and highways. In California in general, the hybrid Spanish Eclectic and other period revivalist fantasy styles were dominant. In Los Angeles, the center of Southern California's experimental architecture world, there were also small independent establishments like Little Mary's Lighthouse Realty (in the shape of a lighthouse), the Calpet Service Station (modeled after a Tunisian oasis) and The Pup Café (a giant white spotted dog structure), as well as larger corporate complexes such as the Storybook Style Charlie Chaplin movie studios and the Ancient Assyrian inspired Samson Rubber Company plant. Although Los Angeles' collection of unusual buildings was unparalleled in quantity and diversity of forms, many of the cities and towns throughout the region had their own examples of programmatic vernacular roadside commercial architecture and fantasy-inspired residences. These buildings and structures – their images often depicted in early postcards, became popular attractions that helped form the unique local identities of the places where they were located.

Alongside Programmatic commercial architecture, the construction of private homes, apartments and bungalow courts in fantasy styles reached a highpoint in California during the 1920s and early 1930s. Some celebrated examples of monumental folk art were also created during this historic period, when many Californians appear to have felt a strong urge to let their creative juices flow. At the start of the era in 1921, architect Harry Oliver completed the incomparable Spadena Residence or "Witch's" House, a grotesquely designed wood-shingled Germanic Storybook structure inspired by Grimms' Fairytales and meant to look more than two centuries old. That same year, Simon Rodia, an Italian immigrant and stone mason, began his more than 30 year journey to complete the Watts Towers. Massively scaled and intricately detailed, the Watts Towers are one of the most famous pieces of American folk art of all time. They were listed on the National Register of Historic Places in 1977, and designated a National Historic Landmark in 1990. While Rodia toiled on his singular vision for three decades in obscurity in the Los Angeles suburbs, Harry Oliver, over the course of his professional career, became well known in Hollywood and briefly in demand for his unusual Storybook designs which are considered to have been a major influence on the future animation and design work of Walt Disney. The Witch's House, originally built at the Willat film production studios in Culver City and moved to its current site in 1930, was declared a historic landmark by the City of Beverly Hills in 2013. While the Watts Towers and Witch's House have virtually nothing in common stylistically, both embody the classic, early 20th century Californian spirit of ambitious and uninhibited creative expression of their creators.

The 1920s and early 30s are thought of as the heydays of unusual architecture in California because of the proliferation of vernacular roadside buildings and structures at that time. The introduction of the automobile and the unlimited availability of land created a clean slate upon

Encinitas Boathouses
Name of Property

San Diego, California
County and State

which to recreate the urban environment. “Automania” gave many of the newly arrived an opportunity to express their faith in the capitalist system while exercising their creative impulses. However, it is difficult to gauge with any accuracy how many of these buildings existed at this time. Due to a lack of foresight, much of the early 20th century’s built environment, including these architectural “one-offs,” went largely undocumented save for the limited work done by the WPA and related agencies. Most information comes from photographs and promotional materials generated by the businesses themselves.⁹

The roadside vernacular architecture trend peaked during the early and middle years of the Great Depression. These businesses and attractions, in addition to offering affordable products and services to a largely cash-strapped population, were able to extend their viability with their unique marketing technique of transforming entire buildings into eye-catching symbols, disguising the mundane as an exciting or even exotic experience. Americans at that time were in need of such a diversion. However, the heydays for small privately-owned roadside businesses would soon come to an end. World War II’s travel restrictions and the rationing of a wide array of products and materials resulted in an increasingly challenging environment in which to operate. Following the war, the whimsical roadside fantasies that were the expression of their era’s entrepreneurial, carefree spirit never regained their place in the California Dream.

In the Post World War II Era, a population boom, abundance of new technologies and materials, and the belief in the promises of the “modern” world produced an appetite for idealized depictions of the future. Commercially, this trend addressed nearly every aspect of life including movies, toys, cars, house wares, drive-ins, bowling alleys, restaurants, fashion and more. The continued growth of California created more highways and roadsides, but the new future-obsessed public now wanted more sophisticated architecture than quaintly themed “mom-and-pop” establishments. Only a few new examples of traditional roadside fantasy architecture were created during the 1940s and 1950s including the iconic Big Donut Drive-In at Manchester and La Cienega in Los Angeles. The Googie “Coffee Shop” Style, with its “tapered columns, cantilevers, vaults, parabolas and boomerangs,” was taking over the reigns as California’s new leading car-oriented, odd-ball aesthetic, and it would soon spread to the rest of the country.¹⁰

New examples of Programmatic Style commercial roadside architecture became less common in California and throughout the rest of the country following WWII. Fantasy, on the other hand, still played a role in residential architectural design through the use of quasi-historical regional and period revival styles such as Colonial Revival, Cape Cod, Storybook and Ranch House. From California, the visual aesthetics of Hollywood movies and the animation of Walt Disney

⁹ Heimann, 5.

¹⁰ Alan Hess, *Googie* (San Francisco: Chronicle Books, 1985), 7.

Encinitas Boathouses
Name of Property

San Diego, California
County and State

continued to nurture a sense of nostalgia and a taste for the enchanting and bizarre in popular culture. Capitalizing on people's fixation with the exotic, the fantastical and the California Dream, Disney opened Disneyland in 1955. Within the context of Fantasy Architecture in 20th century California, Disneyland represents the grand culmination of the movement. Born from the mind of one of the state's most influential creative visionaries of all time, Disneyland was and is still an architectural free-for-all, with anthropomorphism, storybook fantasy, cultural exoticism and historical nostalgia existing in the same time and place as a futuristic Tomorrowland. As one of the largest, most extreme and commercially successful experiments in Fantasy Architecture, Disneyland is an important link to California's unique tradition of unconventional architecture. It is both a product and a symbol of the California Dream.

California's built environment was taken over by Modernism in the Post-WWII Era while a handful of free-thinking individuals continued to experiment with fantasy building themes. Only on very rare occasions did Fantasy Styles and Modern Architecture merge. The Futuro was a small, mass-produced prefabricated home that was designed to resemble a flying saucer. Visually out of place in virtually any environment, the Futuro exemplified the effectiveness of contextual juxtaposition, a primary characteristic of traditional vernacular roadside architecture. However, most Modernist residential architecture of the time, both residential and commercial, lacked the whimsy and humor of the Futuro and of earlier Fantasy Architecture.

Population growth and new development in the decades since the 1950s have caused the loss of a great deal of California's early 20th century architectural heritage of Programmatic and Fantasy Style buildings. In many cases, they were constructed using inherently impermanent techniques, mostly wood frame, chicken wire and plaster, and they were never expected to last. When businesses took off, the original buildings often became too small, and they were renovated, built-on to, moved-off or demolished. Others took on new commercial uses; some were even converted to homes. In recent decades, property values and politics have also caused the destruction of many older commercial buildings, houses and apartments. Architectural snobbery and the tardiness of historic preservationists to recognize these buildings' architectural and cultural significance are additionally to blame for the increasing scarcity of examples that define the genre.

The Programmatic and Fantasy building craze expressed the exuberantly optimistic, free spirit of California during the 1920s and 1930s. Prior to World War II, there were many uniquely designed buildings and attractions not just in California, but across the entire country, alongside its roadsides and highways, and in its towns and cities. The brief rise and popularity of this "home-spun," purely American brand of imagery-driven architecture was due to a number of historic social, economic and cultural realities. Programmatic and Fantasy architectural themes

Encinitas Boathouses
Name of Property

San Diego, California
County and State

flourished at a time when there were more consumer choices, customer service was genuinely personal, human psyches were relatively free of the restricting influence of national brands, and an increasing number of people had access to the automobile. There were fewer giant corporations and more small privately owned businesses that relied on creativity, honesty and hard work for their success. There was strong sense of local identity wherever people settled, community pride was often centered on distinctive physical landmarks, and ambitious characters with charismatic personalities were in high supply -- especially in California. These various factors and more combined to create a particularly fertile field for architectural experimentation in Southern California, where the sun shone year round and the land was plentiful and cheap. Due to enthusiastic promotion and widespread advertising, California had been a magnet for independent and adventurous thinkers since the early western migrations of the 1800s. The surprising and delightfully unusual buildings and structures that came out of early 20th century America were the idiosyncratic visions of their unique creators. For a limited number of those individuals who were drawn to California by the promise of boundless possibilities, their personal version of living out the California Dream meant making a prominent mark on the emerging built-environment with an eccentric and memorable architectural statement.

The Boathouses of Encinitas, California

Designed to closely resemble real boats, the Boathouses were constructed around 1930, during California's early 20th century Programmatic and Fantasy Architecture building craze. A fine, well-crafted pair of residences, they are located less than 500 yards from the Pacific Ocean and have stood at the same place for over 80 years. They are two of the most distinctive buildings within the City of Encinitas. They are not only a product of time and place, but of the man who created them, Miles Minor Kellogg. Kellogg built many commercial and residential properties in the small beach town during the 18 years he lived there. The Boathouses were among his last projects, and they were by far his most imaginative. Conveying a realistic depiction of two side-by-side watercraft, they stand today as an excellent, virtually intact example of classic American Programmatic Fantasy Style. Although the Boathouses are not commercial in function as are most Programmatic structures, they embody the spirit of Programmatic architecture in that they are sculptural in form and communicate a symbolic reference. In this particular case, rather than advertising a commercial product -- for example boat sales, their unconventional design makes a symbolic nautical reference to their coastal setting. Among the oldest buildings in Encinitas, the unique architectural styling of the Boathouses elevated their status to that of a local landmark and tourist attraction almost immediately upon their completion. Their local historical significance has been recognized and celebrated by the community ever since. A historic photograph of the Boathouses is included in the seminal book on roadside vernacular architecture, *California Crazy & Beyond*, by Jim Heimann (2001).

Encinitas Boathouses

Name of Property

San Diego, California

County and State

The future of the beloved Boathouses became uncertain in September 2007. The owners at that time were aware of the buildings' significance and approached community leaders with their intent to sell. The Encinitas Preservation Association was formed in order to prevent the Boathouses from being put up for sale publicly and potentially demolished by an insensitive future owner. The group began steps to acquire the property, which also included an earlier 1927 rear two-story, four-unit apartment building. They began creating partnerships with other public stakeholders, securing public and private funding sources, and initiating the process of incorporating as a legal non-profit. On May 1, 2008, the Encinitas Preservation Association finally took ownership of the Boathouses. Nearly half of the purchase money came from public funds for affordable housing; the remainder from private loans. As a stipulation of the public funding source, four units of housing must remain "affordable housing" to residents meeting certain income requirements. The Encinitas Preservation Association held a "christening" ceremony and celebration to commemorate the historic purchase on May 18, 2008. Attesting to the importance of the Boathouses to the greater Encinitas community, over 75 people attended the event including members of the City Council. A main partner of the Encinitas Preservation Association, the Encinitas Historical Society is experienced in historic preservation efforts and is a steward of the city's oldest building, the 1883 Schoolhouse.¹¹

The location of the Boathouses relates to the early 20th century development of Encinitas, when the only way to get from Los Angeles to San Diego by car was to pass directly through town on Highway 101 (commonly referred to today as the Coast Highway). The scenic road paralleled the Pacific Ocean, with a number of beach communities like Encinitas popping up along the route. The highway became increasingly popular as Southern California's population increased and the state's tourist industry took off. It was paved with oil macadam in 1923, and in 1925, the same year it was officially designated a National Highway, a new hotel was built along the roadside, plus a new bathhouse at the beach. Highway 101 was integral to the growth of Encinitas and other beach towns as an increasing number of businesses were started just to cater to the steady stream of automobile travelers.¹²

As residences, the Boathouses are not a typical example of Programmatic Style and can be more clearly identified as Fantasy Architecture for their atypical boat-like forms. Referred to in some early sources as "The Arks," they appear to have been built speculatively by Miles Kellogg for the purpose of rental properties or resale, although there is no known credible contemporaneous explanation for why he decided to build the homes in such an outrageous style. Like Henry Oliver, the master of the Storybook Style, or Simon Rodia, the visionary who assembled

¹¹ Matthew Gelbman, *The Boathouses: Historic Resources Evaluation* (Encinitas Preservation Association, August 17, 2009), 6.

¹² Gelbman, 28.

Encinitas Boathouses

Name of Property

San Diego, California

County and State

the Watts Towers, and many other innovators who created unconventional architecture and monumental folk art at that time, Kellogg may have been at least slightly eccentric. He was known to have had past experience with the Seventh Day Adventists, but he was not active in the church in Encinitas. He apparently considered himself to be more spiritual than religious. Alternatively, Kellogg appears to have worked with boats as a young man in Michigan, which may have instilled in him a sense of sentimentality. More importantly, the Boathouses were constructed during the peak of the commercial roadside vernacular architecture trend in California. For Kellogg, he may simply have been inspired by what he saw happening up and down the coast to make his own contribution to the movement with a whimsical regionally-themed, but purely financially-motivated, real estate investment. The world may never know the reason why he decided to build the Boathouses, but in addition to being of his own vision, these local marvels were a distinct product of their time and place in Southern California.

Miles Minor Kellogg was born on June 8, 1870 in Leland, Michigan. Early in his life he moved to Benton Harbor, Michigan, and at the age of 21 married Ruth Jane Wood. They had many children. The first three were born in Benton Harbor: Chester Everett Kellogg in 1892; Miles Justus Kellogg in 1894; and Irma Leona Kellogg in 1895. In 1896, they had their fourth child, Edith Viola Kellogg in Plainview, Minnesota. Before the family eventually made their way to Encinitas in 1915, they resided in Boulder, Colorado where Miles and Ruth produced an additional six children: Walter Lewis Kellogg (1899), who died as an infant; Vera La Reine Kellogg (1900); Francis Murl Kellogg (1902); Helen Pearl Kellogg (1903); Lloyd Galen Kellogg (1905); and Dorothy Mae Kellogg (1908). The Kellogg Family arrived in Encinitas during the first year of the Panama California Exposition in San Diego, an attraction that drew hordes of people to Southern California from around the country. Miles Kellogg had at least two uncles already living in Encinitas, George Thebo and Jesse Thebo, who were well known in town. During his nearly two decades in Encinitas, Kellogg played an active role in local real estate, constructing many commercial and residential buildings including the Coast Dispatch Newspaper Building. He also sold land, rented rooms, and leased out commercial spaces. Save for the one-of-a-kind Boathouses, Kellogg's buildings were mainly in the predominantly popular Spanish Eclectic Style, including the small apartment building that he built a year or two before the Boathouses, in the back portion of the same lot. The Boathouses, completed around 1930, were among Kellogg's final real estate ventures in Encinitas before he moved to Potrero, California in January 1933. He passed away less than a year later in December. Before departing to Encinitas, he had sold the Boathouses to Oarland and Neva Rush in July, 1932.¹³

¹³ Gelbman, 31-32.

Encinitas Boathouses
Name of Property

San Diego, California
County and State

A 2005 post about the Boathouses by Larry E. Gundersen on the website *RoadsideAmerica.com* gives some local insight into Kellogg's colorful life in Encinitas, his innovative personality, and the near instantaneous impact that his Boathouses had on the culture of the town:

"Miles Minor Kellogg was undoubtedly one of Encinitas' most noted recyclers, certainly within that period when he lived here in the 1920's and 1930's. He was a versatile builder with a talent for taking scrap material and incorporating it into new structures. When the third story of Mr. Hammond's 1883 hotel became infested with bats in the late 1910's, Mr. Kellogg, who owned the building at the time, removed the top floor and used the wood to build a small silent movie theater next door at the northeast corner of 101 and E Street. Mr. Kellogg was a builder, inventor and businessman who picked up additional materials at a bargain in this case, wood from the bathhouse at Moonlight beach in 1925. Since the building had a low ceiling, the wood wasn't long enough to use in an ordinary house. Mr. Kellogg had a lingering interest in the sea, so the idea came to him to use the material for boat houses.

"His ultimate recycling triumph was the boathouses on the west side of Third Street between F and G. What a stir they created back in the late twenties... His young son, Miles Justin Kellogg, helped every day after school until they were completed. In 1928 the boat houses could be seen from Highway 101 and people passing through town began to turn west for a better look at the structures. Down through the years the boathouses probably have been the most photographed buildings downtown and are a unique symbol of our surfing, beach, and Hwy 101 culture."¹⁴

Although they would become widely known early on as "The Boathouses," they were referred to by some as "arks." Across the country, boats and ships were a common Programmatic architectural theme. Arks were a popular sub-set due to the rise of evangelical Christianity in America. In the San Diego region, the earliest and only other known house built to resemble a boat was the La Jolla residence of German emigre Anna Held, which was constructed in the late 1890s as part of the bohemian artistic Green Dragon Colony she founded [Fig.s 4-5]. Like the Boathouses in Encinitas thirty years later, the building became a local landmark and was popularly referred to as an ark. However, unlike the individually fully formed Boathouses, Anna Held's "Ark House," with the exception of a prominent ship's bow-like appendage pointing out towards the ocean, was of typical vernacular Southern California Arts and Crafts Era construction and geometric design. The Ark House and other buildings associated with the

¹⁴ Larry E Gundersen, *RoadsideAmerica.com* (<https://www.roadsideamerica.com/tip/10204>, July 11, 2005).

Encinitas Boathouses

San Diego, California

Name of Property

County and State

historic Green Dragon have since been demolished. Later in the 1940s, there was the Noah's Ark Restaurant in

Leucadia, near Encinitas. In 20th century America, commercial examples of buildings intentionally designed to resemble arks, and usually called "Noah's Ark," were fairly common for the Programmatic genre, and examples could be found everywhere from Sunbright, Tennessee to sunny California.¹⁵

The *San Diego Union*, on April 5, 1931, suggested that Kellogg had been biblically inspired, publishing an article titled "Faithful Fail to Buy Arks, So He'll Rent 'Em," claiming he built the structures believing the world was soon going to come to an end by a flood as recorded in the story of Noah. The sensationalist story was clearly intended to help sell newspapers by mocking a relatively well-known local figure. In a witty and satirical response, Kellogg commended the author for "warning the public of such a dangerous man that builds dwellings in the form of boat houses to rent." He concludes by clarifying: "I will further say that it is well known that I do not belong to any church, denomination or creed. Neither do I have a special one of my own to advocate..."¹⁶

Miles Kellogg seemed to dismiss any association between the Boathouses and arks. He had an ambiguous association with the Seventh Day Adventist Church, which he joined in Benton Harbor in 1893. According to the obituary written by his son Chester Kellogg, Miles was an "active worker in the Church of God" prior to his conversion to Adventism, but he later withdrew from the church around 1903 or 1904 after having some kind of philosophical difference. At least two of his adult children remained Adventists. Chester became a professor at Lodi Academy, an Adventist run school founded in 1908 in the California town of Lodi. Daughter Ruth Kellogg worked for the Adventist publication, the *Pacific Union Recorder*. The Seventh Day Adventist Church was active and popular in Encinitas while Miles Kellogg lived there, but it is unknown if he was ever a participant.¹⁷

Miles Kellogg does not seem to have intended to associate the Boathouses with any biblical symbolism, but he is believed to have had some experience building and piloting ships on Lake Michigan while living at Benton Harbor. This early period in his life may have had some influence on the Boathouses' unconventional design. Whatever his reasoning was, the reality is that throughout America during the first half of the 20th century, wherever there was a body of water and sometimes even when there was not, ambitious and creative individuals like Kellogg felt compelled to construct buildings that looked like various types of ships and boats. As early

¹⁵ Heimman, 87 and 147.

¹⁶ Gelbman, 31-32.

¹⁷ Ibid.

Encinitas Boathouses

Name of Property

San Diego, California

County and State

as 1918, there was the Pirate Ship in Cliffwood Beach, New Jersey that had been built to house a real estate office.¹⁸

At the highpoint of the Programmatic and Fantasy building trend, other examples included: The Ship Restaurant in Lynnfield, Massachusetts (1934); the S.S. Grand View, a replica of an oceangoing steamship, hotel and cocktail lounge in Central City, Pennsylvania(1928); Kid Blair's Showboat on Lake Tiogue, Rhode Island (c.1936); the Showboat Drive-In Theatre, Coeur d'Alene, Idaho (c.1945); Weismantel's Showboat Casino Restaurant, Cypress Hills, New York (c.1936); and the George A. Simpson Lunchboat (location unknown, c.1932). Even beyond the heydays of Programmatic and Fantasy Architecture, the practice of erecting buildings that resembled ships continued. There was the c.1947 Marty's Showboat in Three Lakes, Wisconsin, and the c.1950s S.S. Castle Rock at Smith River in California. Although with less frequency, the architectural "boat" theme continued to reappear, especially during the "Gay 90s" Victorian Revival trend of the 1950s and 1960s, when the distinct style of the paddle-wheel river boat was particularly popular. During this late period, the Showboat restaurant was constructed at 3242 Cahuenga Boulevard in Los Angeles in 1968.¹⁹

Although residential examples of "boat architecture" were less common than commercial ones during the early half of the 20th century, some were known to exist including the Tugboat and Lighthouse residence along the Pacific Coast Highway at Trancas Beach in Malibu, reputed to be the home of a Hollywood starlet.²⁰ One of the few known surviving examples of residential boat architecture from this period, the typically named "Boathouse" in Milwaukee, WI was built in 1928 as a tourist attraction but was later converted to a private home.²¹ With less than 600 square feet of living space, the Milwaukee Boathouse is nearly half the size of one of the two Encinitas Boathouses. Conceived as residences and always having served as such, the Boathouses in Encinitas have outlived many if not most other ship and boat-influenced commercial and residential structures of their time. A truly rare piece of architectural history, the Boathouses are highly representative of the carefree spirit of the 1920s and 1930s Programmatic and Fantasy building craze that was fueled throughout America, but especially in Southern California, by the contributions of visionary individuals like Miles Minor Kellogg.

¹⁸ Andrews, 52-53.

¹⁹ Andrews, 88-89, 94-95; Heiman, 110-111, 128-129.

²⁰ Heiman, 40.

²¹ Old House Dreams, March 2018 <https://www.oldhousedreams.com/2018/03/24/c-1926-boat-house-milwaukee-wi/>

Encinitas Boathouses
Name of Property

San Diego, California
County and State

Conclusion to Historic Context Statement

Today, there are fewer and fewer authentic, unadulterated examples of Programmatic and Fantasy architecture remaining in California and the United States that date to the genre's heydays. The 1920s and 1930s was a time when the emergence of automobile culture and the availability of cheap land and resources inspired a select number of free-spirited entrepreneurial visionaries to erect their own personal monuments to the California Dream. The Boathouses were built at the highpoint of this individually fueled, yet culturally-defining, historical phenomenon. Located a little less than a hundred miles south of Los Angeles, the creative center of the Programmatic and Fantasy architectural movement, the homes were the vision of their builder-owner, Miles Minor Kellogg. Although they were meant to look exactly like real boats, they have always sat on dry land, on the same residential lot, surrounded by much more conventionally-designed houses and apartment complexes. Wholly unique, the Boathouses exemplify the Programmatic genre's characteristic use of contextual juxtaposition. While the coastal region has changed tremendously since the time of their construction, the structures have undergone only a few minor and reversible alterations, demonstrating a very high degree of historic integrity overall. They retain their original location, setting, design, workmanship, majority of original building materials, and historic feeling. The product of what is regarded as a classically Californian historical movement of strange and unusual vernacular architecture, the Boathouses express national significance at the local level under National Register Criterion C for representing an exceptionally rare, well-designed and well-crafted example of Fantasy-themed residential style from the apex of the 1920s and 1930s Programmatic Fantasy Architecture craze.

Encinitas Boathouses
Name of Property

San Diego, California
County and State

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Encinitas Boathouses

Name of Property

San Diego, California

County and State

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Encinitas Boathouses

Name of Property

San Diego, California

County and State

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 # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Name of repository: The Encinitas Preservation Association

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 0.12 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|--------------|--------------|
| 1. Latitude: | Longitude: |
| 33.042586° | -117.295593° |

Verbal Boundary Description (Describe the boundaries of the property.)

Lot 4 in Block 31 of Encinitas, in the City of Encinitas, County of San Diego, State of California, according to official map thereof no. 148, filed in the office of the San Diego County Recorder.

Boundary Justification (Explain why the boundaries were selected.)

The two boathouses and ancillary building are located within the boundaries a small residential lot per the verbal boundary description above and various references described above.

Encinitas Boathouses
Name of Property

San Diego, California
County and State

11. Form Prepared By

name/title: Sean Englert - Vice President, Grand Noble Historian
organization: Encinitas Preservation Association and E Clampus Vitus – Squibob Chapter
street & number: 577 Second Street
city or town: Encinitas ; state: California; zip code: 92024
e-mail: sean@coastal-land-solutions.com
telephone: (760) 230-6025 Ext.#202
date: February 14, 2019

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Encinitas Boathouses

Name of Property

San Diego, California

County and State

Photo Log

Name of Property: The Boathouses

City or Vicinity: Encinitas

County: County of San Diego

State: California

Photographer: Tom Cozens

Date Photographed: October 23, 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 10. Facing West. View of Boathouses' primary facades.

2 of 10. Facing Southwest. View of north elevation of S.S. Moonlight.

3 of 10. Facing Northwest. View of south elevation of S.S. Moonlight.

4 of 10. Facing Northwest. View of first level main entrance on south elevation of S.S. Moonlight.

5 of 10. Facing Northeast. View of south elevation of S.S. Moonlight.

6 of 10. Facing Southwest. View of north elevation of S.S. Encinitas.

7 of 10. Facing West. View of south elevation of S.S. Encinitas.

8 of 10. Facing Southeast. View of north elevation of S.S. Encinitas.

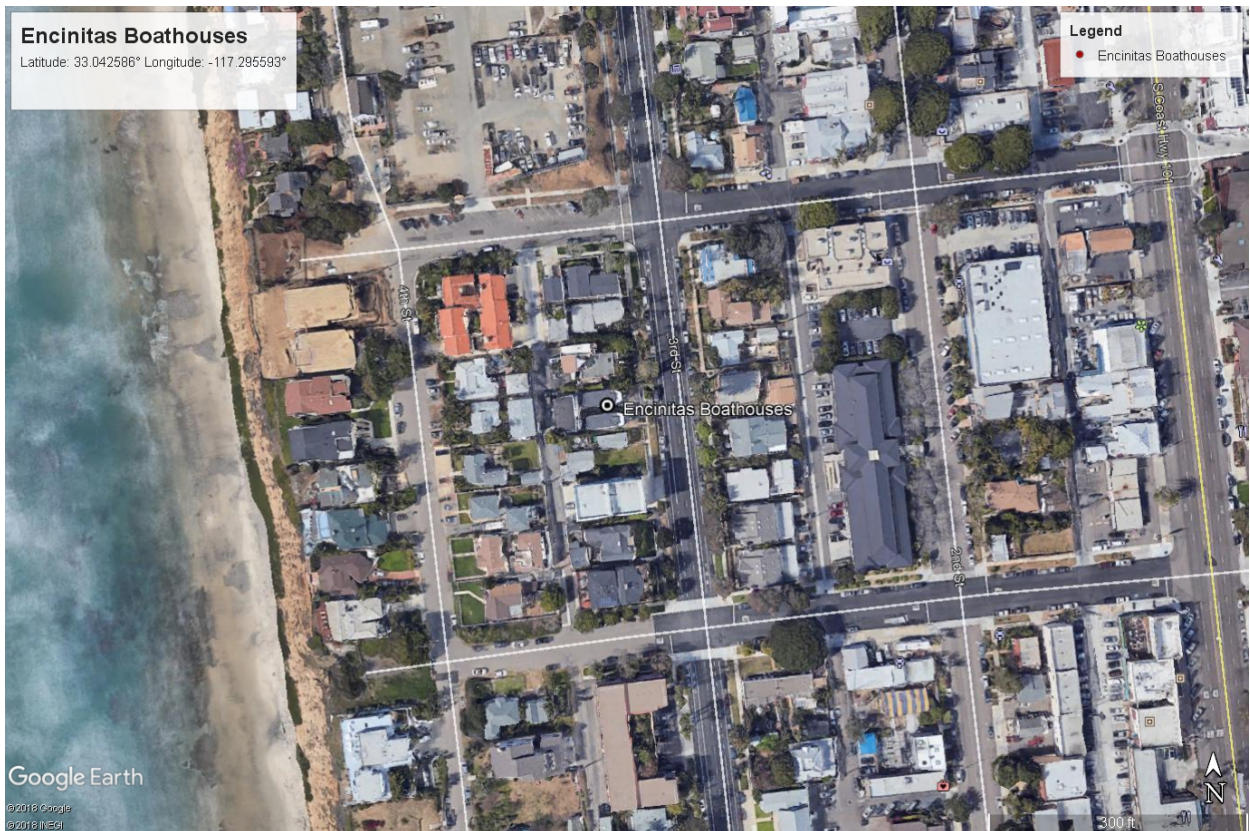
9 of 10. Facing Southeast. View of west (rear) elevation of S.S. Encinitas.

10 of 10. Facing East. View of interior walkway towards street. North elevation of S.S. Encinitas and south elevation of S.S. Moonlight.

Encinitas Boathouses
Name of Property

San Diego, California
County and State

Location Map (Google Earth): Latitude: 33.042586° Longitude: -117.295593°



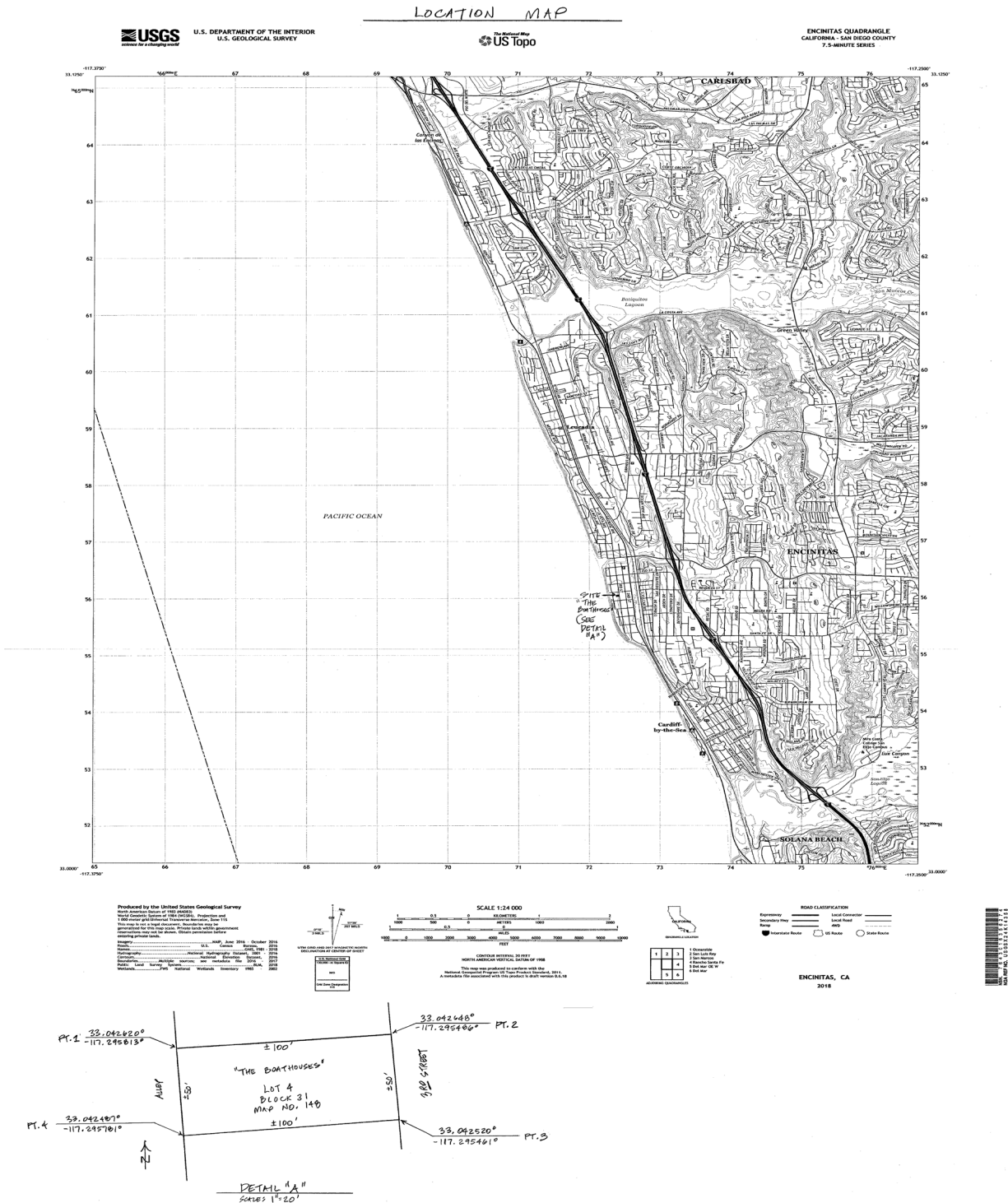
Encinitas Boathouses

Name of Property

USGS Map:

San Diego, California

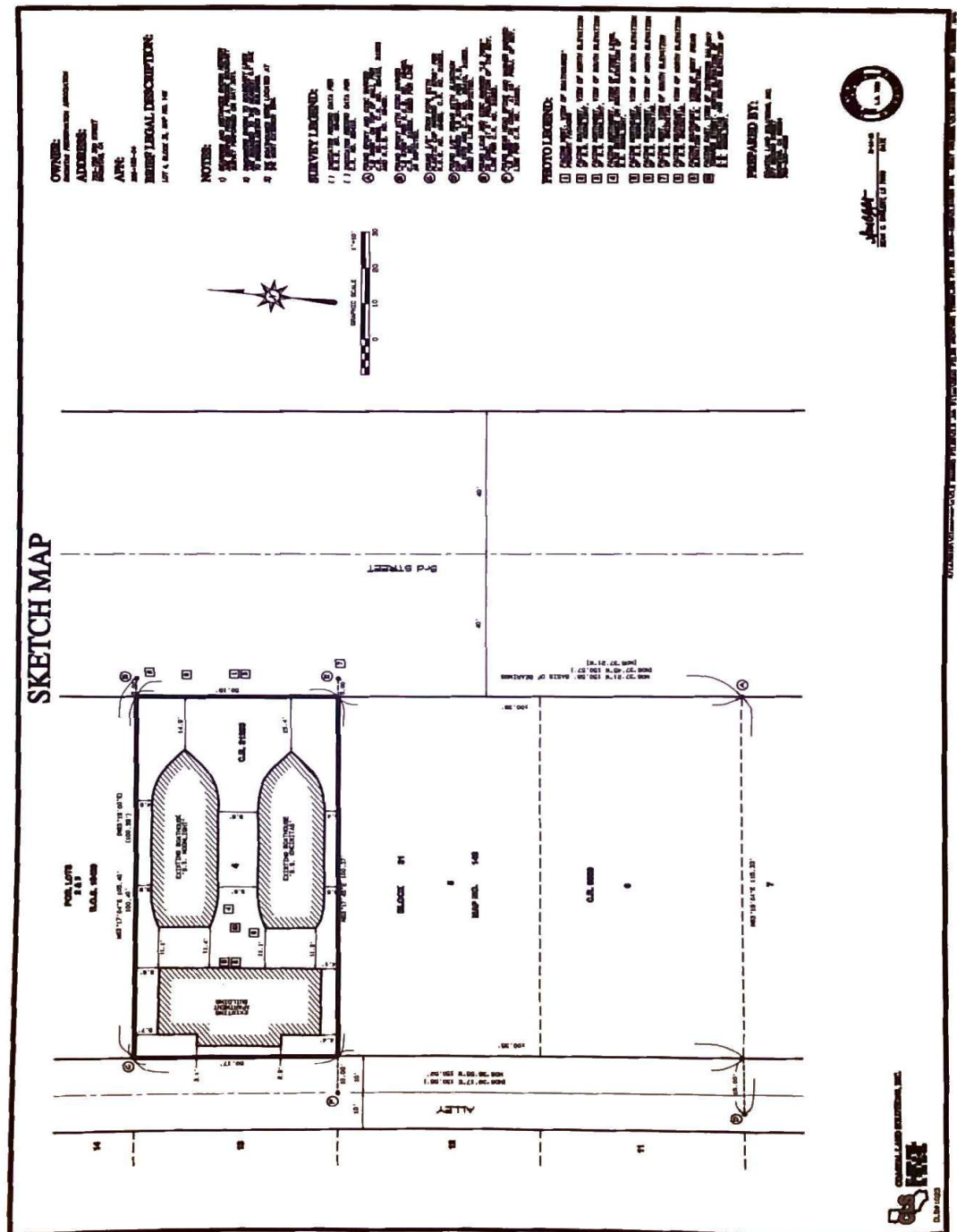
County and State



Encinitas Boathouses
Name of Property

San Diego, California
County and State

Sketch Map:



Encinitas Boathouses
Name of Property

San Diego, California
County and State

Additional Documentation:

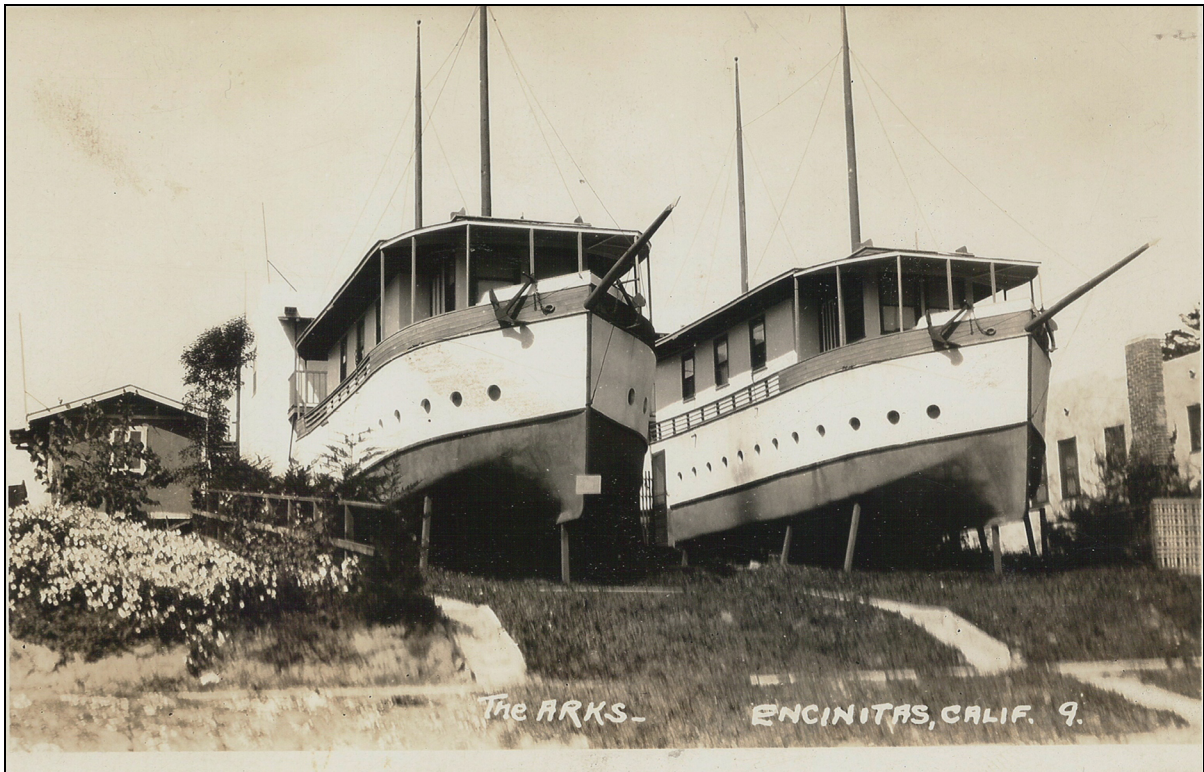


Figure 1. Early Postcard, ca.1930.

Encinitas Boathouses
Name of Property

San Diego, California
County and State



Fig. 2. Early image of the Boathouses featured at the top of page 86 of *California Crazy & Beyond* by Jim Heimann (2001). (Bottom, ca.1945, image is of the Noah's Ark on Highway 1 in nearby Leucadia.)

Encinitas Boathouses
Name of Property

San Diego, California
County and State



Fig.3. The Boathouses close up, *California Crazy & Beyond*, p.86.

Encinitas Boathouses
Name of Property

San Diego, California
County and State

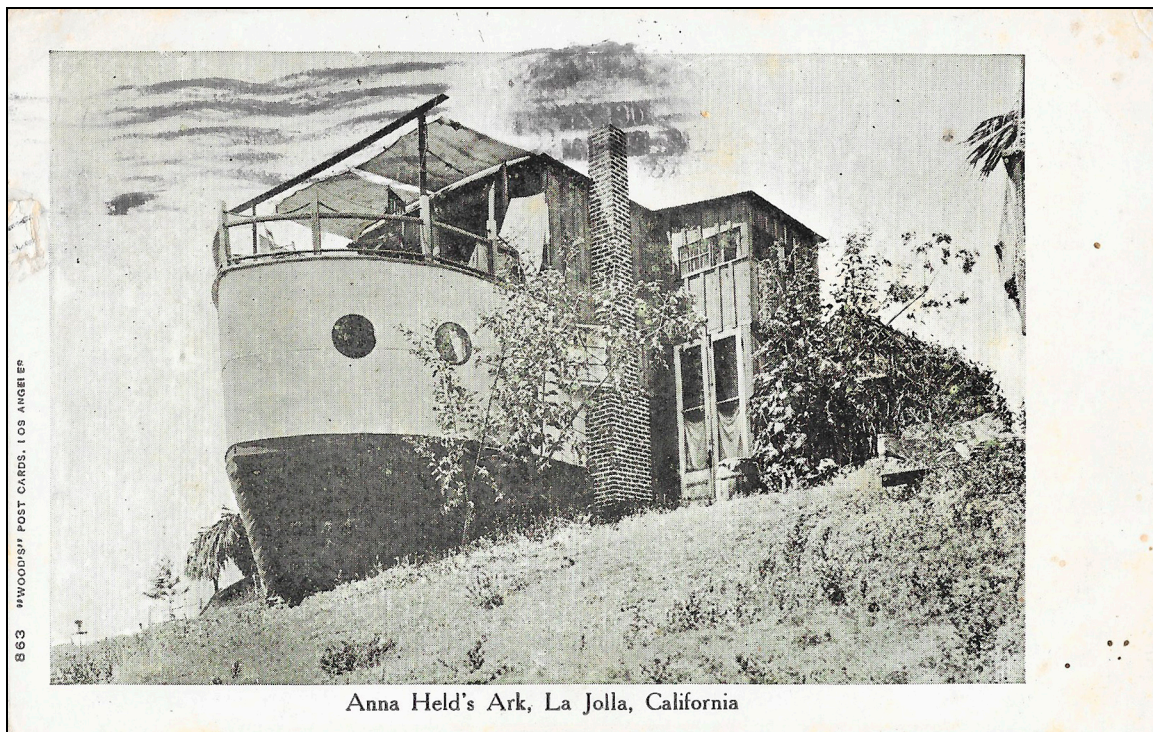


Fig.s. 4-5. Anna Held's Ark, La Jolla, ca.1904. A no-longer-extant local precursor to the Boathouses in terms of boat-inspired residential design.

Encinitas Boathouses

Name of Property

San Diego, California

County and State

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.