Form No. 10-300 (Rev. 10-74) PH 0662062

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY
RECEIVED JAN 27 1978
DATE ENTERED AUG 29 1980

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

(THEMATIC NOMINATION)

HISTORIC
Twentieth Century Folk Art Environments in California

AND/OR COMMON

2 LOCATION

STREET & NUMBER
Statewide Distribution, See Continuation Sheets

__NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

__ VICINITY OF

STATE CA

CODE

COUNTY

CODE

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
__DISTRICT	X PUBLIC	X OCCUPIED	__AGRICULTURE	X MUSEUM
__BUILDING(S)	X PRIVATE	X UNOCCUPIED	__COMMERCIAL	__PARK
__STRUCTURE	__BOTH	X WORK IN PROGRESS	__EDUCATIONAL	X PRIVATE RESIDENCE
__SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	__ENTERTAINMENT	__RELIGIOUS
__OBJECT	__IN PROCESS	__YES: RESTRICTED	__GOVERNMENT	__SCIENTIFIC
Thematic Nomination	__BEING CONSIDERED	__YES: UNRESTRICTED	__INDUSTRIAL	__TRANSPORTATION
		__NO	__MILITARY	__OTHER:

4 OWNER OF PROPERTY

NAME
Multiple Ownership, See Continuation Sheet

STREET & NUMBER

CITY, TOWN

STATE

__ VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.
See Continuation Sheet

STREET & NUMBER

CITY, TOWN

STATE

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Unknown

DATE

__FEDERAL __STATE __COUNTY __LOCAL

DEPOSITORY FOR SURVEY RECORDS

CITY, TOWN

STATE

Form No. 10-300a
(Rev. 10-74)

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1. Enchanted Cottage
   1203 Broadway
   Chico, CA

2. Litto
   Rural Route
   Pope Valley, CA

3. Capidro
   262 Princeton Road
   Menlo Park, CA

4. Nit Wit Ridge
   Bedford Street
   West Cambria Pines, CA

5. House of a Thousand Paintings
   417 Rancheria Street
   Santa Barbara, CA
   } paintings removed - site has lost integrity (see continuation sheets, 1979)

6. Grandma Prisbrey's Bottle Village
   4595 Cochran Street
   Simi Valley, CA

7. Old Trapper's Lodge
   10340 Keswick Avenue
   Sun Valley, CA

8. Possum Trot
   P. O. Box 91
   Yermo, CA 92398

9. Hula Ville
   Star Route, Box 85
   Hesperia, CA

10. Desert View Tower
    Jacumba, CA

11. Charley's World of Lost Art
    Vicinity of Andrade, CA

Form No. 10-300a
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1.) Enchanted Cottage, William Lindsay, 1203 12th Street, Chico

2.) Litto, Emanuele Damonte, 6654 Pope Valley Road, Pope Valley 94567

3.) Capidro, Mary Young, 262 Princeton Road, Menlo Park 94025

4.) Nit Wit Ridge, Art Beal Foundation, Bedford Street, Cambria Pines

severed for nomination (loss of integrity)

5.) House of a Thousand Paintings, Don Darling, 428 Coronel Street, Santa Barbara

6.) Grandma Prisbrey's Bottle Village, Mr. and Mrs. Ski Tynski, 2115 Tapo Street, Simi Valley 93063

7.) Old Trapper's Lodge, John Ehn, 10340 Keswick Ave., Sun Valley 91352

8.) Possum Trot, Ruby Black, P.O. Box 91, Yermo, CA 92398

9.) Hula Ville, Miles Mahan, Star Route, Box 85, Hesperia 92345

10.) Desert View Tower, Dennis A. Newman, 12745 Via Esteria, Del Mar, 92014

11.) Charley's World of Lost Art, Imperial Irrigation District, 1284 Main Street, El Centro 92243

Form No. 10-300a
(Rev. 10-74)

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1. Enchanted Cottage
   Butte County Recorder's Office
   1855 Bird Street
   Oroville, CA 95965

2. Litto
   Napa County Recorder's Office
   725 Coombs Street
   Napa, CA 94558

3. Capidro
   San Mateo County Recorder's Office
   2200 Broadway
   Redwood City, CA 94063

4. Nit Wit Ridge
   San Luis Obispo County Recorder's Office
   Palm and Osos Streets
   San Luis Obispo, CA 93401

lost mrs

5. House of a Thousand Paintings
   Santa Barbara County Recorder's Office
   1100 Anacapa Street
   Santa Barbara, CA 93102

6. Grandma Prisbrey's Bottle Village
   Ventura County Recorder's Office
   2055 North Ventura Avenue
   Ventura, CA 93001

7. Old Trapper's Lodge
   Los Angeles City Hall
   Land Records Division
   200 North Spring Street
   Los Angeles, CA 90012

8. Possum Trot
   San Bernardino County Recorder's Office
   172 West 3rd Street
   San Bernardino, CA 92415

9. Hula Ville
   San Bernardino County Recorder's Office
   172 West 3rd
   San Bernardino, CA 92415

10. Desert View Tower
    Imperial County Recorder's Office
    939 Main Street
    El Centro, CA 92243

11. Charley's World of Lost Art
    Imperial County Recorder's Office
    939 Main Street
    El Centro, CA 92243

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
X EXCELLENT	X DETERIORATED	X UNALTERED	X ORIGINAL SITE
X GOOD	__ RUINS	X ALTERED	__ MOVED DATE_____
X FAIR	__ UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

This nomination has been prepared for the purpose of placing eleven environmental works by California folk artists on the National Register. The eleven examples selected for the nomination are the most significant among a much larger group in the state. These works can best be described as monumental sized sculptures consisting of a variety of structures, sculptural forms, and painted surfaces. Many include the artist's living space. Visitors walking through these sites will find themselves surrounded on every side by the vision of the artist, hence the term "environmental". The environments are the work of folk artists with no formal training in the arts. Each worked without knowledge of the others. Their work blends an art statement with folk crafts, such as wood carving, tile working, stone cutting and stitchery, traditions of folk art with roots in the colonial period.

Two twentieth century folk art environments in California are already in the National Register. They are the Watts Towers in Los Angeles and the Underground Gardens in Fresno. They share many characteristics with the properties included in this nomination.

The environments presented for nomination at this time are remarkably similar in terms of scale, materials, workmanship, and design.

The works are monumental in their proportions consisting of a variety of structures and sculptural forms; some include animated displays and decorative gardens. With the exception of the carvings at Jacumba, the artists developed the environments around their homes, often filling their entire property. Driftwood Charley's covers several acres. Grandma Prisbrey filled her lot with numerous bottle buildings and smaller sculptures.

Each environmentalist made use of the natural landscape and discarded materials to create their folk art works. The recycling and innovative use of both natural and cultural materials, whether shells and sand or trash, is an important characteristic of all of the works. M. T. Radcliff, inspired by the natural forms of the rock he saw in the desert, spent two years at Desert View Towers carving out the animal forms from the native stone. Many of the artists frequently visited dumps and junk yards near their homes to collect bits of brightly colored glass, bottles, ceramic tiles, dishes, tools, and other fragmentary records of our culture. They pressed them into wet cement to form sculptures, decorative walls and walkways. Examples of the use of discarded and inexpensive building materials abound. Calvin and Ruby Black carved their puppets at Possum Trot out of old telephone poles and fence posts. Emanuele Dâmante used hundreds of hubcaps to create his environment in Pope Valley. Cement combined with local sand is a common building material in many of the works including Capidro in Menlo Park, Nit Wit Ridge in Cambria Pines, and Albert Glade's place in Chico.

These folk artists worked at their creations in their spare time and during retirement. Some held part-time jobs or odd jobs and devoted the rest of their time to their art work. In all cases, ingenuity and creative drive rather than money and new materials were the most important elements.

The design of the environments was the result of a highly intuitive process of creation. The folk artists followed no particular plan or set of rules and had only their vision and creative impulse to guide them. Still, they worked with great care. John Guidici meticulously maintained Capidro until his death. Others such as Simon Rodia built and rebuilt sections until they were satisfied with the result. Care is also evident in mosiac work such as Rodia's, who created with objects carefully chosen for interest and color.

Each folk artist developed his own method of construction. Albert Glade dabbed one handful of cement at a time onto chicken wire supports and embedded it with bits of glass and tile. Stanford Darling painted hundreds of small landscapes on redwood panels and fastened each one to the exterior of his home. Art Beal's Nit Wit Ridge exhibits his engineering expertise although he had no professional training. Development of a particular technique throughout forms the basis of the design quality of the works. All possess their own fundamental order, which is evident in a unity of design, technique, and theme. This unity contributes to their strength as folk art statements.

Workmanship is defined as the art or skill of a workman which imparts quality to a thing being created. The carvings at Jacumba, Charley's World of Lost Art, the Watts Towers, the Underground Gardens, Capidro, and Nit Wit Ridge exemplify a high degree of skill and craftsmanship. What the other environmentalists have lacked in skill, however, they have made up for in the expressive quality of their work - in its vitality and directness. For example, the paintings of Stanford Darling do not display a trained command of the rules of perspective, color, modeling. Darling is not a trained colorist, yet his paintings convey the charm and simplicity of life in a tropical paradise where little shacks and palm trees are interspersed with pagodas, volcanic islands, and snowcapped mountains. Many of the fanciful and unusual touches Darling has added to the paintings let us imagine we are in some distant land. As our eyes move across the paintings which completely cover the surface of the house, we may imagine that we are sailing over some tropical waters, stopping at one enticing spot after another. This ability to express a vision, to captivate the audience and awaken their imagination exists to a high degree in all the works presented in the nomination. It is this quality which makes them valuable to us as individual statements and as works of art.

The environments were chosen on the basis of their age (some more recent examples were eliminated) and for the quality of workmanship exhibited. All the examples chosen were place-oriented and large in scale and represented the complete conception of the artist. Deterioration and vandalism have taken their toll on some of the pieces. Art Beal's Nit Wit Ridge in Cambria has suffered from landslides and nearby development. Wind and rain have shredded many of the costumes at Possum Trot. Passersby pull off pieces of the late Albert Glade's work in Chico. Some properties such as Capidro remain in excellent condition, but generally financial problems and old age have made it impossible for the artists to maintain their work. Nevertheless, the power of the works in terms of scale and completeness of construction was judged sufficient to create an "environment" expressive of the artist's vision.

The initial impetus for a folk art environment survey in California came from Seymour Rosen. Mr. Rosen provided photographs of the environments and information about the history of each one. Mr. Rosen, a photographer in Los Angeles, organized the exhibition "In Celebration of Ourselves" at the San Francisco Museum of Modern Art; he is currently at work on a book about California folk artists. Since then the State Office of Historic Preservation has worked with Mr. Rosen to visit and select the properties, gather information and prepare this nomination.
B-7b/1

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
__PREHISTORIC	__ARCHEOLOGY-PREHISTORIC	__COMMUNITY PLANNING	__LANDSCAPE ARCHITECTURE	__RELIGION
__1400-1499	__ARCHEOLOGY-HISTORIC	__CONSERVATION	__LAW	__SCIENCE
__1500-1599	__AGRICULTURE	__ECONOMICS	__LITERATURE	X__SCULPTURE
__1600-1699	__ARCHITECTURE	__EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN
__1700-1799	X__ART	__ENGINEERING	__MUSIC	__THEATER
__1800-1899	__COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	__TRANSPORTATION
X__1900-	__COMMUNICATIONS	__INDUSTRY	__POLITICS/GOVERNMENT	__OTHER (SPECIFY)
		__INVENTION		

SPECIFIC DATES BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

This group of twentieth century folk art environments in California is significant because of its place in the American folk art tradition. Many of the individual works have received national and international attention. Some of the environments are artistic examples of the utility of recycling discarded material. One demonstrates the use of the wind as an alternative energy source.

These works have combined beauty with utility, transformed common objects into art, and brought pleasure to all who have viewed them. Many fine artists of this century have turned to this primitive work in their search for the taproot of American art, thus demonstrating the high esteem in which the fine arts community has held American environmental folk art.

The environmentalists (creators of folk art environments) and their works are particularly important because they represent the response of the folk arts to the culture in which they live. The environmentalists are not highly skilled artisans; they do not earn their livings producing small crafted objects. Instead they created monumental sculptures and painting assemblies with fantastic shapes and intricate patterns, in part as a reaction against the increasing uniformity of the built landscape. They possess a vigorous unschooled spirit, and they created powerful, individual statements in the midst of an increasingly routine commercial culture.

In the broadest sense, the roots of twentieth century American folk art lie in the folk art traditions of all those cultures which people America. American folk art has been flourishing in this country since prehistoric times. In the Colonial period, folk art developed within the artisan class, those trained in sign-painting, metal working, wood carving, and the textile arts. They formed a skilled working class who combined beauty with utility.

The great nineteenth century American essayist Ralph Waldo Emerson explained the importance of folk art when he wrote, "In the field and roadside, in the shop and mill", he wrote, "America could expect to find the most truthful expression of its creative talent." Folk artists combined the skills of the artisan with the inspiration of folk life to create an American art form.

At first glance, twentieth century folk art environments with their intricate designs and amazing variety of forms do not remind us of the folk arts of Colonial or nineteenth century America. Contemporary folk artists characteristically approach their work first, from the standpoint of individual artistic expression

and second, with a craftsman's skill such as woodworking, stone cutting, tile work, masonry, and decorative stitchery. However, like their early American counterparts, twentieth century folk artists have been preoccupied with subject matter that was a part of their living environment - local forms, images, mythology and the utilitarian objects of the times. This has continued to be characteristic of the folk arts through the present day.

The folk arts have long been recognized as artistic expression of the people worthy of serious attention and preservation. One of the first efforts to exhibit and support the folk arts was made in 1897 when Henry Lewis Johnson, a Boston printer, organized an exhibition of American handicrafts. Out of this exhibition, the National League of Handicraft Societies evolved. The 1920's was a time of reawakened interest in the folk arts. This proved to be important to the preservation of folk art for as one scholar has written, "The cult of American folk art did not exist until the artists of the twenties began seeking the roots of American art in early non-academic work".

Holgan Cahil was one of the first American scholars to interest himself in the American folk arts. In the introduction to a 1932 folk art exhibition he wrote, "American folk art is the unconventional side of the American tradition in the fine arts... It is a varied art influenced from diverse sources, often frankly derivative, often fresh and original, at its best an honest and straightforward expression of a people." During the thirties the government lent its support to the folk arts by documenting American designs in decorative, folk, and popular arts from Colonial times to the 1900's. This collection of over 17,000 carefully documented drawings was published as the Index of American Design. Following is a summary of the major efforts of this century to exhibit and document American folk arts.

1924 Whitney Studio Club exhibition of American painting, "Early American Art"

1932 Museum of Modern Art, "American Folk Art, Art of the Common Man"

1936 Index of American Design, developed as a W.P.A. project

1938 Museum of Modern Art "Masters of Primitive Painting"

1939 Abby Aldrick Rockefeller Folk Art Collection donated to Colonial Williamsburg

1962 Los Angeles County Museum of Art, "Simon Rodia's Watts Towers"

1965 Smithsonian Institute, "American Folk Art, the Art; Spirit of a People"

1966 Los Angeles County Museum of Art, "I Am Alive"

1970 Contemporary Art Center of Cincinnati

1974 Whitney Museum, "Flowering of American Folk Art"

1974 Walker Art Museum, "Naives and Visionaries"

1976 San Francisco Museum of Art, "In Celebration of Ourselves: California"

By the late thirties, a new attitude toward the folk arts was developing in this country. The exhibition of 1938 entitled, "Masters of Primitive Painting" included the works of contemporary folk artists. Folk art was no longer considered a form belonging strictly to Colonial America and consisting of quilts, weathervanes and cigar store Indians. It had become a living art form, developing in and speaking to each period of American history, just as the fine arts do. The exhibitions at the Walker Arts Center and at San Francisco Museum of Art were devoted completely to the exhibition of contemporary folk art. These exhibitions included wonderfully expressive paintings, carvings, needlework and environments created by people with no formal training in the arts. Many of the environments included in this nomination were part of the exhibition in San Francisco. These exhibitions are a testament to the continuing significance of the folk arts in America.

Numerous newspaper and magazine articles and books dealing with folk art environments have appeared in the 1970's. Interest in this art form is not exclusive. An October 1977 article in the popular Ms magazine called it grass roots art. The following passage from that article describes the artists who produced the works in this nomination. "Most Grass Roots artists are past middle age and retired; in fact, their desire to make their personal environments expressive of themselves--the desire, as one artist says, 'to dress the place up'-- grew out of the boredom that follows retirement. Many are immigrants; most had been engaged in some form of manual labor. Almost all are dedicated to the "waste-not, want-not" principle: they have recycled junk and turned it into art and spectacle."

Jan Wampler in All Their Own (1977) wrote about these environments as living places: "The way in which people affect their surroundings by dreaming, designing, changing or building a home has always interested me, as an expression of responsive architecture...whatever the form, there are people crying out to express themselves."

The revival of interest in folk art was stimulated not only by an interest in the beginnings of American art and a delight in the vigor of the craft tradition, but also by a desire to emulate the European attitude of appreciation for the untaught artist. It is interesting to note that the Europeans have continued to enjoy the folk art of the United States, which Americans have often overlooked. At least two of the sites included in this nomination, the Watts Towers and Possum Trot, were recognized by European cinema and television before many Americans were aware of them. This attitiude of respect for the work of the unschooled artist is evident in the comment of Maxim Karolik, a Russian-American collector of American folk art, "One wonders whether from the artistic point of view, the question of folk art versus academic work has any meaning. The question I continue to ask is whether lack of technical proficiency limits the artist's ability to express his ideas. I do not believe that it does.

While the variety of forms manifested in the folk arts in this century is often confusing, they have always dealt with an American cultural idiom. Their work has maintained a direct relation the everyday environment and experiences.

American life has obviously undergone tremendous change since Colonial time. The nation has developed from a rural-agricultural society into an urban-industrial society. Mechanization and mass production for the most part have done away with the class of skilled artisans and craftsman who produced unique folkart objects. The folk artists considered in this nomination do not attempt to meet the standards of any craftsman's marketplace; they only have their own vision to satisfy. In the twentieth century folk artists learn crafts in order to satisfy their creative drive rather than following the traditional pattern of turning their trade into an art form. Dedication to the expression of some personal vision unites all the folk artists in this group. Many have spent more than thirty years laboring at their creations. All have displayed ingenuity and inventiveness by individually overcoming difficulties. They taught themselves as they worked, discovering art in the process of creating.

Just as these artists were united in their intent, their works are similar in other respects. As visitors walk in and around these works, they find themselves completely surrounded by the vision of the artist, hence the name "environment". Some of the environments were inspired by the natural features or the history of the area, but mostly by the artists' experiences. All the environments are created from materials the artists found around them. They are the storehouses for an amazing variety of odd, beautiful, and amusing objects--discards of the society of this century. These materials are combined through some craft process and the final result is a blending of folk crafts with a creative impulse; they are statements about the artists and their lives.

Defining what is meant by a work of art is a highly subjective process. We believe that these works possess an integrity of design, a uniqueness of form, and a profound quality of expression which established them as works of art. Most of these works are less than fifty years old; however, we have included them in the nomination because we believe they are exceptional pieces of our cultural heritage and are worthy of recognition and preservation. They are the most recent examples of a tradition of folk art in America. They have been selected from a much larger group as being the most outstanding examples of this art form. Some are in immediate danger of destruction and many are deteriorating due to vandalism and neglect. Many of the people who created them cannot take care of them any longer.

The ultimate value of cultural resources often transcends established perspectives. When a 1930 Shell Oil Service Station in North Carolina was added to the National Register in May of 1977, the Winston-Salem Sentinel offered this comment appropriate for all culturally valuable resources, regardless of age: "When we consider the pace of modern events and the dizzying speed with which old customs and institutions give way to the new, it becomes clear that without preservation of some relatively modern and even mundane objects, whole chapters of American social history might quickly be lost..." These twentieth century folk art environments provide evidence for future generations to better understand the culture which spawned them.

Footnotes:

1. Flowering of American Folk Art, p. 10
2. Flowering of American Folk Art, p. 9

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Jan Wampler, All Their Own: People and the Places They Build (New York: John Wiley and Sons, 1977).
Walker Art Center, Naives and Visionaries (New York: E. P. Dutton & Co., 1974).
Seymour Rosen, Interviews, Fall 1977

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY _____

UTM REFERENCES

	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
A				B			
C				D			

VERBAL BOUNDARY DESCRIPTION

See Continuation Sheet

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE
Robert Selway, Historic Preservation Specialist; Albert Hurtado, Historic Preservation Specialist; Emily Hart, Student Intern

ORGANIZATION
Office of Historic Preservation

DATE

STREET & NUMBER
P. O. Box 2390

TELEPHONE
(916) 445-8006

CITY OR TOWN
Sacramento

STATE
California 95811

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE X LOCAL ___

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE W K McEllon

TITLE State Historic Preservation Officer

DATE 1/18/78

FOR NPS USE ONLY

DESERT TOWER ONLY

I HEREBY CERTIFY THAT ~~THIS PROPERTY~~ IS INCLUDED IN THE NATIONAL REGISTER

DATE 8/29/80

~~DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION~~ KEEPER OF THE NATIONAL REGISTER

ATTEST:

DATE 8/28/80

~~KEEPER OF THE NATIONAL REGISTER~~

GPO 892-453

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c 1. Enchanted Cottage
Zone 10 600180 4397360
The property nominated is a rectangular lot 75' by 80' occupying a portion of lots 7 and 8 of the Oakdale portion of Chico in Butte County, and recorded in map book 8, page 21.

c 2. Litto 547
Zone 10 ~~546~~720 4276430
The property nominated is a one acre portion of lot number 5 in section 7, and lot number 8 in section 18, all in township 9 north, range 5 west in the county of Napa.

c 3. Capidro
Zone 10 572690 4144180
The property nominated is a rectangular lot 50' by 150' identified as lot 23, block 5, Stanford Park number 2, Menlo Park, San Mateo County, and recorded in map book 8, page 43.

c 4. Nit Wit Ridge
Zone 10 672730 3937460 1 acre
The property nominated is an irregularly shaped piece comprised of lots 41, 42, 43, 44, and 45 in block 35, Cambria Pines Unit number 4, bounded on the south by Bedford Street, and on the northeast by Suffolk Street in San Luis Obispo County.

5. House of a Thousand Paintings
Zone 11 251720 3810~~930~~ 910
The property nominated is a rectangular lot 50' by 150' situated in subdivision block 255 in the city of Santa Barbara and county of Santa Barbara and recorded in map book 3, page 24.

c 6. Grandma Prisbrey's Bottle Village 45' x 275'
Zone 11 343160 379~~4200~~ 230
The property nominated is bounded on the north by single family residences, on the east by undeveloped land, on the south by Cochran Street, and on the west by undeveloped land in Simi Valley in the county of Ventura.

c 7. Old Trapper's Lodge 120
Zone 11 375~~080~~ 020 3786~~140~~
The property nominated is an irregular portion consisting of the eastern 150' of lot number 1 in tract 2532, Sun Valley, in the county of Los Angeles, and recorded in map book 28, page 81.

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CONTINUATION SHEET ITEM NUMBER 10 PAGE 2

C 8. Possum Trot
Zone 11 510370 3864780
The property nominated is an 8½ acre parcel occupying a portion of the south half of the northwest quarter of the southwest quarter of section 28, township 10 north, range 1 east, except for the west 150' thereof, recorded in San Bernardino County map book 517, page 3.

C 9. Hula Ville
Zone 11 ~~469~~ 466 620 3811~~680~~ 750
The property nominated is an irregularly shaped parcel occupying the south half of section 12, and the south half of section 11, township 4 north, range 5 west in the county of San Bernardino, and measuring approximately 200' by 170' by 159'.
less than One

C 10. Desert View Tower
Zone 11 ~~583~~ 584 490 3613670
The property nominated is an irregularly shaped five acre parcel located five miles east of Jacumba on Interstate Highway 8 in the southeast quarter of section 30, township 17 south, range 9 east, Imperial County.

C 11. Charley's World of Lost Art
Zone 11 D 713000 3623530 713750 3623530 A
C 713000 3622720 713750 3622720 B
The property nominated is approximately a 2½ acre parcel located in the northeast quarter of section 35, township 16 south, range 21 east, Imperial County.

ADDENDUM

The properties selected for the Twentieth Century Folk Art Environments thematic nomination represent a unique cultural resource in California. Each one is a resource of exceptional significance in the area of folk art; collectively, they are the best of their genre in California (along with Watts Towers and the Forestiere Underground Gardens, both of which have already been listed in the National Register). They represent expression unbounded by conventionality; each a significant creation by an individualistic spirit. The resultant environments are fantasy worlds which have attracted national and international attention as the subjects of exhibitions, books, articles, and documentary films. All of the environments are fragile, irreplaceable resources which evolved through years of creation; now they are threatened with loss through deterioration and vandalism. Many of the artists have died; others have reached advanced ages where additional creation is minimal and maintenance is difficult. In the following section, additional information is summarized regarding the significance, recognition, and status of the properties and their creators.

ALBERT GLADE'S ENCHANTED COTTAGE — Albert Glade (1887 or '88-1976)

Albert Glade created a unique environment over a 10 year period, beginning in 1965. He constructed his first garden in Los Angeles in the 1920's; this property is the last of his creations. Glade died several years ago; the present owners are attempting to maintain and restore his work. The property has been featured in the 1976-'77 Bicentennial exhibition, "In Celebration of Ourselves--California," at the San Francisco Museum of Modern Art, and is featured in the recent publication, In Celebration of Ourselves, by Seymour Rosen.

LITTO — Emanuele Damonte (1892-present)

Litto has evolved over the past 37 years. Emanuele Damonte began his creation in 1942; now at the age of 87, his work has been slowed by age. The property has received national attention, having been featured in the exhibition, "In Celebration of Ourselves--California," at the San Francisco Museum of Modern Art; it also occupies a number of pages in Seymour Rosen's book, In Celebration of Ourselves, and was featured in All Their Own: People and the Places They Build, by Jan Wampler.

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NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

TWENTIETH CENTURY FOLK ART ENVIRONMENTS IN CALIFORNIA
(THEMATIC NOMINATION)

CAPIDRO John Guidici (1887-1977)

John Guidici began working on Capidro in 1932; it grew continually over the next 45 years, ending with it's creator's death in 1977. Guidici's skill and use of materials is remarkable; a strong feeling of order dominates the composition--it is as though each detail has been carefully thought out and ordered. Capidro has been featured in the San Francisco Examiner and the Palo Alto Times, as well as forming an important part of the exhibition and publication, "In Celebration of Ourselves."

NIT WIT RIDGE Art Beal (1896-present)

Nit Wit Ridge began over 50 years ago when Art Beal constructed his first dwelling in 1928. The building has been expanded continuously into a total environment since that time. Beal, now in his 80's, continues to work on Nit Wit Ridge, but much of his time is spent in maintaining his creation. The property has been featured nationally in Harper's Weekly, in Professor Jan Wampler's book, All Their Own: People and the Places They Build, and in the noted exhibition and publication, "In Celebration of Ourselves."

THE HOUSE OF A THOUSAND PAINTINGS Sanford Darling (1894-1973)

Our latest information indicates that the paintings have been removed and the property no longer retains the appearance of Sanford Darling's creation as he left it.

GRANDMA PRISBREY'S BOTTLE VILLAGE Tressa Prisbrey (1896-present)

Grandma began building her village of discards from the local dump in 1956, and continued to work on it until she ran out of room. The village is now completed, and Grandma still watches over and maintains the property. Featured in the Walker Art Center's exhibition, "Naives and Visionaries," in Minneapolis in 1974, Grandma Prisbrey's Bottle Village received national attention. In Martin Friedman's introduction to the exhibition catalog, Naives and Visionaries, Grandma Prisbrey's creation is described as "a marvel of assemblage technique... she has a perfect sense for selecting and combining improbable materials for structural and ornamental use. Rows of colored glass bottles are incorporated

in the simple curved walls of her buildings, permitting light to enter. With considerable sensitivity, she has used glass and crockery shards as tesserae for her mosaic floors. In one room, vibrating wall surfaces are generated by hundreds of pencils in geometric configurations--her invention is boundless. Grandma's art is simultaneously beguiling and sinister. Groups of dolls impaled on metal rods are macabre sentinels surrounding the buildings." The subject of numerous exhibitions throughout this country and abroad, Grandma Prisbrey's Bottle Village was most recently featured in the Bicentennial exhibition and publication, "In Celebration of Ourselves."

OLD TRAPPER'S LODGE — John Ehn (1897-present)

Old Trapper's Lodge was created in the 1940's; it is a sculptural environment based upon the mythology of the Old West. This remarkable environment totally envelops the front of the motel and dominates the visual impression of the property from the street. John Ehn still resides on the site of his creation, but advancing age precludes any further work. The environment is complete, and is now overgrown with vegetation. It has been recognized in the local media, and featured in the Bicentennial exhibition and publication, "In Celebration of Ourselves."

POSSUM TROT — Calvin Black (1903-1972)
Ruby Black (? - present)

Possum Trot is an exceptional, technologically innovative folk environment. Located in a harsh, wind-whipped desert area, Possum Trot has been deteriorating in recent years. Calvin Black died in 1972, ending any further expansion of Possum Trot; Ruby Black continues to live on the property. The folk environment was started in 1954, and its use of windmills to capture the desert winds to animate the dolls created a kinetic fantasy world in this otherwise bleak area. Possum Trot has been featured in European cinema, and was an important part of the San Francisco Museum of Modern Art exhibition, "In Celebration of Ourselves--California." It is also featured in the publication, In Celebration of Ourselves.

HULA VILLE — Miles Mahan (? - present)

Miles Mahan began his work on Hula Ville in the mid-1950's after his retirement. His environment covers 2½ acres of painted signs, poems, statues and rock

arrangements. Its focus is literary expression, with the environment composed primarily of Mahan's poems painted on signs. The work has been featured in a number of exhibitions, including the Bicentennial exhibition, "In Celebration of Ourselves--California," and the resulting publication, In Celebration of Ourselves.

DESERT VIEW TOWER — Robert Vaughn (1878- ?) M. T. Ratcliffe (1882- ?)

"Desert View Tower was started in 1923 by Robert Vaughn to commemorate the Mormon Trail. In the 1930's M. T. Ratcliffe, an engineer, came to the desolate area to recuperate from tuberculosis and work on the tower. He spent off hours in the surrounding rocks, carving skulls, buffalo, snakes and strange little animals."[1] Animal figures, carved in situ, lurk in the rocks surrounding the tower, creating a fantasy world of excitement, surprise, and strange beauty. This remarkable sculptural environment is a unique creation, which ironically has received little recognition. It is featured in the exhibition and publication, "In Celebration of Ourselves." This folk art environment was created in the 1920's and '30's; it is presently operating as a small museum.

CHARLEY'S WORLD OF LOST ART (HAPPY VILLA) — Charles Kasling (? - present) William Averett (? - present)

These two properties lie side by side to form a unique environment of folk art expression. Averett began constructing his plaques, maps and tableaux in 1965, and was joined by Driftwood Charley in 1967. The property was described by Seymour Rosen as "a kind of above-ground archeological dig with bas relief and miniature villages. His fantasy animals, sourdoughs with donkeys and amorphous shapes populate an almost formal garden. When alone, you get the feeling you are the first person ever to stumble on this lost civilization. You are free to fantasize and make up your own history and myths."[2] Although the youngest property included in this folk art nomination, it has received national recognition within the short span of its existence. It was featured in Jan Wampler's book, All Their Own: People and the Places They Build, and occupies a prominent portion of Seymour Rosen's In Celebration of Ourselves, which resulted from Rosen's noted Bicentennial exhibition at the San Francisco Museum of Modern Art, "In Celebration of Ourselves--California". The property has had some vandalism in the last few years; it is a special, fragile environment which is of exceptional quality and importance, definitely worthy of recognition and preservation.

[1]Seymour Rosen, In Celebration of Ourselves, page 60.

[2]Seymour Rosen, In Celebration of Ourselves, page 135.