

Final Copy

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NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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Statewide Distribution, See Continuation Sheets NOT FOR PUBLICATION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
STATE VICINITY OF CODE COUNTY CODE

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input checked="" type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input checked="" type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input checked="" type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
Thematic Nomination	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input type="checkbox"/> 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
DEPOSITORY FOR SURVEY RECORDS
CITY, TOWN STATE
FEDERAL STATE COUNTY LOCAL

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input checked="" type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> 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 Domante 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.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input checked="" type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> 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

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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.

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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.

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and second, with a craftsman's skill such as woodworking, stone cutting, tile work, masonry, and decorative stichery. 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

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- 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."

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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 attitude 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.

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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

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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
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

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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
- 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

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|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1. Enchanted Cottage
Butte County Recorder's Office
1855 Bird Street
Oroville, CA 95965</p> <p>2. Litto
Napa County Recorder's Office
725 Coombs Street
Napa, CA 94558</p> <p>3. Capidro
San Mateo County Recorder's Office
2200 Broadway
Redwood City, CA 94063</p> <p>4. Nit Wit Ridge
San Luis Obispo County Recorder's Office
Palm and Osos Streets
San Luis Obispo, CA 93401</p> <p>5. House of a Thousand Paintings
Santa Barbara County Recorder's Office
1100 Anacapa Street
Santa Barbara, CA 93102</p> <p>6. Grandma Prisbrey's Bottle Village
Ventura County Recorder's Office
2055 North Ventura Avenue
Ventura, CA 93001</p> <p>7. Old Trapper's Lodge
Los Angeles City Hall
Land Records Division
200 North Spring Street
Los Angeles, CA 90012</p> <p>8. Possum Trot
San Bernardino County Recorder's Office
172 West 3rd Street
San Bernardino, CA 92415</p> <p>9. Hula Ville
San Bernardino County Recorder's Office
172 West 3rd
San Bernardino, CA 92415</p> | <p>10. Desert View Tower
Imperial County Recorder's Office
939 Main Street
El Centro, CA 92243</p> <p>11. Charley's World of Lost Art
Imperial County Recorder's Office
939 Main Street
El Centro, CA 92243</p> |
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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.
2. Litto
Zone 10 546720 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.
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.
4. Nit Wit Ridge
Zone 10 672730 3937460
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 3810930
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.
6. Grandma Prishrey's Bottle Village
Zone 11 343160 3794200
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.
7. Old Trapper's Lodge
Zone 11 375080 3786140
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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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.

9. Hula Ville

Zone 11 469620 3811680

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'.

10. Desert View Tower

Zone 11 583490 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.

11. Charley's World of Lost Art

Zone 11 713000 3623530 713750 3623530
713000 3622720 713750 3622720

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.

HISTORIC RESOURCES INVENTORY

(State use only)
 Ser _____ Site _____ Mo. _____ Yr. _____
 UTM _____ Q _____ NR _____ SHL _____
 Lat _____ Lon _____ Era _____ Sig _____
 Adm _____ T2 _____ T3 _____ Cat _____ HABS _____ HAER _____ Fed _____
 Zone 10 600180 4397360

IDENTIFICATION

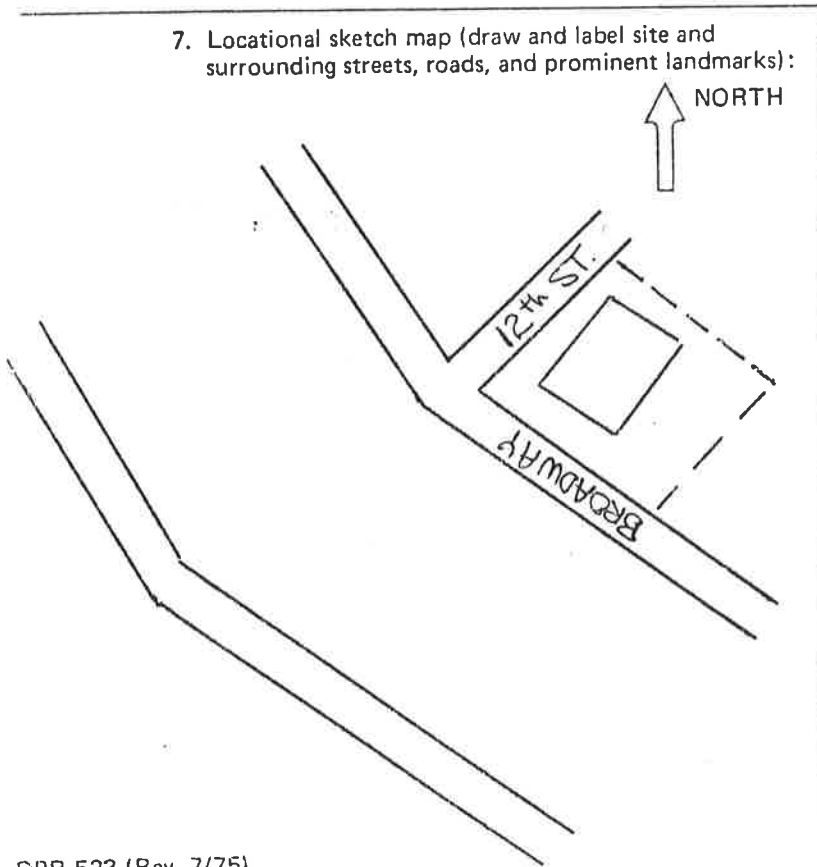
- Common name: Albert Glade's Enchanted Cottage
- Historic name, if known: n/a
- Street or rural address 1203 12th Street
 City: Chico ZIP: 95926 County: Butte
- Present owner, if known: William Lindsey Address: 1203 12th Street
 City: Chico ZIP: 95926 Ownership is: Public Private
- Present Use: Residence Original Use: Gas Station
 Other past uses: _____

DESCRIPTION

- Briefly describe the present physical appearance of the site or structure and describe any major alterations from its original condition:

The Enchanted Cottage is a remodeled 1934 stucco gas station with a Spanish tile hipped roof in a residential area of Chico. The cottage walls are encrusted with bits of broken china, blue glass, iridescent Art Nouveau, and some plastic. This motif is carried out in the garden, which surrounds the house. The garden is an elaborate maze of arbors, trellises and walkways and is planted with grapevines and fruit trees. There is a small patio with a mirror covered shrine made with pieces of broken automobile windshields. The enchanted cottage is a bizzare dream like environment which stands out as a pleasant surprise in this northern California city.

- Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



- Approximate property size:
 Lot size (in feet) Frontage 80
 Depth 75
 or approx. acreage _____
- Condition: (check one)
 a. Excellent b. Good c. Fair
 d. Deteriorated e. No longer in existence
- Is the feature a. Altered? b. Unaltered?
- Surroundings: (Check more than one if necessary)
 a. Open land b. Scattered buildings
 c. Densely built-up d. Residential
 e. Commercial f. Industrial
 g. Other
- Threats to site:
 a. None known b. Private development
 c. Zoning d. Public Works project
 e. Vandalism f. Other
- Date(s) of enclosed photograph(s): October, 1975

NOTE: The following (Items 14-19) are for structures only.

14. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe e. Wood
 f. Other cement and glass
15. Is the structure: a. On its original site? b. Moved? c. Unknown?
16. Year of initial construction 1965 This date is: a. Factual b. Estimated

17. ~~Architect~~ Artist (if known): Albert Glade

18. Builder (if known): _____

19. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s) e. Formal garden(s)
 f. Windmill g. Watertower/tankhouse h. Other house i. None

SIGNIFICANCE

20. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site when known):

The Enchanted Cottage is significant because it is an important example of twentieth century environmental art in California. The late Albert Glade began embellishing the early Chico gas station and garden with cement and glass in 1965. Albert may have been inspired by the beer gardens in his native Germany. His technique was simple. He took handfuls of cement and plastered it on a chickenwire frame and embedded pieces of glass, china, rocks, shells, bowling trophies and other odds and ends he could find at the local junkyard. With this basic method Albert Glade created a small fantasy world. Vandals have caused significant damage to the Enchanted Cottage but the present owners, an artist and glass worker, are restoring it in a sensitive manner.

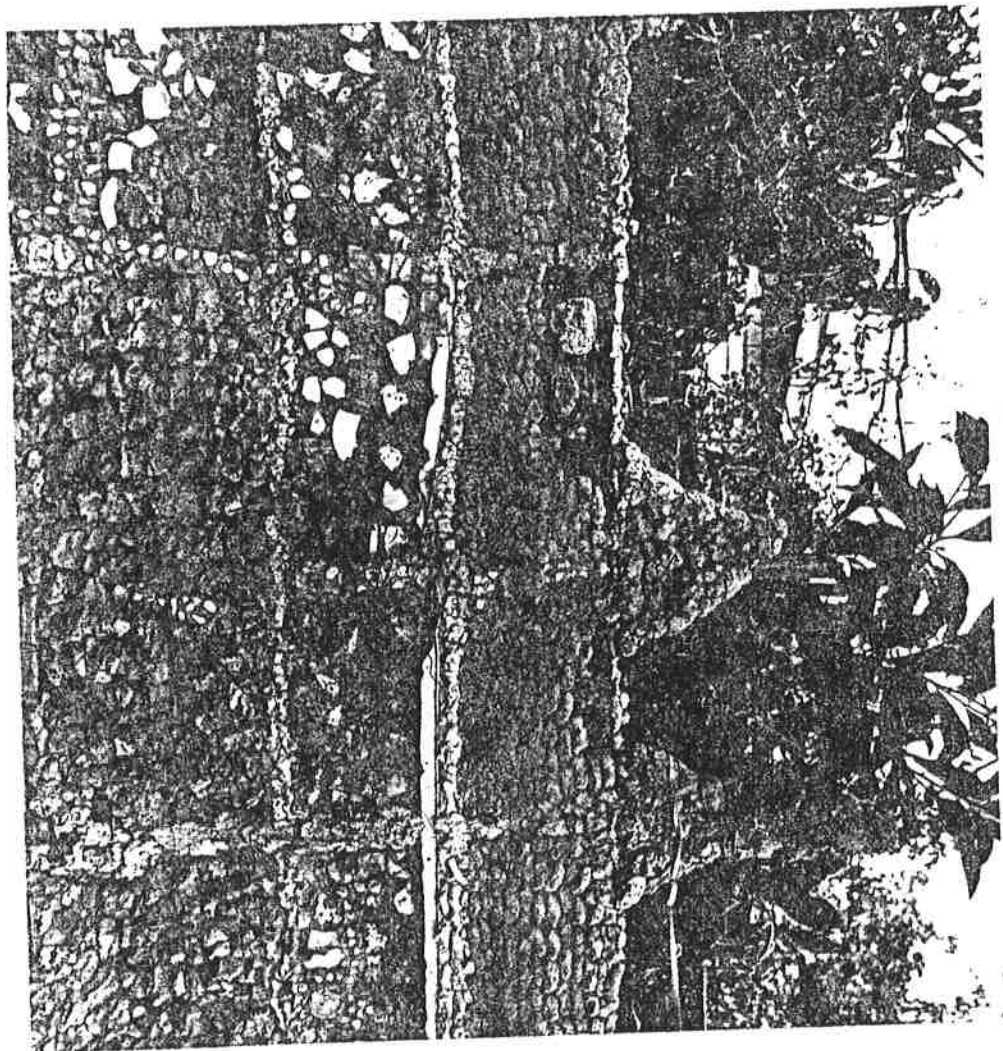
21. Main theme of the historic resource: (Check only one): a. Architecture b. Arts & Leisure
 c. Economic/Industrial d. Exploration/Settlement e. Government f. Military
 g. Religion h. Social/Education

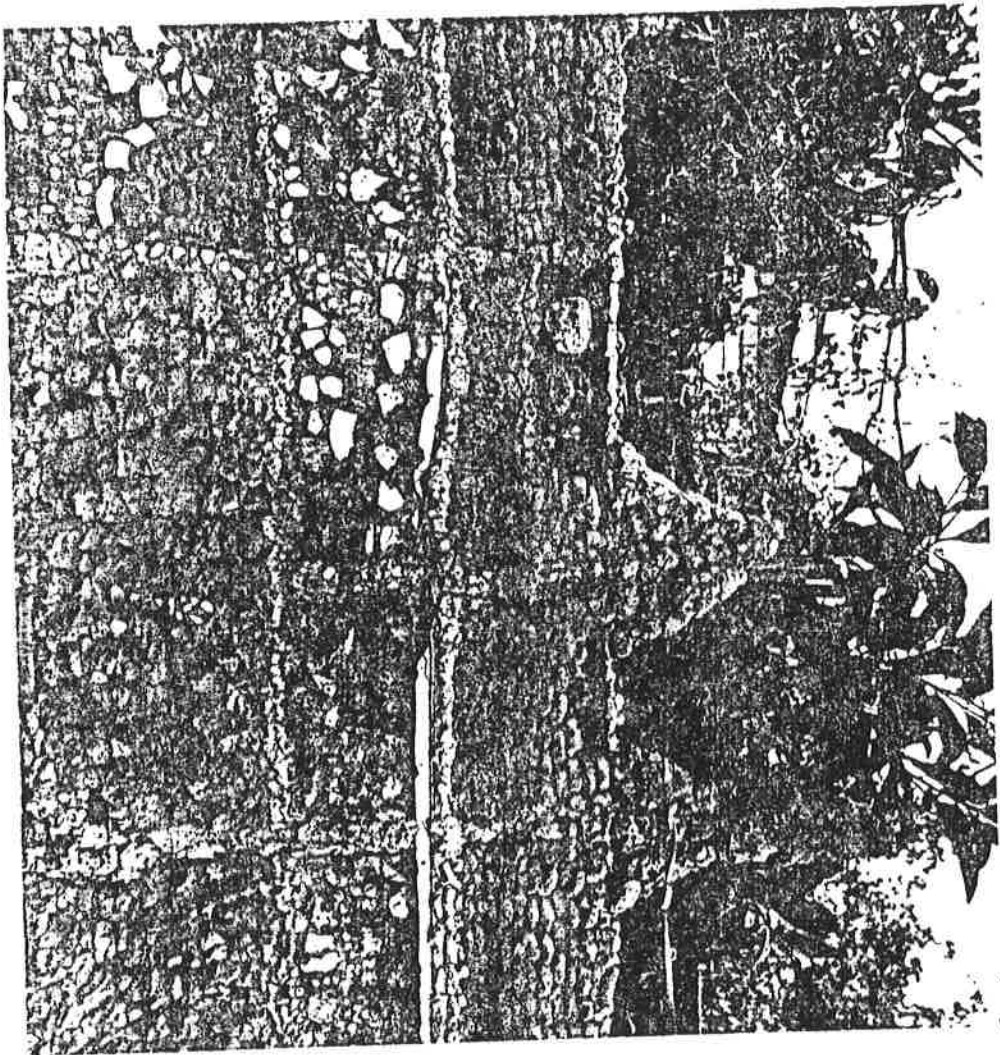
22. Sources: List books, documents, surveys, personal interviews, and their dates:
 William Squyres, friend and assistant to Glade, personal interview
 Seymour Rosen, photographer and exhibitor of Folk Art, personal interview s, Fall 1977

23. Date form prepared: 10/11/77 By (name): Albert L. Hurtado
 Address: P.O. Box 2390 City Sacramento ZIP: 95811
 Phone: (916) 445-8006 Organization: Office of Historic Preservation

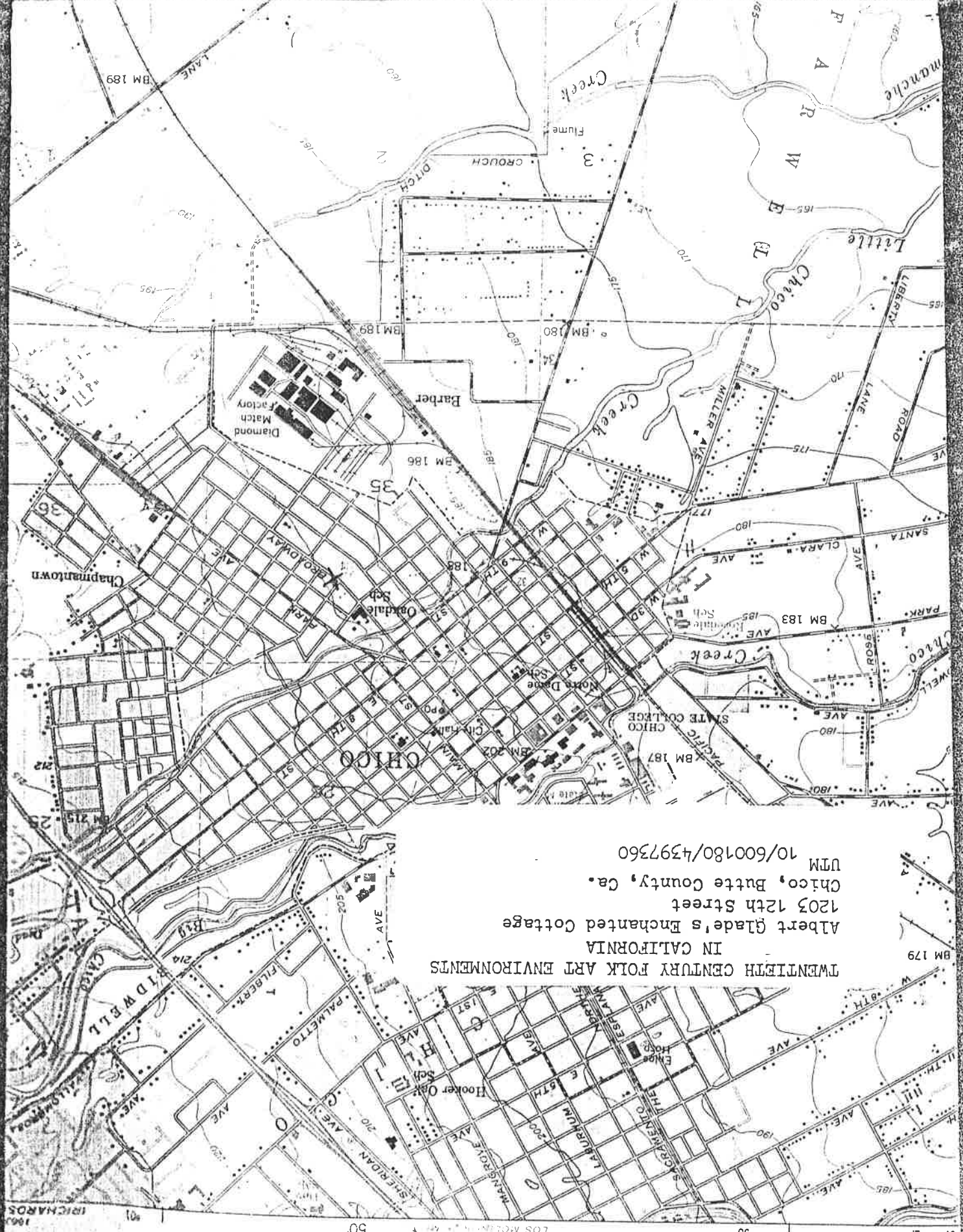
(State Use Only)











TWENTIETH CENTURY FOLK ART ENVIRONMENTS
IN CALIFORNIA
Albert Glade's Enchanted Cottage
1203 12th Street
Chico, Butte County, Ca.
UTM 10/600180/4397360

HISTORIC RESOURCES INVENTORY

(State use only)
 Ser _____ Site _____ No. _____
 UTM _____ Q _____ NR _____ SHL _____
 Lat _____ Lon _____ Era _____ Sig _____
 Adm _____ T2 _____ T3 _____ Cat _____ HABS _____ HAER _____ Fed _____
 Zone 10 546720 4276430

IDENTIFICATION

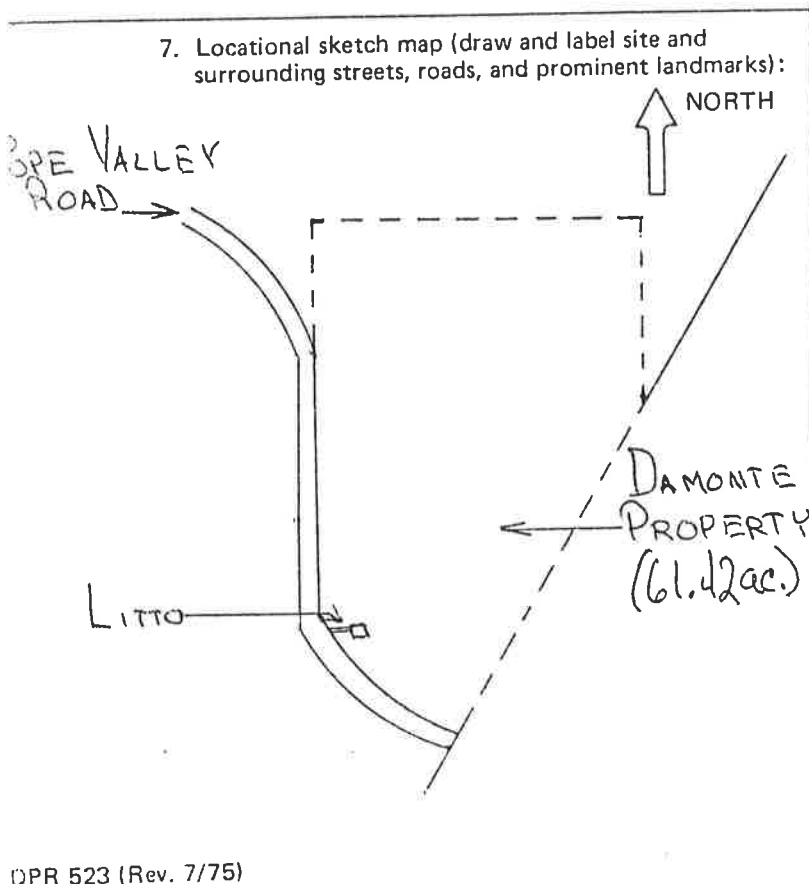
- Common name: Litto
- Historic name, if known: n/a
- Street or rural address 6654 Pope Valley Road
 City: Pope Valley ZIP: 94567 County: Napa
- Present owner, if known: Emanuele Damonte Address: Rural Route
 City: Pope Valley ZIP: 94567 Ownership is: Public Private
- Present Use: private residence Original Use: residence
 Other past uses: _____

DESCRIPTION

- Briefly describe the present physical appearance of the site or structure and describe any major alterations from its original condition:

Litto is a small frame house with a detached garage located on a rural road near Pope Valley, California. The house, garage, trees and surrounding fences are entirely covered with hub caps, birdhouses, recycled machinery, and small wooden pinwheels which spin in the wind giving the environment a kinetic effect. The chrome hubcaps and bumpers glitter in the sun and catch the eyes of passing motorists. Emanuele Damonte, the builder of this environment, resides on the property and continues to add to and maintain the display. Hence the property retains its integrity of design and expression.

- Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



- Approximate property size:
 Lot size (in feet) Frontage _____
 Depth _____
 or approx. acreage 1 acre.
- Condition: (check one)
 a. Excellent b. Good c. Fair
 d. Deteriorated e. No longer in existence
- Is the feature a. Altered? b. Unaltered?
- Surroundings: (Check more than one if necessary)
 a. Open land b. Scattered buildings
 c. Densely built-up d. Residential
 e. Commercial f. Industrial
 g. Other
- Threats to site:
 a. None known b. Private development
 c. Zoning d. Public Works project
 e. Vandalism f. Other
- Date(s) of enclosed photograph(s): _____

NOTE: The following (Items 14-19) are structures only.

14. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe e. Wood
f. Other hubcaps, discarded materials
15. Is the structure: a. On its original site? b. Moved? c. Unknown?
16. Year of initial construction 1942 This date is: a. Factual b. Estimated
17. ~~Applicant~~ Artist (if known): Emanuele Damonte
18. Builder (if known): Emanuele Damonte
19. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s) e. Formal garden(s)
f. Windmill g. Watertower/tankhouse h. Other garage i. None

SIGNIFICANCE

20. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site when known):
Litto is significant because it is an important example of twentieth century environmental folk art in California. Emanuele Damonte began building Litto in 1942 when he first moved to the property in Pope Valley. The first addition was almost an accident. He constructed a barrier of cement, old tires rock posts and hubcaps to prevent motorists from turning around in his driveway and scattering the gravel he had hauled from the local quarry. Soon his neighbors began bringing him their unwanted trash and Emanuele would find a place for it at Litto. Like the other folk art environments, Litto is constructed primarily of recycled materials. Litto received national recognition when Jan Wampler included a chapter about it in All Their Own: People and the Places They Build (New York: John Wiley and Sons, 1977).

21. Main theme of the historic resource: (Check only one): a. Architecture b. Arts & Leisure
c. Economic/Industrial d. Exploration/Settlement e. Government f. Military
g. Religion h. Social/Education

22. Sources: List books, documents, surveys, personal interviews, and their dates:

Jan Wampler, All Their Own: People and the Places They Build (New York: John Wiley and Sons, 1977).

23. Date form prepared: 10/4/77 By (name): Albert L. Hurtado
Address: P.O. Box 2390 City Sacramento ZIP: 95811
Phone: (916) 445-8006 Organization: Office of Historic Preservation

(State Use Only)

Resubmission - Final (Addendum)
6.24

OFFICE OF HISTORIC PRESERVATION

DEPARTMENT OF PARKS AND RECREATION

POST OFFICE BOX 2390

SACRAMENTO, CALIFORNIA 95811

(916) 445-8006



September 28, 1979

Mr. Charles Herrington, Acting Keeper
U. S. Department of the Interior
Heritage Conservation and Recreation Service
Office of Archeology and Historic Preservation
440 "G" Street, N. W.
Washington, D. C. 20243

Dear Mr. Herrington:

We resubmit the Twentieth Century Folk Art Environments in California as a thematic nomination to the National Register of Historic Places. This nomination was returned to our office for additional justification of exceptional significance, and further information on the status of each environment and its creator. We have supplemented the original nomination with the additional information you requested. We feel the submitted properties are a unique statement of cultural expression of exceptional importance to the State of California. The environments are fragile, and a number of them are threatened with eventual destruction through weather, vandalism, and lack of maintenance. Many of the creators are no longer living, and those who survive are aged and no longer able to fully maintain their creations. All of the properties included in this nomination were featured in Bicentennial exhibition, "In Celebration of Ourselves--California," by Seymour Rosen at the San Francisco Museum of Modern Art. Mr. Rosen's recent book, In Celebration of Ourselves, has again focused public attention upon these folk art environments.

We hope the enclosed information will allow you to complete your review of this pending nomination.

Sincerely yours,

Knox Mellon

Dr. Knox Mellon
State Historic Preservation Officer

KM:AAG:sje

enclosure