



Environments In Michigan

On Preservation

What You Should Know

We get a lot of letters and telephone calls asking for our help in preserving a site, many at the 11th hour when "The bulldozers are at the other end of the block". Even after 10 years of trying we have found no magic way to do instant preservation. To make your preservation efforts a little easier, SPACES has developed lists of things you should do or be ready to do as well as other information you will need to preserve a site. The following is an abridged set of questions that should be asked when preparing to save a site. Future issues of the newsletter will have expanded ideas for preservation. We are of course available to answer your questions, to support your activities and help plan the glorious experience of saving an important bit of Americana.

You should be ready to answer these questions.

- 1.) **Status of the Artist:** Is the artist old, ill, or dead? Is there a person responsible for the artist? (Name-relation-address) Does the artist have any family, children, resources, or insurance? (In the case of poor health) If not, who can you identify to look after him/her? If the person is hospitalized or dies who can be responsible to look after him/her?
- 2.) **Ownership of the Property:** Has the artist expressed a desire to save the site, or his/her works? Does the artist own the property? Does the artist want to sell the property? If not who does? Are they willing to sell/rent it? If so for how much? Who can secure the property? Are there no relatives, or do the relatives want to sell the property? Is the area being developed?
- 3.) **Description of the Site and the Artist's Work:** Is this a physical place with art or is the place the piece? What is the condition of the site? Does saving the artifacts in situ enhance their artistic value? Can the artifacts be moved, repaired, and/or restored? Does it matter if they are moved? Is there an inventory of artifacts and physical property or papers? Who has

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Crisis in Holyland

Overlooking downtown Waterbury, Connecticut, 17-acre Holyland is a small-scale reconstruction of Bethlehem and Jerusalem, built of concrete, discarded mannequins and purchased statues, scrap iron, lumber, plastic and wire. The largest and one of the most important folk art environments in the United States, representing thirty years of the late John Greco's work, has until now survived vandalism and climatic threats. Beginning the first week of July, Holyland's already crumbling structures acquired an even more precarious character, when they suddenly faced the fate of being bulldozed. Not so benignly neglected by those who were charged with its care, the site is on the verge of being destroyed.

Greco who was a lawyer, founded the Campaigners for Christ, a lay organization involved in street preaching and spreading the word of "Brotherhood" to communities in the South. In 1956, at an advanced age, he bought the badly-eroded Pine Hill in the center of Waterbury for only \$7,000. Although Greco intended the hill as the staging ground of the Campaigners' future activities, many of the group's members became disenchanted with the change in scope of their project

after he proposed creating Holyland. Despite the breach with the Campaigners, he and a group of a dozen volunteers began preliminary reinforcement of the site prior to building in earnest. Using all of the monies earned from his law practice, they bought tons of gravel and concrete to build roads and foundations. To guard against the elements, the hill was completely terraced, while shrubs and trees were planted as wind breaks and a system of watersheds diverted water runoff. All of this structural work remains intact, largely because Greco was an excellent, self-taught architect. His experience suggested that they also build a last supportive buffer to prevent the hill from "creeping" down the north side of the hill; the Catacombs, stretching 100 yards at the site's base, are the source of the latest controversy.

During its heyday in the 1960's, when John Greco conducted tours, over 40,000 visitors enjoyed the site per year. Besides part of the Vatican Pavilion from the 1964 New York World's Fair, the Catacombs have contained religious displays, including handmade, locally-painted objects, imported Italian plaster

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On Preservation

What You Should Know

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other examples of the artists' work? Have they been purchased, loaned, donated or are they on consignment?

4.) **Preservation Needs:** What is the local attitude toward the site? Is there local interest in the artist, in the site? What will it take to preserve the site/artifacts? How long will it take? How much will it cost? How immediate is the need to preserve the site? What are the major threats to preserving the site? What will happen if it is saved on site/off site? Is there a place to move it to? (college, museum, some other place in town).

Could the site eventually serve as a tourist destination, and/or enhance the quality of the life of the community? Is there/will there be a person, group of people, organization willing to do the above? Can the artist or his/her family assist in preservation efforts?

5.) **Written Documentation on the Site:** Is there any substantive documentation? Is there a bibliography? Is there a list of exhibitions or other notable events? Where? Is it available? Are there personal papers or a history of the artist and the site?

6.) **Future Transfer of the Property:** Will he/she transfer ownership to a non-profit, public entity, other, to accomplish preservation? Is there a will? Will he/she change/write a legal document to that effect? If so, what restrictions are necessary? Does he/she want to live on site until death? Will the transfer of ownership not be complete until that time? Does the artist need some money now?

7.) **Expenses and Funding:** Do you know of potential funding sources and volunteers at the local, state, or national levels? Can the site be made self-supporting? What are the yearly taxes? What other current expenses exist?

Gaining recognition for the site: State and Local Level

Achieving notoriety for an artist and his/her site should first be accomplished at the state or local level. While each state has its own criteria for statewide recognition, some individual states have various levels of status. Write the State Historic Preservation Officer at your state capitol for specific details. This is the place to begin. (See page 11)

National Register Criteria

Listing a folk art environment on the National Register is no guarantee that the site will be preserved for future genera-

tions to enjoy, but can be an important part of preservation efforts while also providing recognition for the artist and his or her work. To have a property considered for listing on the National Register of Historic Places you first need to complete an NRHP nomination form which may be obtained from your local State Historic Preservation Officer who will be able to help you further. The proposal form should demonstrate how well-documented the site is and emphasize how significant it is in the eyes of the community. SPACES would be happy to provide more preservation and documentation assistance as the need arises.

According to the National Register criteria, the site must first be at least 50 years old and the artist must be dead, unless the site demonstrates outstanding cultural significance. The kinds of properties eligible for possible listing on the Register include single architectural structures such as houses, park sites, districts — "groups of buildings, structures, or sites that make up a coherent whole, such as a neighborhood or an industrial complex," and finally, large-scale objects, "not portable museum objects, but large movable properties such as fountains and monuments." Most relevant to large-scale contemporary folk art environments, the National Register outlines several qualities that these properties should possess: the site should provide a sense of history, whether architectural or cultural. Despite the "National" status of the Register, it was conceived to include properties which are of foremost importance to the local community, not just significant at the national level as "great national landmarks." A site should serve as a good example of vernacular architecture, a particular style, or possess "high artistic values." Eight folk art environments are currently listed on the Register. Citing them in your proposal will help support your efforts.

To receive a copy of "What Are the National Register Criteria?" as well as "How to Apply the National Register Criteria," write to: The National Register of Historic Places, Interagency Resources Division, National Park Service, PO Box 37127, Washington, D.C. 20013-7127
Source: "What Are the National Register Criteria?"

(see page 11 for more information)

To Our Readers:
please pay special attention to items outlined in boxes. We need your response!

Crisis in Holyland

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casts, and thrift stores purchases. Most of the displays were unfortunately vandalized due to a general lack of security on the site, compounded by unlocked gates and doors throughout the complex. Sister Angela Bulla, the Mother Provincial who heads the board of the Campaigners, "closed" the site to group tours in 1984 after the site fell into disrepair. No guards, however, are provided to enforce this ruling. While the absence of guards allows interested individuals to visit unhindered, it also invites destructive elements from the neighborhood.

A \$5,000,000 plan to "restore" Holyland, authorized by the Archdiocese of Hartford in 1985, would effectively destroy a majority of the site. Several well-intentioned volunteers over the years have intermittently helped restore parts of Holyland, but the site's owners apparently resisted consistent, expert help until it was too late to do anything except demolish parts of the environment. The nuns who currently direct the Campaigners for Christ recently called for the demolition of any building or catacomb about to collapse.

Overall, Holyland has not been properly maintained and restored. Some fear that letting the site fall into disrepair is part of a ploy to revert supervision of the site to the Archdiocese of Hartford, who would ultimately sell the site for its estimated real estate value of \$2,000,000. Even though Archbishop John Wheaton directly supervises the Sisters, he disavows association from the Campaigners, which is a separate non-profit corporation.

Responding to the apparently imminent destruction of the site, several concerned citizens formed the Committee to Preserve Holyland. On July 27th the Committee held its second organizational meeting. Comprising local residents led by Marge Trachtenberg and Sandy Maneri, the prime organizers, besides members of various denominations from the local church community, and several members of the folk art community from Yale and the Museum of American Folk Art, this group represents a wide base of support. The energetic Committee has organized a petition drive and collected over 1000 signatures from supporters. Each of these supporters has in turn been "qualified" according to the source of their interest, besides the activities they can participate in on behalf of the site. Most gratifying have been offers of help with reconstruction from Waterbury construction trades.

A backer has volunteered to fund the formation of a non-profit organization that will shortly provide an alternative to the

Campaigners. This alternative group hopes to offer a quality of service and an organizational base described by Trachtenberg as, "too good for the Campaigners to ignore, or refuse." Should the Campaigners resolutely refuse help, while continuing to let the site deteriorate, their motives will be legally questioned. The Campaigners' charter as a non-profit requires community service, which should include preservation efforts for Holyland, its largest project. If the group has defaulted in this responsibility, another non-profit endowed with public trust may have the right to intercede. Thorny issues over the artist's bequest, the protection of public works and the complicated legal proceedings can be avoided if the Campaigners and the Archdiocese permit the people of Waterbury appreciate John Greco's life-work as he originally intended.

Daniel Prince, Curator and consultant on American Folk Art

The Committee to Preserve Holyland U.S.A., which has been instrumental in efforts to help preserve this unique environment, would appreciate your letters of support. Your letters should stress why you think Holyland should be preserved and why it is an important environmental art work. Please send your letters to:

Committee to Preserve Holyland U.S.A.,
PO Box 2577,
Waterbury, Connecticut 06723-2577.

Research Update Places with Heart

This year hundreds of landscape architects and architects from around the country are going to discover a delightful surprise: they will discover the contemporary folk art environment. Design professionals can truly benefit from the study of folk art environments. Throughout our cities we find bland urban plazas, unimaginative housing projects, look-alike commercial developments and other professionally designed places that lack the memorable vitality of the folk art environment. Creating humane and personal places provide refuges for people in a technological society such as our own. To quote Scottish poet Jane Walsh Carlyle, "The only thing that makes one place more attractive to me than another is the quantity of heart in it."

Environmental folk artists generally have no formal art or design training, but instead they design from the heart. Because the environmental folk artist is a curious, explorative person unfettered by design rules and often free from societal biases towards found objects, they are able to create refreshingly spirited works. They

imbue a place with their personality and are willing to lay bare their souls to say, "this is what I am and what I believe." Landscape architects are sometimes stifled by design principles which are applied too much like a formula. The folk art environment suggests that we cast off some of our design biases and open new doors of inventiveness.

Although no two environments are the same, some prevalent qualities can be clearly identified which contribute to the environment's heart, spirit, and personality; the qualities of sound, motion, light, playfulness, symbolism, and mystery characteristic of these environments should be more widely incorporated into the design of public places. What better way to arouse your curiosity than to come upon a several acre compound completely surrounded by an eight-foot rock wall above which you see nothing but a dinosaur's head, or to discover a grassy field filled with giant wooden carvings standing like Easter island sentinels? Imagine an urban plaza whose walls are imbedded with thousands of milk of magnesia bottles so that when the sun shines the plaza is bathed in a magnificent blue light; or a plaza alive with the spinning of fifty different windcatchers and whirligigs sculpturally crafted from brightly painted bicycle and machine parts.

Folk art environments have both meaning and emotion; qualities which professionally designed places can have if, like the folk artist, professionals are willing to be open-minded in their search for and creation of places with heart.
Sue Sanborn, Assistant Professor, Landscape Architecture, Utah State University

New Jersey Grassroots Art

The Spotswood "oyster shell house" mystery (see newsletter #7) has been partially solved, Holly Metz writes. In their search for more information about the house, she and her collaborator Robert Foster initially discovered a reference to the oyster shell house in Clay Lancaster's 1960 book on architectural follies, but the trail stopped there. According to Holly, "out of curiosity, I asked the archivist from Ripley's Believe It Or Not International in Toronto if he had any reference to it. He did. And the house was actually covered with clam shells. We also managed to get in touch with the creator's son through a very industrious local historian. So we have some of that mystery solved."

The endeavors of Holly Metz and Robert Foster to document New Jersey's grassroots environments will be presented in the exhibition and catalogue, "Two Arks, A Palace, Some Robots, and Mr.

Freedom's Fabulous Fifty Acres." Under the auspices of Visual Artists, Inc. the exhibit will be held in a Newark gallery beginning Spring 1989, and will later travel to the Jersey City Museum in the Fall. Local contributions would be greatly appreciated to assist the development and organization of the exhibition. New Jersey residents wishing to make contributions, or knowing the whereabouts of artifacts from the "Palace Depression" before it was demolished should write: Holly Metz, 522 Garden Street, Hoboken, NJ 07030

In the News

The Kansas Grassroots Art Association offers fellowships of up to \$500 to graduate students wishing to study grassroots art environments for their masters' theses or doctoral dissertations. Applicants from any discipline are eligible. Prospective applicants may choose to analyze the life and work of a particular artist, or else a genre of grassroots arts activity in terms of its relationship to community art traditions. To apply send the KGAA an abstract of no more than 200 words expressing the proposed course of study as well as a budget estimate, names of your graduate school and faculty advisor, graduation date, and three references. The KGAA would also appreciate donations to their Fellowship Fund so that they may ensure future student research in grassroots art will have a funding outlet. Anyone wishing to contribute should send a check to the KGAA Fellowship Fund. For further information or to send donations or applications please write: KGAA, PO Box 221, Lawrence, KS 66044. Sources: *Folk Art Finder and the KGAA News*

The Jargon Society has had to curtail its Southern Visionary Arts Project to concentrate on its major mission of publishing. Besides *St. EOM in the Land of Pasaguan* and the subsequent exhibition, both of which arose from the Project, a few more books dealing with visionary art are in the planning stages. The Annie Hooper bequest (see newsletter #3), exhibit, and seminar (see page 8, this issue) also resulted from the project. Although still interested in visionary art, Tom Patterson is now editor of the *Arts Journal* in Asheville, North Carolina, while Roger Manley continues to document Southern visionary art, develop exhibits, lecture and teach.

The book, *St. EOM in the Land of Pasaguan*, is still available for \$32.00 (including postage from the Jargon Society, 1000 West Fifth St., Winston-Salem, North Carolina, 27101.

News on the Environments

Watts Towers

In 1959 a group of dedicated people proved to the City of Los Angeles that the object described by a city official as "a hundred foot pile of junk" was a safely built, valuable and important work of art. Twenty-nine years later Simon Rodia's Watts Towers have gained international fame and are still present for the public to enjoy. Although currently listed on the National Register of Historic Places, we still need to prove their merits as a masterwork of the genre so that they can be recognized as a National Historic Landmark, a higher designation than what is currently the case. Designating the Towers as a National Historic Landmark will ensure not only that their artistic importance is nationally recognized, but that they will be preserved for future generations to enjoy. We need your letters of support expressing your feelings about the Towers and their national significance. Your letters will become part of a packet of information on the Towers. This packet will be added to the proposal for National Historic Landmark status. Please send us your undated letters today.

As a result of a court agreement with the Committee for Simon Rodia's Towers in Watts, the City of Los Angeles Cultural Affairs Department is currently undertaking preservation of the Towers in earnest. The restoration team includes project consultant Bud Goldstone, conservator Myrna Saxe, photographer Marvin Rand and architect and project supervisor Jay Oren. Having already photographed every inch of the Towers, over the next two years the project team will continue to closely monitor them to assess immediate preservation needs and plan long-term conservation efforts. Any structural fault and environmental threat to the beauty and security of the Towers will be entered into a computer database. During the preservation and reconstruction work unfortunately no visitors will be permitted inside the walls of the Towers. Visitors can however continue to view the Towers from the street. Tours will be given to groups of students and others by appointment only. The possibility of open Saturday tours is being discussed. To make an appointment or to obtain further information, please call the Watts Towers Art Center at (213) 569-8181. A book on the Towers is currently in press and will be forthcoming.

Source:

Los Angeles Cultural Affairs Department

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Old Trapper's Lodge

In Newsletter #6 we told you about the "uncertain" future of John Ehn's Old Trapper's Lodge, California State Landmark #939. As a former trapper Ehn spent over thirty years sculpting large-scale concrete figures, some modeled after Mormon Biblical history and Western legends, which he built in the front yard of the Lodge. The faces on many of his painted figures are life masks of his family. John Ehn also built a "Boot Hill," whose tombstones relate the fates of the unfortunate "buried" there. After lengthy negotiations the Ehn Family and SPACES have finally found a permanent and secure home for Old Trapper's Lodge. On July 6 the Los Angeles Community College Board voted to place the statues as well as Boot Hill on the Pierce College grounds, where they will be visible and accessible to the public. At the end of July the site was dismantled and moved from the Sun Valley section of Los Angeles to Pierce College in the Western San Fernando Valley.

The college will display the works in a slightly different configuration from the original site. Besides the "Boot Hill" pieces the family has donated a log cabin which will house some of the other outdoor artifacts as well as portions of the art work displayed inside the motel office. Another component of the works have been designated for a traveling exhibit which SPACES is developing.

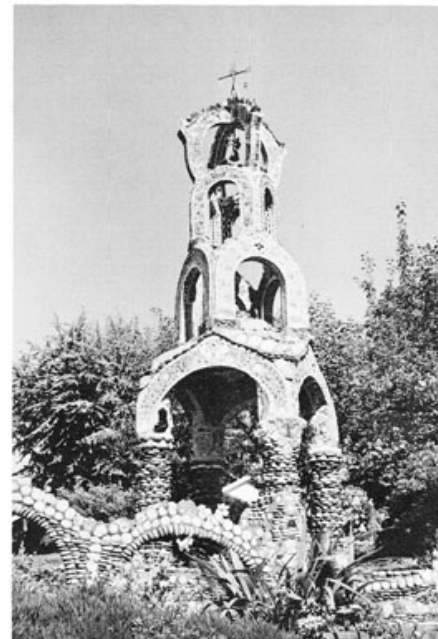
Much credit must be given to Huell Howser of PBS station KCET who produced a number of "Videologues" on Old Trapper's Lodge, one of which alerted the public of the immediate need to find the statues a new home.

The works in their new location will be available to the public at Pierce College during yet to be determined hours. We will keep you informed.

Walker Rock Garden

The Walker Rock Garden is a unique creation in the cultural history of Seattle and Washington State. Miniature mountains dotted with lakes and encircled by paths are unexpectedly punctuated by the grand scale of the nearly 20 foot high, sparkling tower. A rock encrusted wall winds its way around a fountain shooting a jet of water into the air. Conceived and built by Milton and Florence Walker between 1959 and 1980 in the yard of their west Seattle home, the entire Garden was lovingly built with thousands of semi-precious stones, rocks, fossils, petrified wood, crystals, geodes, and chunks of glass collected from the northwest and other parts of the world. The enchantment

of the Garden has delighted over 17,000 visitors from the local community, garden clubs, rock clubs, and public schools. Through the publication of numerous articles in *Americana*, *Rock and Gem*, *The Lapidary Journal*, *Alaska Fest*, as well as *The Seattle Times*, the Garden has similarly developed a national reputation. The July 1988 issue of *Pacific Northwest* magazine currently spotlights the Garden.



© Nancy Worden

The Friends of the Walker Rock Garden is an association dedicated to the permanent preservation of the Walker Rock Garden. Formed as a non-profit organization, the association works to broaden the public's knowledge and appreciation of the Garden, to assist in its maintenance, to keep it open for public access, and to preserve it for the future. After the success of their first open house on May 15, the Friends of the Walker Rock Garden decided to have two others this summer. Through the open house events the public has become intimately more aware of the beauty of the Garden and its unique preservation needs. The express purpose of the open houses is to promote interest in the Garden and to raise money for its eventual purchase for the people of Seattle. The Walker Rock Garden is located at 5407 37th Ave. SW, Seattle, WA. The Garden can be viewed at any other time through Labor Day by making an appointment with George or Florence Walker at (206) 935-3036. Although no fee is required to view the garden, donations are much needed and welcomed.

Contributors: Nancy Worden and
The Friends of the Walker Rock Garden

Kea's Ark

On an unhappier note, the battle to save Kea's Ark in New Jersey (see newsletter #7) appears to have been lost. Based on the most current knowledge we had available when our summer newsletter went to press, the Ark, it seems, has been dismantled. We are awaiting any further news from our contact, Camilo Vergara. As soon as we learn more substantial information, we will let you know, hopefully in time for the next newsletter.

Update on Art Beal and Nitt Witt Ridge

Art Beal, now 92 (see also nl#4), had been ill and in the hospital. He rallied and has returned to Nitt Witt Ridge. Friends are spending major portions of their days giving Art the care he needs. Although his eyes are failing, he would appreciate letters from people who have enjoyed his work. In recent years the site has fallen into disrepair due to Art's ill health, several debilitating storms, and insufficient funds. Because of his condition the necessary restoration of the site has been on hold. Send letters to Art Beal, Western Section Cambria Pines, CA 93428. The post office will find him and Art's friends will read him your letters.

On Sunday, June 26 the Art Beal Foundation held a "birthday anniversary" party and fund raiser for Art Beal, celebrated by members of the local community. The local radio station covered the party while interviewing some of the guests. To prevent the county from confiscating and selling Nitt Witt Ridge, California State Landmark # 939, friends and members of the local community provided the necessary funds to pay for back taxes. The party, a lively mixture of music, balloons, cake, and fundraising activities, was a tribute to the longevity of Art Beal and his dream. The Cambria Independent the town weekly, published a two-page spread on Art and his life. Besides his current reknown as Nitt Witt Ridge's builder, Art, one of the first residents of Cambria, initially gained fame as a long-distance swimmer and was included in Ripley's Believe It or Not for balancing a record number of dinner plates. Plans are being made to restore Art's house and gardens, which are currently closed to the public, but can be viewed from the street. Donations for restoration can be sent to the Art Beal Foundation, PO Box 571, San Luis Obispo, CA 93406.

Stanley Papio's Scrap Metal Sculptures

At the farthest reaches of the Florida Keys, the southern-most point of the continental United States, a visitor can find the remnants of iconoclastic, self-taught artist Stanley Papio's magical, whimsical, and biting commentary on the world as he knew it. From the humidity of Key West, Papio's sculptures currently find themselves protected in the historic East Martello Tower, transplanted from their former home in Key Largo.

A former migrant worker and welder, the late Papio lived in Key Largo for more than forty years, twisting and recombining his treasured "junk" into large-scale environmental figures which acquired a life of their own. Bolts, fishing nets, fenders, small appliances, and other pieces of scrap metal that no longer functioned as extensions of human hands were wryly transformed into artworks mocking both their former identity and the rapid commercialization of Florida. Following the artist's death, his folk art environment was dismantled, as so many other sites have been. Happily, local state arts agencies were supportive enough to ensure a relatively sympathetic, new environment for the sculptures.

Anyone winding their way through the Tower's nautilus-chambered stairwell will reach a small doorway extending into a quiet room filled with the humorously eloquent images of the Gorilla, the Pot at the End of the Rainbow, Dish Pan Annie, and other fantastic creatures from the artist's imagination. Unfortunately, because the room is not well lit the sculptures are not shown off to their best advantage. Two of Papio's sculptures greeting visitors near the entrance of the museum are more suitably shown.

Featured in the exhibit, "America Now," and awarded both NEA and state arts grants, Papio's scrap metal sculptures are now part of the East Martello Museum's permanent collection. The Museum, a private, non-profit institution under the auspices of the Key West Art and Historical Society, is located at 3501 S. Roosevelt Blvd., Key West, Florida 33040. Visitors are permitted from 9:30 am. to 5 pm. daily to visit the Papio sculptures as well as other artifacts significant in the history of the Florida Keys.

Folk Art Education

Idaho's Bitterroot Network is a group of teachers using the Foxfire method of "hands-on" teaching. As in the Foxfire program, the Bitterroot teachers encourage their students to think of their community as an educational resource. The Bitterroot teachers are currently exploring the possibility of involving folk artists and folklorists in the program. Folk artists would serve as instructors, providing alternatives to existing community arts exposure. Source: *Art of the State (Idaho)*



©Seymour Rosen

Next Newsletter

In Newsletter #9 we will show you some of the major French environmental sites, pinpoint several important French books you may not know about, two special museums, some films and more -- the results of Seymour Rosen's 3,000 km. trip through France this year. The picture above is of the Raymond Isidore site in Chartres, France: "Picassiette," or "one who responds to serendipity."

We hope to include some positive information about a couple of current crises and an update on the new site for the Old Trapper's Lodge sculptures. We would love to include your contributions in our newsletter. Please feel free to send us any information you have about current exhibits, your research projects and other information you would like to share.

Environments in Michigan

Over the last decade the staff of the Michigan Traditional Arts Program at the Michigan State University Museum has been engaged in the documentation, preservation and presentation of the folk arts, including the outdoor environments, of Michigan.

Some of the environments were intended as very private expressions of creativity. Others were created for special events such as ice carnivals. Still others, like a grouping of field stone structures in Keweenaw Peninsula, were created as a result of WPA-sponsored work projects. Usually the environments were made by an individual aided by family or friends. In the case of museum bars, the environments were the result of community involvement.

What follows is a sampling of environments found in Michigan. Information on these places was originally published in *Rainbows in the Sky: Folk Art of Michigan in the Twentieth Century*, by C. Kurt Dewhurst and Marsha MacDowell, Michigan State University, 1978. Copies are still available from the publisher. Data on museum bars was first published in "Museums for the People: Museum Bars," also written by Dewhurst and MacDowell, *Material Culture*, 18, no. 1 (1986): 37-50.

C. Kurt Dewhurst and Marsha MacDowell, Michigan Traditional Arts Program, Michigan State University Museum.

All photographs are

© by Marsha MacDowell, courtesy of the Michigan State University Museum, unless otherwise noted.



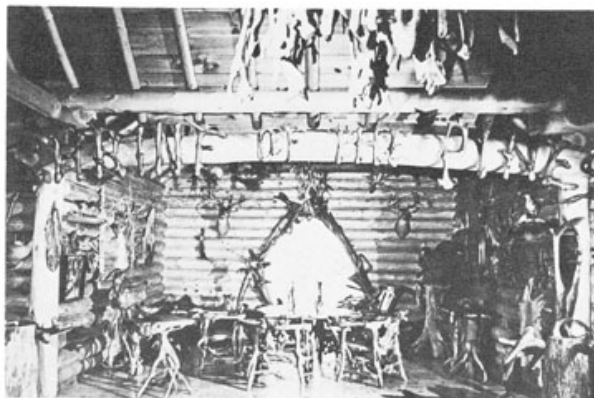
Walt Kinney and customers, "Antler's Bar"

Visitors looking for a good meal in Soo Locks at Sault St. Marie, Michigan probably will be directed to Antler's Bar. The bar is equally famous for its Paul Bunyan-sized steaks and hamburgers and its interior decoration. Almost every square inch of the interior walls and bar counter-top are covered by objects — birchbark canoes, carved dioramas of logging scenes, a six-foot long stuffed snake, and steam whistles from Great Lake ore carriers. Whenever an ore carrier glides through the canal across the street, it is traditional for the bartender to blow the whistles and ring the bells. Antler's Bar is just one of numerous "museum bars" which dot the north woods. Although usually these assemblages were started by an individual bar owner, most have grown through the active participation of the bar's customers.



Clarence (Charlie) Hewes, Cedar Street (Lansing) Pumping Station Murals

On the pipes and walls of the water pumping station, Lansing Board of Water and Light employee Clarence (Charlie) Hewes painted a colorful world. His responsibilities as night relief operator left him with long stretches of time which he filled by decorating the daily log book and painting every surface he could. Using small jars of paint purchased from the dime store, he painted a twenty foot long mural which included a Garden of Eden, a Madonna and Child, Popeye, dancing girls, animals and a self-portrait. On the supporting columns of the pumping station he painted renderings of every water pumping station in the Lansing area and portraits of the supervisors with whom he worked. He inscribed the names of all fellow workers who had retired from the station. Unfortunately, when a new turbine was installed in the station in the early 1980s, it destroyed or obscured most of Hewe's paintings.



Raymond W. Overholzer, "Shrine of the Pines"

In his lifetime Raymond Overholzer worked as a wood carver, a taxidermist, and a guide for fishermen on the many trout streams in northwestern Michigan. Without using modern tools or any metal fixtures, he fashioned over two hundred items out of wood and housed them in a three-room structure located on the banks of the Pere Marquette River near highway M-37 south of Baldwin, Michigan. Intended as a memorial to the great white pine trees that once covered Michigan, the "Shrine of the Pines" is filled with chairs, tables, beds, and chandeliers that Overholzer made from pine roots. In July 1982, the three-room building was designated a Michigan historical site. It is open to the public every day between May 1 through November 1 from 9am to 6pm.



Paul Domke's Garden and Prehistorical Zoo

In the early 1930s Paul Domke began to recreate the age of dinosaurs on a plot of land in Ossineke, Michigan. By 1936 Domke, a former church decorator, completed his first outdoor reptile and other animal sculptures "each as accurate in size and appearance as possible." He eventually made full-scale models of all the well-known dinosaurs, a mastodon, a saber-tooth tiger, and a man entangled with a fifty-foot python. Each of the figures has a concrete foundation and a steel frame with metal lathe or wire mesh which supports the final concrete-like covering. This outer coating is made of cement, sand, lime, liquid asphalt and calcium stearate and has proven remarkably resistant to harsh northern winters. The dinosaur gardens are still maintained and open to the public. Photograph courtesy of the Michigan State University Museum.



John Jacob Makinen, "Bottle House"

John Makinen owned and operated the North Western Bottling Works in Kaleva, Michigan. He first used bottles in 1909 to construct an ice house on his family's farm, and then again in 1932 to make an addition to the Bottling Works. In 1939 he began work on "Happy Home," his dream house made of over 60,000 bottles. Bottles form the exterior walls up to the roof line and colored bottles spell out the words "HAPPY" and "HOME" in the walls flanking the front door. Makinen died shortly before he could move into his Happy Home, but it has been preserved and now is the home of the Kaleva Historical Society. The bottle house is listed on Michigan's Historic Sites registry and the National Register of Historic Places. On May 8, 1988 the National Register Designation Plaque was dedicated. The site is open to the public on Saturdays throughout the summer and at other times by appointment. As no admission fee is charged, donations are very much welcomed.



E.K. and Orpha Lund, "Lund's Scenic Garden"

In 1938, while preparing scenery for a church play, the idea dawned on Mr. and Mrs. Lund to create permanent biblical scenery in an outdoor garden. As they put it, "if we could make a comfortable trail it would be a fine way to walk through the woods and enjoy nature, which is the creation of God." In 1944 they obtained a 16-acre property in Maple City and began to install the first of 28 scenes depicting events from the Annunciation and the Ascension. The garden was formally dedicated in 1948. The property went to auction recently and has been essentially closed. Photo is from a postcard published by Norton Avery & Son, Lowell, Michigan

Exhibitions and Lectures

Through the end of May, the Washington State Capital Museum in Olympia featured an exhibit on local folk artists. Entitled *"For as long as I can remember..." The Folk Art of Washington State*, the exhibit was the result of a collaboration between the Museum and the Washington State Folklife Council. The forty-five artists represented in the exhibit are from diverse ethnic backgrounds. All of the artists were selected on the basis of their traditional skills, their individual vision, as well as their contribution to an ethnic or community tradition. The exhibition also featured a lecture by Nancy Worden on "Environmental Folk Art", focusing on the Walker Rock Garden. Once the exhibit closed in Olympia, part of it moved to the Northwest Folklife Festival in Seattle during Memorial Day weekend. It is currently being shown at the Yakima Valley Museum and Historical Society where it will remain until September 25, 1988. Afterwards it will move to the following locations: Museum of Native American Cultures (October 11 - November 27), North Central Washington Museum (January 6 - February 26, 1989), Whatcom Museum of History and Art (April 1 - May 28, 1989), and finally, Grant County Historical Museum (dates unknown).

Annie Hooper's visionary work was the subject of the major exhibit and symposium, *"A Blessing from the Source: The Annie Hooper Bequest"*, which took place from April 23 through June 30, 1988. The title of the exhibit is an excerpt from a Biblical saying on one of the many placards Annie kept around her house: "The CRY of the HEART for God is the cry that reaches Heaven and brings down Blessings from that High Source." Organized by Roger Manley, Guest Curator, the exhibit was sponsored by the Visual Arts Program, North Carolina State University, and was funded by the North Carolina Humanities Commission and the National Endowment for the Humanities. For the first time the public was exposed to an approximately 200 piece selection of Annie Hooper's prolific driftwood and cement sculptural work recreating images from the Bible. Although one scene, "Belshazzar's Feast," was shown in 1986, this exhibition marked the first serious attempt to represent her extraordinary accomplishment. The exhibit also featured photographs by Roger Manley, Seymour Rosen, Marcus Schubert, and Tom Stanley.

A symposium which opened the exhibition created a thematic context for Hooper's work in the arena of visionary art. The eight panel discussants not only clarified the contributions of major visionary artists, but also underlined Hooper's accomplishments as a visionary artist in her own right. Tom Patterson, who began with a presentation on Howard Finster, was followed by John Dixon's discussion of the theoretical and critical material essential to the study of visionary art, and Randall Morris described the dilemma of dealers and collectors. Visionaries Adolph Wolfli, Martin Ramirez, Armand Schulthess, and Henry Darger were discussed by John MacGregor, Gladys Nilson, Genevieve Roulin, and Samuel Farber respectively. Monika Kinley concluded with a discussion of English "outsiders." The exhibition and symposium were attended by 155 registrants from all over the country. *Contributor: Charlotte Brown, Director, Visual Arts Programs, North Carolina State University*

"Outside the Mainstream: Folk Art in Our Time", an exhibition devoted to 50 self-taught artists, spotlighted a performance and work in progress by Reverend Howard Finster. Held at the High Museum at Georgia-Pacific Center in Atlanta, the exhibition also included works by Minnie Evans, Carlton Garrett, Nellie May Rowe, Sister Gertrude Morgan, Clementine Hunter, Bill Traylor, Ulysses Davis, David Butler, and Mose Tolliver among others. A multimedia event of gallery tours, concerts, films, and lectures

focusing on the Southeast, this folk art exhibition was presented May 19 - August 12, 1988. James "Son" Thomas, who is a blues musician and self-taught clay sculptor, created images from his dreams and daily life.

The Folk Art Society of America's, *"Folk Art Jubilation,"* was an exhibition of contemporary American folk art located in Richmond, Virginia from June 6 through 24. Among the artists represented in the exhibit were Clyde Jones, Miles Carpenter, James Harold Jennings, S.L. Jones, W.C. Owens, Tom Gordon, Abraham Lincoln Criss, Uncle Jack Dey, John Anderson, Edward Ambrose and Vernon Burwell. Herbert Waide Hemphill, Jr. opened the exhibit with his lecture, "Twentieth Century American Folk Art."

On Sunday, June 12 Dr. Robert Bishop, Director of the Museum of American Folk Art and a member of the SPACES Advisory Board, gave a slide lecture on *"Folk Art Environments in a Historical Perspective."* Located at the University of Houston, Dr. Bishop's lecture was sponsored by the Orange Show in Houston, Texas.



©Seymour Rosen

Clyde Jones' paintings is featured in *"To See What I Could Do,"* an exhibit at Artspace in Raleigh, North Carolina, to be held July 9th through September 9th. Although known primarily for his animal sculptures made from wood and found materials, Jones' paintings have never before been exhibited publicly. The artist began the paintings in the warmth of his home last November after cold weather prevented him from continuing work on his outdoor animal sculptures. Painting on plywood, Jones has created spontaneous and sincere images of vivid and colorful animals. The opening night of the exhibit included a barbecue, "pig pickin and beer," for Artspace members and the public alike.

The Center of Contemporary Art in Seattle was the site for the exhibit, *"St. EOM in the Land of Pasaquan,"* from July 8 through August 20, 1988. Curated by Tom Patterson of the Jargon Society and including photographs by Roger Manley, the work and costumes of the self-taught artist Eddie Owens Martin were shown as were photographs of his brilliantly-colored, visionary environment Pasaquan in Georgia. Pasaquan recalls an amalgam of symbols from some of the world's religions, while remaining a unique testimony to the artist's personal vision. A panel discussion sponsored by COCA, "Just Plain Folk?," was held at Kane Hall on the University of Washington campus on Sunday, July 10. The panel was composed of Tom Patterson, Roger Manley, "Beat" novelist and visual artist William S. Burroughs, curator Beth Sellars of the Spokane Cheney Cowles Museum, local folk art

dealer Mia McEldowney and regional artists Ed Wicklander and Merrilee Tompkins. A catalogue of the exhibit is available for \$30 from the Center on Contemporary Art, 1309 First Avenue, Seattle, WA 98101, or from the Jargon Society (see page 3). Booking dates at other sites remain tentative. We will update the information as we receive it.

From July 2 through August 28 the exhibit, "Not So Naive: Bay Area Artists and Outsider Art," was shown at the Craft and Folk Art Museum of San Francisco. This comparative exhibit sought to demonstrate the "provocative parallels" between the works of thirteen Bay Area artists and those of "outsider artists." Grandma Prisbrey and Reverend Howard Finster were among the folk artists whose works were represented.

The Edith C. Blum Art Institute of Bard College will present the exhibit, "Lo! Behold! Visionary Art of the Post Modern Era," from September 4 through November 6, 1988 in Annandale-on-Hudson, New York. Visionary artists are often inspired by religious ideals and symbols, or may create art works which derive from a personal mythology. Those visionary artists selected for the exhibit include St. Eom, Howard Finster, and Clarence Schmidt besides seven others. The accompanying symposium, "Visionary Sites," will take place on Saturday, September 10. Among the other guest lecturers will be Didi Barrett of the Museum of American Folk Art who will compare contemporary outsider art with traditional folk art; Tom Patterson, formerly of the Jargon Society, will discuss the environmental art works of Georgian visionary artists St. Eom and Howard Finster; Clarence Schmidt's Woodstock Environment will be the topic of Vermont art history professors William Lipke's and Gregg Blasdel's joint lecture, while Randall Morris will analyze the phenomenon of noted artist Martin Ramirez, Seymour Rosen, Director of SPACES, will deliver a lecture on "Preserving Visionary Sites."

Gifts to the Archives

SPACES's friends and members have been kind enough to send us some new material for our archive and library.

We would like to give special thanks to **Mrs. Velma Bigelow** of The Kaleva Historical Society for providing us with the visiting hours of the museum (see "Environments in Michigan") as well as her generous gifts to our archives over the years.

A very belated thanks to **Jane Gilmer** for sending photographs, information, and a completed survey form on the Grotto of Our Mother of Sorrows, Mt. Mercy College, Cedar Rapids, Iowa. Her enthusiastic involvement has been most welcome.

Pat Sherman sent us some important catalogues, postcards, books, brochures and photographs of some terrific French sites she visited on a recent trip to Europe. She wrote a wonderful account of her visits to the sites as well as interviews with those artists still living. Pat also handed out a number of SPACES's business cards, introducing us to those people responsible for the various sites so we can continue the dialogue.

Thanks also to **Genevieve and Raymond Barnhart**, who sent material on Le Palais Ideal du Facteur Cheval.

SPACES's researcher **Louise Jackson** brought back a catalogue from the Outsider Archive in England, which we discussed in newsletter #5. Louise also added to the library an extremely detailed English publication on "House Decoration in Nubia" as well as three books on English architectural "follies" and grottoes.

Roger Cardinal, who contributed to our "What to Call Them" column, also in newsletter #5, sent us a copy of his rare catalogue from the "Outsiders" show done for the Arts Council of Great Britain, in 1979. We have been looking for a copy for years.

Michael Hall, sculptor, teacher, collector, bon vivant and one of the two curators of the "Ties That Bind" exhibition, (see NL#4) sent us a catalogue from the exhibition, "The Decoy as Folk Sculpture." It has a great essay by Hall (see page 10 for a review of his new book).

San Antonio, Texas architect **Ron Bechtol** saw an article about California environments in the September/October 1987 issue of *Sculpture* magazine which was written by SPACES's **Jocelyn Gibbs** and in response, he sent a copy of a very well-researched article he wrote for a local paper on concrete front yard environments in San Antonio. Most of the material was new to us. The number of these environments continues to grow.

Our **John Giudici** file has expanded greatly with a site plan, tapes, photos, copies of family papers and other documentation given by **Tony May**, his students, **Valerie Young**, and John's daughter **Mary**.

Nancy Worden still overwhelms us with her generous gifts of photos and articles on the **Walker Rock Garden**. She has also notified us about another site in Washington that was previously unknown to SPACES.

Rosemarie Farish and the **Ehn** family continue to share material from their family archive as well as provide extensive documentation on individual artifacts.

SPACES's member **Suki Miller** sent us a catalogue on Bahamian painter **Mr. Amos Ferguson** who, from descriptions of his house, might have an environment if left alone. Suki "discovered" him and is partly responsible for the exhibit of Mr. Ferguson's work at the Wadsworth Atheneum. The catalogue includes a warm essay about their first meeting by Ms. Miller.

Robert F. Dahl, President of **Micro:Maps Software Inc.** yet again supplied us with his latest, wonderful **HyperAtlas** software for SPACES's planned visual database.

Our most recent enthusiast, **Marge Trachtenberg**, while conducting research for her paper on religious folk art, discovered "Holyland" (see cover story) threatened by a bulldozer parked inside its gate. Responding like a whirlwind, she made dozens of calls and notified the media about the imminent demolition of the site. Through her energetic response, a number of generous individuals who were alerted about the threat to Holyland's existence volunteered their time to help preserve the site. Having contacted **Dan Prince** and **Didi Barrett**, who have been involved with the preservation effort for some time, Marge is now trying to rally local support. She also sent us a half pound of xeroxed newspaper articles, reproductions of a brochure and photographs she took at the site for our archive on "Holyland."

Finally, we also heartily thank those SPACES and folk art environment supporters who have helped us update our archives over the years. If we have missed mentioning your name somewhere along the line, please let us know of our oversight.

Please consider sharing documents, photographs and information with SPACES's archives. We will only use this information in accordance with the wishes of the donor and the artist. You may place any restrictions you choose on the material you send us. If you prefer, simply send us a description of the information in your holdings, so that we may direct researchers to you.

Notice to Our Members

During the last year we have shared the names of our members with the Jargon Society in North Carolina because we thought you would like to receive further information about the St EOM show as well as the Annie Hooper exhibit. If you would prefer not to have your name shared in this fashion, please do not hesitate to let us know. Thank you.

Publications

International Journal

For some time we have corresponded with John Maizels, poet, artist, journalist, and former editor of *Zombic News*. John has in turn contacted scholars, collectors, writers, artists, and preservationists all over the world. Expressing his concern with what has been variously termed, "outsider art," "art brut," "grassroots art," or "intuitive art," John is currently working on the first issue of an England-based international journal, *Raw Vision*, encompassing these topics. The initial response from people around the world who would like to participate in the publication of the journal has been encouraging. The environmental art which is in SPACES's realm of interests will form a substantive part of the journal's reports. Specific dates of publication, costs and information about how you may participate will be forthcoming in future issues of our newsletter or will be transmitted via a special mailing to our members.

Stereoscopic Perspective: Reflections on American Fine and Folk Art

In his most recent book, Michael Hall has attempted to unravel a knotty problem of Gordian proportions: how to place both fine and folk art within the context of American culture and artistic traditions, while favorably comparing and connecting these two art forms without disparaging either one. Often folk art suffers in comparisons of this sort when authors adopt a paternalistic attitude towards what they perceive as the "innocence," "marginality," or "naivete" of the self-taught folk artist. Guided by his image of a giant Mobius strip connecting art and culture, Hall in his introduction tries to avoid this pitfall, but not always successfully. Although readily acknowledging the problems in using "high" versus "low" to distinguish fine and folk art respectively, he eventually resorts to the same categories, presumably because no other dichotomy serves his purpose as well.

As a collection of essays delivered by Hall over the past twelve years, some of the book's information seems out of date. Most notably, one of his earliest essays, "Through a Collector's Eye: a Changing View of American Folk Sculpture" (1976), rightly credits Gregg Blasdel's instrumental role in expanding appreciation of folk art environments, while neglecting other extensive, prior and contemporary documentation. Mentioning the "Art of Assemblage" exhibit at

the Museum of Modern Art (1961) would have perhaps better illustrated the ongoing dialogue between fine and folk art. The essay would surely benefit from a brief note not only updating the information on folk art environments, but also recognizing the many individuals and organizations currently documenting and preserving these monumental works. Despite these relatively minor criticisms, Hall's enjoyment of the subjects and writing shines through clearly.

Other essays dealing solely with folk art or linking fine and folk art traditions discuss such monumental folk art environments as Fred Smith's Concrete Park, the Watts Towers, James Hampton's Throne, Possum Trot, Hupenden's Painted Forest and S.P. Dinsmoor's Garden of Eden. Three essays are particularly noteworthy for the author's trenchant ways of artistically connecting fine art and folk art environments in the Mobius strip of culture: "Weights and Measures: Public Art," "Modernism, Machoism, Midwesternism: Sculpture in America," "Memory and Mortar: Fred Smith's Wisconsin Concrete Park." The final essay is a reprint of "The Bride Stripped Bare by Her Bachelors," which was originally featured in the *Ties that Bind* exhibit, and was reviewed in our newsletter #4. Because Hall's seminal work represents a valiant and extremely well-written effort to synthesize fine and folk art, and incorporate folk art environments within his spectrum, his thought-provoking book is highly recommended. *Stereoscopic Perspective: Reflections on American Fine and Folk Art*, 262 pages, was published in 1988 by UMI Press, Ann Arbor. To obtain a copy send \$39.95 plus postage to UMI, University Microfilms International, PO Box 1467, Ann Arbor, MI 48106. Cynthia Pansing

European Outsiders

Samuel Farber, a collector of "Art Brut" who visited the SPACES office, was kind enough to give us the catalogue, *European Outsiders*. Located at the Rosa Esman Gallery in New York, the exhibit occurred October 9 through November 15, 1986, providing a rare opportunity to view representative works from La Collection de l'Art Brut in Lausanne. The show contained art works from over twenty individuals, some of whom were trained artists who had been institutionalized while others were simply untrained. Accompanying the mixture of color and black-and-white prints are short, incisive biographical essays on each artist by Bader, Breymann, Cardinal, Edelstein, Feilacher, Navratil, Soutter and Thévoz, with a foreword by Gérard A. Schreiner,

the curator of the exhibit. An essay by Cardinal, excerpted from his book on *Outsider Art*, analyzes this usually muddily-defined branch of art while creating a larger thematic context for understanding the relationship between outsider and other art forms. Although these art works are outside of our immediate interest, this catalogue would be an important addition to your library. As Schreiner writes, "This is the art that takes effort to understand;" the time a reader spends in reading this catalogue will be well worth the effort. We do not know whether the catalogue is still available but you can call or write the Rosa Esman Gallery, 70 Greene St., New York, NY 10012, (212) 219-3044. *European Outsiders*, 234 pages, contains 150 illustrations and the extensive, "Bibliographical Survey on the Subject of Art and the Mentally Ill," compiled by Gérard A. Schreiner.

In Advance of the Landing: Folk Concepts of Outer Space

Editor's Note: We only recently learned of this book through SPACES's consultant, Rick Ripley, and thought it might interest our readers because of its coverage of UFO-related folk art environments.

In 1977, Douglas Curran began the first of several journeys through the United States and Canada to locate "Backyard rockets and flying saucers," homemade creations that mirrored popular imagination during the early years of the Space Age. During this and later trips, Curran photographed numerous examples of architectural whimsy — "rockets" made of sheet metal and plywood, homes shaped like flying saucers and businesses incorporating futuristic themes. His research also took him beyond the realm of folk art environments and architecture into a UFO subculture whose members view extraterrestrial civilizations as the last hope of humanity in a troubled age. As UFO sightings increased in the early 1950's, Curran writes, many Americans believed alien visitors to be "Space Brothers" offering deliverance from Cold War anxiety. Similarly, the characters populating Curran's book speak earnestly of their hope that extraterrestrials will help solve the earth's most urgent problems. What emerges from Curran's efforts is a richly-written and well-photographed ethnography in which he enters the world of UFO disciples, attends their conventions and stands with them on landing fields awaiting flying saucers. Perhaps unconsciously, Curran has also uncovered a subculture that bears striking resemblance to "cargo cults" documented by anthropologists in other rapidly-changing

cultures. While his analysis would benefit from comparison with such phenomena, Douglas Curran's book offers a rewarding glimpse into a previously little-known aspect of American popular culture. Accompanied by an introduction by Tom Wolfe, *In Advance of the Landing: Folk Concepts of Outer Space*, 132 pages, was published in 1985 by Abbeville Press in New York. Mark Moberg, Visiting Assistant Professor, Department of Anthropology and Linguistics, University of Georgia

Folklife Sourcebook

The American Folklife Center has published *Folklife Sourcebook: A Directory of Folklife Resources in the United States and Canada* which was written by Peter Bartis and Barbara Fertig. The Sourcebook is a compilation of names and addresses of both federal and state agencies and programs, publications, and archives devoted to folk culture. To receive a copy, send \$10.00 to the American Folklife Center, Library of Congress, Washington, D.C. 20540 Source: *Preservation New Mexico*



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Do You Recognize This Site?

Several years ago, we found this environment in Little Rock, Arkansas. As there was no one present at the time who could tell us about the site, its artist and history remain a mystery. If any of our readers know whether the site still exists, or could reveal the artist's name or some of the site's history, please let us know.

More on Preservation Life Histories

continued from page 2
An intimate reflection of the artist's values, a folk art environment is similarly a physical testimony to the unique imagination of its builder. The artist's rich life experiences undoubtedly imbue the character of the environment. Sometimes having held various occupations, the artist has often defied convention throughout his or her life, eventually constructing the environment after retirement. An oral history will permanently document the life

of a creative and tenacious individual while complementing the environment's physical monument to the artist's imagination. At the very least we recommend organizing a time line, which will furnish a brief, chronological synopsis of key events in the artist's life and the environment's history. If you need a guide on how to produce an oral history, the American Association for State and Local History, Suite 102, 172 Second Avenue North, Nashville, Tennessee 37201, (615) 255-2971, publishes a variety of materials on the subject for members and non-members alike. They can provide you with a list of their publications.

Who Can Help You Save a Site

To supplement our suggested list of questions (see pages 1-2) you should be prepared to answer prior to preserving a site, following is a list of individuals and organizations both at the local and state levels that you should contact. Select those individuals and organizations that are most applicable to the particular needs of the artist and the site. Contact with the first group listed should be initiated immediately. Above all, do not be overwhelmed. Retain your sense of humor and perseverance. Letters of support from any of these individuals and organizations will help obtain recognition for the artist and promote preservation of the site:

1. Local Service Organizations and Resources - contact immediately

a.) Certain groups wield political and economic power: arts service organizations could act as advocates, and are also attractive because they have their own accountants and lawyers; historic preservationists can provide expert advice; the Chamber of Commerce, an amalgam of local businessmen, could also be a funding source; celebrities, responsible politicians including the Mayor, City Councilmembers, County Government personnel and other public figures can serve as eloquent and powerful spokespersons; b.) some of the most fruitful outlets for advertising the needs of the artist and the environment are the media, including publications (local newspapers; statewide magazines), television and radio stations; c.) local universities and/or community colleges potentially provide contact persons in departments such as architecture (where one could find someone to draw a site plan), art, folklore, or geography; d.) other organizations are sources of prospective volunteers: churches; special interest groups (e.g. the Boy Scouts, Foxfire, Grey Panthers) as support networks; other service organizations (e.g. Civilian Conservation Corps); e.) local businesses,

foundations, and corporations may be interested in funding local, state, or national projects; and finally, f.) for ongoing site maintenance, construction trade workers can estimate the cost of restoration and/or the extent of structural damage, or perhaps restore the site (verify their qualifications: certification is required of private contractors hired by State to work on a cultural resource).

2. State and Federal Government

The support of these politically powerful individuals can only help hasten the restoration and preservation of an environment: the Governor; Secretary of State; State Senators; and local Congresspersons.

3. State Government Offices and Arts Agencies

These offices and agencies might/could help pinpoint individuals and/or documentation assisting preservation efforts: the State Chamber of Commerce; Office of Tourism; Library and Archives; Department of Parks and Recreation; Museums; Historical Preservation organizations; architectural associations; and Folklore/Folklife Departments.

4. Other

In the longer term you may want to contact local and county libraries that may serve as resources for, or repositories of a site archive; museums/galleries/art centers; and individuals with site documentation (slides; photographs; tapes; and other unpublished material).

State Arts Supports

Be sure to familiarize yourself with the types of art support programs in your state, which could either fund restoration of the site, or else provide names of individuals or organizations who would. Check if your state is one of the fortunate few to have a Per Cent for Art Program; this kind of program can facilitate funding documentation, preservation and restoration work, particularly if a folk art environment could be deemed an appropriate location for a park, and as long as the art works are ensured a safe haven.

Enjoy!

SPACES Site Survey Forms

We still have some of our survey forms available, which will help you retrieve information in a useful and concise manner. If you would like a copy, please send a self-addressed, stamped envelope to SPACES. Feel free to duplicate the forms. We would appreciate a copy of your completed form for our archives.

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to advocate for the preservation of
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art environments. Annual membership
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receive a copy of In Celebration of Our-
selves, a book by Seymour Rosen which
documents popular culture and includes
34 folk/art environments in California

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