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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

166

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Paradise Gardens

other names/site number Paradise Garden, Plant Farm Museum

2. Location

street & number 84 Knox Street ☐ not for publication

city or town Pennville ☐ vicinity

state Georgia code GA county Chattooga code 055 zip code 30747

3. State/Federal Agency Certification

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

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

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

X national **___ statewide** **__local**

Richard C Crass 2-13-12
Signature of certifying official/Title: Dr. David C. Crass/Historic Preservation Division Director/Deputy SHPO Date

for
Historic Preservation Division, Georgia Dept. of Natural Resources
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper Date of Action 3/27/12

Paradise Gardens
Name of Property

Chattooga County, Ga.
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [ ] private
- [X] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

- [ ] building(s)
- [X] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
16	0	buildings
1	0	sites
2	1	structures
0	0	objects
19	1	**Total**

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Dwelling: single dwelling
Commerce: specialty store
Religion: religious facility
Recreation and Culture: museum
Recreation and Culture: work of art
Landscape: garden
Other: visionary art environment

Current Functions
(Enter categories from instructions.)

Recreation and Culture: museum
Recreation and Culture: work of art
Other: visionary art environment

7. Description

Architectural Classification
(Enter categories from instructions.)

Other: visionary art environment

Materials
(Enter categories from instructions.)

foundation: Brick, Concrete
walls: Wood, Glass
roof: Asphalt, Metal
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Paradise Gardens is a nationally significant 20th-century visionary-art environment, created by artist Howard Finster (1915-2001), in a residential neighborhood in the town of Pennville in northwest Georgia. Finster created an outdoor museum and garden to display his art and assorted collections during his residency between 1961 and 1991. The property includes several Finster houses, studios, and a chapel where the artist lived, worked, and conducted religious ceremonies. The buildings are interconnected by a series of covered bridges, concrete walkways, and concrete sculptures. Finster, who altered his work over decades, began the gardens along Knox Street in an area he called the Plant Farm Museum in the early 1960s. He dug ditches to drain the low-lying land and then built concrete walls studded with shards of colored glass, discarded bottles, ceramics, bottle caps, and other found objects. From 1961 to 1982, Finster and his family lived on the property at 197 Greeson Street, a small bungalow constructed in 1950. The family moved within the same block to another bungalow on Lewis Street in 1982 and, in 1986, to a house on Knox Street that now serves as a visitor center. After he received a vision in 1976, Finster dedicated his life to the creation of sacred art. The World's Folk Art Church is the largest, and among Finster's most significant works, in the garden. In 1981, Finster purchased a one-story, frame church on Rena Street and, without blueprints, added a three-tiered tower with a colonnade gallery from which visitors could view the gardens. The gardens also include the Barn (1964); the Bicycle Repair Shop (1967); the Coca-Cola Bottle Pump House (1978); and the Bicycle Tower, built in 1977 from discarded bike parts that Finster welded together to form a 20-foot-tall tower. Finster, who is well known for his paintings, completed murals on the sides of the Lewis Street bungalow. Completed in 1985, the Biblical-themed *Ninevite* and *Highway to Heaven* are among his largest paintings.

Narrative Description

**The following description derives from Keith S. Hébert, "Paradise Gardens." Draft *National Register of Historic Places Registration Form*, August 5, 2010. On file at the Historic Preservation Division, Georgia Department of Natural Resources, Atlanta, Georgia.

Paradise Gardens is located in a residential neighborhood in the unincorporated town of Pennville in Chattooga County in northwest Georgia. The property lies within the block bounded by Greeson, Lewis, Rena, and Knox streets. The parcel is mostly low-lying with the highest ground along Rena and Greeson streets. Finster dug a series of drainage canals in the center in an attempt to drain the land. Finster's earliest work in the garden, the Plant Farm Museum, is located in this low-lying area along Knox Street and includes his Bicycle Repair Shop and a variety of metal and concrete structures. The L-shaped covered bridge, called the Wheelchair Ramp, built to convey visitors across the marshy property, bisects the gardens from north to south with an open grass field to the north along Rena Street and the older, low-lying gardens to the south. The property includes three of Finster's houses, which are located on north, northwest, and southeast corners of the property. The five-story World's Folk Art Church, located along Rena Street, is the largest building on the property.

The Gardens at Paradise Gardens

Paradise Gardens is a visionary-art environment that contains several hundred individual pieces of art created by visionary artist Howard Finster during his residency at Paradise Gardens between 1961 and 1991. The Plant Farm Museum, as Finster called it, is the oldest section of the garden and encompasses roughly one-acre along Knox Street between Pauline's House and the Howard Finster House on Greeson Street (photos 1-15). Finster began work in this area in approximately 1964, digging a series of canals to dry out the poorly drained property (photo 2). Finster also added fill dirt from the basement of his Greeson Street house to elevate the level of the garden.

The Plant Farm Museum comprises small- and large-scale artworks, buildings, and structures created by Finster, who used an assortment of found objects, such as shards of glass, ceramics, plastic figures, toys, bicycle and car parts, ceramic busts, and religious objects. Finster constructed numerous concrete towers with objects embedded in them to form polychromatic spires (photos 8-10). Finster also constructed metal towers formed of bicycle parts welded together (photo 15). Other towers contain found objects in columns formed by chicken-wire (photo 14). The artworks along Knox Street are organized into groupings, which are edged by low brick and stone walls. The groupings are interconnected by

concrete walkways. Finster created his first concrete walkways in 1963. The walkways contain mosaics in a variety of materials, especially ceramic tile (photos 1 and 7).

The Plant Farm Museum includes walls that Finster used to establish a boundary between himself and the outside world. Built in 1965, the large concrete walls at Paradise Gardens contain numerous works of art that have been embedded into the concrete (photos 1, 5-6). These works of art mostly date from the 1960s, although Finster routinely altered his work over a period of several decades. Finster commonly used concrete and pieces of colored glass, discarded glass bottles, and items found in household trash as a means of decoration (photos 1-15). In one area, for example, Finster poured concrete into wax paper taken from a heart-shaped box of chocolates that he retrieved from the landfill to decorate the wall.

Major artworks in the Plant Farm Museum include the Bicycle Tower (a.k.a. Machine Gun Tower), which is one of the most famous pieces of art found at Paradise Gardens (photos 20-21). Finster created the tower in 1977 by welding together bicycle parts collected from both his own bicycle repair shop and parts donated by the local community. (Local residents routinely brought Finster truckloads of trash that the artist would sift through to find pieces for his garden before sending the rest to the dump.) The tower is approximately 20-feet tall. Finster created corridors inside of the tower that allowed visitors to enter the structure. The metal tower has settled and rusted due to constant exposure to the elements.

Finster's large-scale concrete sculptures include the Giant's Shoe (photo 12) and the Serpent of the Wilderness, a roughly five-foot-tall monument covered in writhing snakes (photo 13). Biblical themes are common in Finster's work in the garden, often with graffiti-like Bible passages.

Finster built numerous large- and small-scale structures in the Plant Farm Museum, including the Coca-Cola Bottle Pump House, which he built in 1978 (photos 3-4). This small building was constructed of discarded one-liter glass bottles of Coca-Cola that Finster collected from local landfills. The Mirror House is an elevated structure clad in mirrors with a side-gable roof. Finster built the Mirror House as an observation platform from which to view the garden (photo 3, background).

The Wheelchair Ramp is among the largest structures on the property and is the last major structure built by Finster at Paradise Gardens (photos 16-18, 21). Built in 1992, it is a large, L-shaped bridge that Finster built above the lowest, most-poorly drained part of the property to provide handicapped visitors with views of the garden. The wood bridge is entered from Pauline's House and from alongside the Meditation Building. The bridge is lined with lancet-arched windows and covered with sheet metal. The bridge is used to display the work of visiting artists in its interior corridors and in display cases at ground level.

Several pieces of art have been removed from Paradise Gardens. These pieces are now owned by an assortment of private collectors and museums—particularly the High Museum of Art in Atlanta, Georgia. The Concrete Lion and Lamb Statue and the TV Woman and Child are now on display at the High Museum of Art. The High Museum also owns a segment of a concrete walkway that contains Howard Finster's tools. This piece is especially significant because of its direct association with Finster's 1976 vision that inspired him to devote his life to the creation of sacred art. After receiving his vision, Finster embedded his bicycle repair tools in concrete as a symbol that he had abandoned a former way of life in exchange for a new life devoted to sacred art.

The World's Folk Art Church

Many art scholars consider Howard Finster's World's Folk Art Church to be his most significant work (photos 22-30). The largest building in the garden, it was built in two distinct phases. The oldest portion of the church was built in 1960 by Billy Wright, a Baptist minister who held services in the building. The original church was a one-story, side-gabled building with board-and-batten siding. In 1979, following his resignation from Silver Hill Baptist Church, Finster had a vision to buy the 1960 church building. Roughly two years later, he purchased the building for $20,000, including a $5,000 grant he received from the National Endowment for the Arts in Washington D.C. Without blueprints, Finster added a five-story plywood tower in 1985. Visitors could climb into the tower and walk around an elevated porch to observe the gardens (photos 30-31). The tower and porch were accessed from a circular stair, which was lined with mirrors and numerous examples of Finster's art (photo 27). Finster then moved his studio to the rear of the chapel. Finster frequently slept in the chapel. He worked long into the night and often slept in his various studios. In 1994, Finster, who had since moved to Summerville, constructed a portico entrance on the northwest side of the chapel facing Knox Street (photo 22). The three-part portico features a gable-roofed center bay flanked by shed-roofed side wings. The structure is supported by cylindrical columns and block-like capitals. Since its construction, the World's Folk Art Church has hosted numerous

weddings and has exhibited the works of folk artists from the across the country. Finster envisioned the church as a place of refuge for visitors and as a place to exhibit folk art.

The Meditation Building, located adjacent to the World's Folk Art Church, was built in 1980 (photos 32-33). It is a one-story, wood-frame chapel clad in vertical planks. The chapel is covered with a side-gable roof, and lancet-shaped openings line the sides and end walls. The interior is a single space with rows of pews oriented to the north, facing a casket (photo 34).

The Bicycle Repair Shop and Outbuildings

The Bicycle Repair Shop is located along Knox Street in the oldest section of Paradise Gardens (photo 35). Built in 1967, the Bicycle Repair Shop is a wood-frame building clad in mosaics of colored glass embedded in concrete. Finster also embedded newspaper and magazine clippings and photographs into his concrete mosaics. One such example shows a magazine clipping announcing the marriage of President Richard M. Nixon's daughter. Below this image, Finster embedded a Polaroid photograph taken from a party celebrating his own wedding anniversary.

The barn that Howard Finster used to display his art is located near the bicycle shop (photo11). Finster built the one-story frame barn in 1964. It features a center monitor, two-story porch, and large array of glass-paneled windows on which Finster painted various highlights in the history of Paradise Gardens.

The garage, which is adjacent to the Meditation Building and the World's Folk Art Church, is a wood-frame building with a side-gable roof. A Cadillac that was owned by Finster is parked in the garage. Finster painted scenes of his life on the car, including his first trip by airplane (photos 36-38).

The shed/shop is a small shed-roofed building with corrugated-metal walls and a small entrance porch (photo 12, left).

The small shed is a small, square-shaped, wood-frame shed adjacent to the larger shed/shop (no photo).

The metal shed is a small shed clad in sheet metal with a gable roof (photo 12, background).

The storage shed/rabbit hutch is a one-story, wood-frame building located behind Finister's first house on Greeson Street (photo 3, right). Finster built the side-gable building in 1964 and used it as a shed and a place to display his work. The storage shed is in poor condition.

Howard Finster's Residences at Paradise Gardens

During the period that Howard Finster resided at Paradise Gardens from 1961 to 1991, he acquired several houses, all on the same block bounded by Knox, Greeson, Lewis, and Rena streets. The house located at 197 Greeson Street is the oldest building at Paradise Gardens (photos 40-41). C.L. Lowery, a local music teacher, built this house in 1950. Howard Finster purchased the house from Lowery's widow in 1961. The house is a front-gabled bungalow. Finster added an apartment onto the side of the house and a porch onto the rear of the building. The Finster family lived in the house from 1961 until 1982. Finster experienced a vision of a giant while on the rear porch of this house. This vision inspired him to start building Paradise Gardens. He excavated dirt from the basement, which he used to fill in the wetlands at Paradise Gardens. He also created art in the basement studio of the Greeson Street house. Currently, an art dealer owns the house, which he operates as the Howard Finster Vision House Museum, an art gallery and museum (photos 42-44).

In 1982, Howard Finster moved to a house located on Lewis Street (photo 45). This front-gabled bungalow was built in 1952. Finster purchased the house during the early 1980s using donations he received from Paradise Gardens visitors and from a $5,000 grant from the National Endowment for the Arts Visual Artist Fellowship program. The Finster family lived in this house from 1982 until 1985. Howard Finster then used this building as a gallery and studio (photo 46). The Athens, Georgia-based rock group R.E.M. filmed a scene for their music video "Radio Free Europe" inside this house in 1982.[1] The *Ninevite* painting located on the side of the building facing Rena Street is one of the largest paintings ever

[1] R.E.M., "Radio Free Europe" (1983), http://www.youtube.com/watch?v=Ac0oaXhz1u8. [Site visited on May 29, 2010]. Michael Stipe, the lead singer of R.E.M., met Finster at an art show in Athens, Georgia. "Radio Free Europe," R.E.M.'s first music video, featured a brief appearance by Howard Finster.

completed by Finster (photo 48). Finster built a large cinderblock studio addition on the rear of this building in 1985 (photo 47). On the north side of the studio facing Rena Street, Finster painted the large-scale *Highway to Heaven* in 1985 (no photo).

Pauline's House was built in 1986 by Howard Finster for his wife Pauline (photo 49). The two-story hip-roofed house looks older than it is because it was a "homemade" house. Finster and his children and grandchildren built most of the house. Pauline's House, which is clad in weatherboard and includes an assortment of windows, is connected to the covered bridge.

In 1986, Howard Finster moved to a house located on Knox Street (photo 50-52). This long, one-story house was built in 1962 and expanded in 1970. Finster lived here from 1986 until 1991. The house included a gallery and an artist studio. This building currently serves as a museum and visitor center. Adjacent to the Knox Street house is the garage and workshop, also built in 1962 (photo 53). The wood-frame garage is clad in sheet metal and includes a Finster mural that covers the Knox Street façade. The small, one-story frame Cottage House, built in 1965, is located west of the garage (photo 51, center beneath oak tree).

Contributing and Noncontributing Resources at Paradise Gardens

Paradise Gardens is counted as one contributing site, which includes the entirety of the artwork on the grounds, including painting, sculpture, objects, structures, buildings, and the drainage canals. The hundreds of individual works of art are not individually identified. Contributing buildings include buildings that are significant in size or utilitarian in purpose.

Contributing Buildings at Paradise Gardens:

Howard Finster house at 197 Greeson Street
Howard Finster house on Lewis Street
Studio on Lewis Street
World's Folk Art Church
Garage with painted Cadillac
Meditation Building
Bicycle Repair Shop
Howard Finster house on Knox Street
Garage and workshop on Knox Street
Cottage House
Pauline's House
Barn
Storage shed/rabbit hutch
Shed/shop
Small shed
Metal shed

Contributing Structures at Paradise Gardens:

Drainage canals
Wheelchair Ramp

Noncontributing Resources at Paradise Gardens:

Chain-link security fence that surrounds Paradise Gardens, which was constructed after the period of significance.

Paradise Gardens
Name of Property

Chattooga County, Ga.
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [x] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

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

Areas of Significance
(Enter categories from instructions.)

Art

Architecture

Period of Significance

1961-1994

Significant Dates

1961—Howard Finster purchases the house and property that he develops as Paradise Gardens.

1985—Howard Finster builds the World's Folk Art Chapel.

1991—Howard Finster ends his residency at Paradise Gardens.

1992—Howard Finster completes the Wheelchair Ramp

1994—Howard Finster completes northwest portico entrance to World's Folk Art Chapel.

Significant Person
(Complete only if Criterion B is marked above.)

Finster, Howard

Cultural Affiliation

N/A

Architect/Builder

Finster, Howard

Period of Significance (justification)

The period of significance begins in 1961, when Howard Finster purchased the small lot in Pennville, Georgia, and ends in 1994, when Finster completed the Wheelchair Ramp, the last major structure he built at Paradise Gardens.

Criteria Considerations (explanation, if necessary)

Paradise Gardens meets National Register Criterion Consideration G because the property has achieved significance and exceptional importance within the past 50 years. Howard Finster's work at Paradise Gardens began in 1961 and ended in 1994, when he completed the northwest portico entrance to the World's Folk Art Chapel. During that period Finster constantly added new pieces of art (structures and buildings) to the environment and sometimes altered and destroyed existing elements. Paradise Gardens was a working art environment between 1961 and 1994. This district, which is less than 50-years of age, has been recognized by art historians, art museums, art critics, preservation advocates, and government agencies as an exceptional example of a 20th-century visionary-art environment in America and its significance has been demonstrated by this nomination's statement of significance.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Howard Finster is among the most significant artists in Georgia history and is recognized as one of the most significant American folk artists of the 20th century. He was born in 1915 in Valley Head, Alabama, where he received a sixth-grade education and where, at age 13, he "got saved." Finster, often working multiple jobs, began preaching in 1932. In Trion, Georgia, Finster began to garden and eventually attempted to create a museum that would include all of the world's inventions. In 1961, Finster purchased a small lot in Pennville, Georgia, on which his family could live and he could build a new and larger garden. Between 1961 and 1991, Finster resided at Paradise Gardens, where he repaired bicycles, preached, and acquired adjoining property, moving his studio and family residence several times. The artist reshaped the contours of his property by draining and filling low-lying areas. Finster's work changed dramatically in January 1976 when he received a vision that commanded him to "paint sacred art." From 1976 to 1991, Finster devoted his life to painting Biblical scenes while living and working on the property. He altered existing buildings, added new ones, and built new walls, pathways, and freestanding garden structures. After Finster moved his residence to nearby Summerville in 1991, he continued to paint and add to the gardens at Paradise Gardens until his death in 2001. Finster's last major works in the garden are the Wheelchair Ramp, built in 1992, from which visitors could view the garden above the poorly drained land, and the northwest portico entrance to the World's Folk Art Chapel, which he completed in 1994.

Paradise Gardens is significant at the national level under Criterion C in the areas of art and architecture because it is an exceptional and largely intact example of a 20th-century visionary art environment. Paradise Gardens is significant under Criterion B because of its association with Howard Finster as the place where he lived and created art for three decades. Visionary artists often work on a large scale in an attempt to transform the environment into an alternate world or to transcend the physical world with alternate visions of reality. The significance of Finster's work was recognized in 1976 in the exhibition and film *Missing Pieces: Georgia Folk Art, 1770-1976*. By the end of the 1970s, Finster was a well-known American folk artist. In the 1980s, his work was displayed in numerous exhibitions, including the American Pavilion at the Venice Biennale, as well as in *LIFE* magazine. Finster appeared in the R.E.M. music video for "Radio Free Europe," which was filmed at Paradise Gardens, and painted album covers for R.E.M. and Talking Heads. His work, which is widely collected, is displayed in the High Museum of Art in Atlanta.

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

**The following statement of significance derives from Keith S. Hébert, "Paradise Gardens." Draft *National Register of Historic Places Registration Form*, August 5, 2010. On file at the Historic Preservation Division, Georgia Department of Natural Resources, Atlanta, Georgia.

Paradise Gardens is a nationally significant 20th-century visionary-art environment, created by "outsider artist" Howard Finster (1915-2001), and located in a residential neighborhood in the unincorporated town of Pennville in Chattooga County in northwest Georgia. Finster purchased this property in 1961 to build an outdoor museum and gardens to display his art and assorted collections. Finster lived here for 30 years during which time he was variously a lay minister, bicycle and small engine repairman, and artist. Between 1961 and 1975 Finster referred to the site as the Plant Farm Museum; however, in 1975, *Esquire* magazine published an article on self-taught artists that featured the site and renamed it "Paradise Garden." In 1976, while painting a bicycle, Finster saw a face in a dab of paint on his fingertip. He interpreted this vision as a call from God to devote his life to the production of sacred art. During the early 1980s, Finster gained national recognition as an artist partly due to his relationship with several prominent university art professors and the American Folklife Center of the Library of Congress. In 1982, Finster received funding from the National Endowment for the Arts to expand Paradise Gardens. That same year, the Athens, Georgia-based rock band R.E.M. filmed the music video "Radio Free Europe" at this site. During the 1980s and 1990s, Finster displayed his art in hundreds of exhibitions worldwide. In 1991, Finster moved to nearby Summerville, but continued to work in the garden, completing his last major work, the northwest entrance to the World's Folk Art Chapel, in 1994. Following Finster's death in 2001, members of his family managed the site until control of the property was given to a nonprofit organization. The property has since been acquired by Chattooga County. Today, Finster is widely regarded as one of the most significant American folk artists of the 20th century and one of the most significant artists to have lived and worked in Georgia.

Paradise Gardens is significant at the national level of significance under Criterion C in the areas of art and architecture because it is an exceptional and largely intact example of a 20th-century visionary-art environment. Paradise Gardens is significant under Criterion B because of its association with Howard Finster as the place where lived and created art for three decades. Paradise Gardens displays the characteristic design qualities, construction materials and techniques, and scale and proportion commonly found in visionary-art environments nationwide.

Visionary art is a sub-field of American art. Visionary art is sometimes referred to as outsider art and usually included in general discussions regarding folk art. Visionary art is distinctive from most forms of folk art because of its attempts to use art to transcend the physical world with the hope of eliciting powerful alternate visions of reality. Most expressions of visionary art involve some effort made by the individual artist to transform the environment into an alternate world. The work of folk artists, in general, is smaller in scale and less inclined to reshape large physical environments as part of their art. While recognizing the differences between visionary art and other forms of folk art is important, those distinctions should not be exaggerated nor prevent works of visionary art from being referred to in general terms as folk art. A work of visionary art is often evaluated in the context of both visionary and folk art. The following paragraphs place Paradise Garden's significance within the context of visionary art with the understated assumption that such art forms can also be labeled as folk art.

In 1980, the California Office of Historic Preservation prepared a multiple-property nomination entitled "Twentieth Century Folk Art Environments in California," which does not differentiate between visionary art and folk art. Since the publication of that report, art historians and art critics have begun drawing a distinction between visionary art and other forms of folk art. The following description of visionary-art environments combines material prepared by the California Office of Historic Preservation with updated information regarding visionary art as documented by the Georgia Historic Preservation Division for this nomination. In 2008, Pasaquan, a visionary-art environment located in Marion County, Georgia, was listed in the National Register of Historic Places at the national level of significance. In that nomination a distinction was drawn between folk art and visionary art. That nomination also established a few basic criteria for evaluating the historic integrity and significance of these unique resources.

Visionary-art works can best be described as monumental-sized environments consisting of a variety of structures, sculptural forms, and painted surfaces. Visionary artists' work blends an art statement with folk crafts, such as

woodcarving, tile working, stone cutting, and stitchery, traditions of folk art with roots in the colonial period.[2] Many, such as Paradise Gardens, include the artist's living space. Visitors walking through these environments will find themselves surrounded on every side by the vision of the artist creating a distinct environment. The environments are the work of folk artists with no formal training in the arts. Each worked without knowledge of the others. For example in Georgia, Howard Finster and Eddie Owens Martin at Pasaquan were contemporaries but met only briefly and never exchanged thoughts about their forms of visionary art.[3] Finster gained national and international recognition during his life and his gardens appeared regularly in music videos, movies, magazines, and television programs.

Paradise Gardens is a significant example of visionary art because it embodies the types of materials and craftsmanship common among similar works of art. Visionary artists make 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 shell, sand, or trash, is an important characteristic of all the works. Finster, for example, used ordinary objects such as Coca-Cola bottles, concrete-block walls, and plywood as canvases for his art. Unlike the artists previously documented in California and Georgia, Finster's art was his principal occupation, at least from the late 1970s throughout the 1980s. Finster's income derived from selling pieces of art and from donations given by visitors to Paradise Gardens. Likewise, the design of Paradise Gardens was the result of a highly intuitive process of creation. Finster, like other visionary artists, followed no particular plan or set of rules and had only his vision and creative impulse to guide him. Visionary artists also devoted enormous amounts of time and energy to the preservation of their art. In California, for example, artist John Guidici maintained his visionary-art environment, Capidro in Menlo Park, California, until his death. Finster continued to visit and work on Paradise Gardens until his death in 2001.[4]

The workmanship of Finster's art at Paradise Gardens differs from some examples of visionary art. Workmanship is defined as the art or skill of a workman which imparts quality to a thing being created. Paradise Gardens was created over the span of three decades. Unlike visionary artists such as Eddie Owens Martin, Finster was not highly critical of his own work. Martin, for example, often spent extended periods creating, demolishing, and recreating a single element of his artistic environment. Finster's art was driven by his desire to spread the word of God and not by a desire to create exceptional works of art. Consequently, Finster was less likely than Martin and numerous other visionary artists to revise his art. Finster was far more likely to create a new piece having learned from the mistakes he made on the previous piece, than slow the pace of his production by revising his extant art. Paradise Gardens, nonetheless, possesses a quality of workmanship equal to similar visionary-art environments. Finster spent more time crafting the exhibits he placed in the garden compared to the art that he routinely sold to art dealers. Examples such as the Bicycle Tower, Coca-Cola Bottle Pump House, mosaic walkways, and World's Folk Art Chapel exemplify the quality of Finster's workmanship. Paradise Gardens shares much in common with installations at Pasaquan (Marion County, Georgia: National Register of Historic Places, 2008), Charley's World of Lost Art (Andrade, California), the Watts Towers, the Underground Gardens (Fresno, California: National Register of Historic Places, 1977), Capidro, and Nit Wit Ridge (Cambria, California). Each of these visionary-art environments possesses "a high degree of skill and craftsmanship."[5]

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[2] California Office of Historic Preservation, "Twentieth Century Folk Art Environments in California," *National Register of Historic Places Registration Form*, 1980.

[3] Martin recalled sitting next to Finster during a flight to Washington D.C. to attend an unveiling of their artwork at the Library of Congress.

[4] Howard Finster lived at Paradise Gardens from 1961 until 1991. When he moved to Summerville, Finster continued to visit the site and worked to preserve the site for future generations. John Guidici, a retired gardener, began landscaping Capidro, his Menlo Park house, in 1932, using cement, local sand, and the shells that were available free at local beaches. Capidro no longer exists.

[5] California Office of Historic Preservation. Charley's World of Lost Art is a two-and-one-half-acre visionary environment sculpted by Charles Kasling. Kasling began his work in 1967 and was inspired by his world travels with the U.S. Navy. Simon Rodia's Watts Towers (Los Angeles, California) (also a National Historic Landmark: 1977) are a series of 17 connected structures constructed by Italian immigrant Simon Rodia between 1921 and 1954. Rodia built the towers using materials he found in the trash and along the roadside. The Forestiere Underground Gardens (listed in the National Register of Historic Places: 1977) is a complex of underground caverns, grottos, patios, and garden courts encircling the underground home of Baldasare Forestiere. This visionary-art environment was sculpted between 1906 and 1946. Nit Wit Ridge was built by Arthur Harold Beal between 1928 and 1979. He used rocks, abalone shells, wood, beer cans, tile, car parts, and other assorted junk to create a hillside castle. Nitt Witt Ridge is a California State Historic Landmark.

Paradise Gardens is a significant example of visionary art because the artistic expression of Howard Finster shares much in common with other notable visionary artists. While commonalities exist that link together visionary artists, each of them maintains unique qualities that defy broad generalizations. Like other visionary artists, Finster's art does not display a trained command of the rules of perspective, color, and modeling. His skilled uses of color, however, are central elements in his efforts to fashion an alternative world divorced of the prescribed rules of perspective, color, and modeling. Part of the message found within his art was a rejection of the world as Finster saw it. His effort to express a vision, to captivate the audience, and to awaken an audience's imagination exists to a high degree in all examples of visionary art. It is this quality which makes Paradise Gardens valuable as an individual statement of Finster's beliefs and as an exemplary example of visionary art.[6]

Paradise Gardens is unique compared to other visionary-art environments because of Howard Finster's evangelical Christian faith as expressed through his life and art. Paradise Gardens was a religiously oriented art and architecture environment that was the product of Finster's "sacred" visions. The gardens were filled with Biblical quotes and art depicting various Biblical themes such as "Ninevite" and "Highway to Heaven" paintings. Visitors to Paradise Gardens have left a record of the effect that Finster's evangelical message had upon them. "He talks like he paints," recalled John Turner, ". . . . Every time I come here I get energized and motivated. I see a lot of wit and wisdom in what [Finster] writes. It has an innocence and a charm. The energy and obsession in the World's Folk Art Church is like a Michelangelo, a modern-day Picasso. He is not a folk artist anymore. He's an artist. I see Howard as a latter-day prophet." Likewise, Sue Hurley remembered that Finster was "a person who reaches out to every human that he comes in contact with." "I go to the garden," remembered Karen Cook, "when I get depressed. It makes me feel better. . . .It's a religious experience. I do believe that Howard has visions. There is no way possible that he would have been able to create all this in such a short amount of time if he did not have visions and he did not have help from someone." Finster believed that his work brought people closer to God.

Finster's alternate world was unique because it was one part spiritual message and one part social criticism. In a cultural tradition that extends back to the ancient Roman artists and ethnographers (i.e. Tacitus, *Germania*), Finster's visionary-art environment was both a form of artistic expression and a subtle critique of his contemporary world. Finster disliked the values of 20th-century Americans. He believed that most Americans were in danger of eternal damnation because of a lackluster personal relationship with God. He hoped that visitors to Paradise Gardens would become inspired by his powerful visions and seek Christ's salvation. Paradise Gardens, however, was an inviting place. Finster did not assault his visitors with a series of fiery sermons. He typically joked with visitors and listened carefully to what they had to say. The garden was open to all. By comparison, Eddie Owens Martin's Pasaquan contained a series of large walls because he wanted to separate his environment from the outside world and control who visited his alternative world. Both Finster and Martin were outsider artists, but their shared apprehensions about the nature of 20th-century American life created different artistic expressions. The motivating factors behind Finster's art are an important part of Paradise Garden's unique place as an excellent, unique, and intact example of a visionary-art environment.

Paradise Gardens is a significant example of a visionary-art environment because Finster's methods of construction are representative of this sub-field of American art. Like other visionary artists, Finster developed his own method of construction, but some interesting comparisons can be made between Paradise Gardens and similar visionary-art environments elsewhere. For example, Finster poured concrete over discarded appliances to form walls. In California, Albert Glade—a contemporary of Finster—used a similar technique to create elements in his Enchanted Cottage. Glade and Finster never met, nor corresponded with one another yet they independently developed similar construction techniques in two distinctive geographic regions of the country. The methods of construction developed by known American visionary artists share many commonalities, but were all developed in a vacuum because of the relative isolation of each artist. Visionary artists used materials that could be either salvaged from the trash or were cheaply available. Cement was one of the most common construction materials used at Paradise Gardens. Finster used cement as a malleable canvas that covered his concrete-block and/or brick walls. While wet, the concrete could be sculpted or could hold applied items such as glass bottles, small sculptures, and picture frames. Numerous American visionary artists used concrete because it was readily available, inexpensive, and could be shaped into an infinite number of forms.[7]

Paradise Gardens was a built environment constructed by Howard Finster to be used as a canvas for his artwork. Paradise Gardens is significant in the area of architecture because its buildings and structures are representative of the

[6] Ibid.
[7] Ibid.

architectural landscapes associated with visionary-art environments. Like most visionary artists, Finster lived where he created the bulk of his art. Paradise Gardens was both an artistic environment and a domestic residence. Visionary-art environments contrast sharply with their surrounding built environment. When Finster began creating Paradise Gardens in 1961, the site was a swamp. Over the next three decades Finster transformed it into a one-of-a-kind landscape.

All historic visionary-art environments are threatened because of their constant exposure to the elements. Paradise Gardens floods when it rains. The sun has bleached many of Finster's works of art. Termites and water damage have threatened to destroy the World's Folk Art Church. During the summer, it requires an enormous effort to keep the grass cut. When Finster lived at Paradise Gardens, he mowed the grass daily during the summer. All of these threats have combined to decrease the garden's historic fabric; yet, despite all of these undermining factors Paradise Gardens remains an excellent intact example of a historic visionary-art environment.

Compared to a majority of identified visionary-art environments, Paradise Gardens has maintained a high-degree of integrity. The environment resembles the way it looks when Finster died in 2001. A majority of visionary-art sites fall into a state of permanent disrepair following the artist's death. While the curators of Paradise Gardens face numerous challenges to conserve an outdoor work of art that spans several acres of land, their efforts have preserved the environment's historic integrity and will perhaps serve as a model for protecting similar landscapes. The fact that most of the works of art contained at Paradise Gardens are immobile has benefited the environment's lasting historic integrity. At other visionary-art environments, such as the House of a Thousand Paintings (Santa Barbara, California), a substantial amount of the artist's work has been sold to private art collectors and museums, thus destroying its historic integrity. The heavy concrete works of art at Paradise Gardens could only be removed at a great expense and therefore have remained virtually undisturbed since Finster's death.

Several pieces of art have been removed from Paradise Gardens. All of these pieces are now held in private collections and by the High Museum of Art in Atlanta. The High Museum of Art has a folk art collection that displays examples of Finster's work on a permanent basis. The museum felt that removing the art from Paradise Gardens would help preserve these pieces and expose them to larger audiences. Unfortunately, one of the pieces of art removed from the gardens was a section of walkway where Finster embedded his bicycle repair tools following his 1976 vision to paint "sacred art." This act was a major turning point in Finster's career. The High Museum of Art also removed the *The Lion and the Lamb* and *TV Woman and Child* sculptures. A private collector now owns a life-sized self-portrait Finster fashioned out of concrete and the original display house entrance. While these removed items detract from the historic integrity of Paradise Gardens, hundreds of artworks remain in the gardens.

Paradise Gardens represents one part of a larger national selection of significant visionary-art environments. At least five visionary-art environments are listed currently in the National Register of Historic Places. Pasaquan (Marion County, Georgia) is a garish outdoor art environment created by artist Eddie Owens Martin to express the spiritual connection that he saw between himself and his creator. Simon Rodia's Watts Towers (Los Angeles, California) (also a National Historic Landmark: 1977) are a series of 17 connected structures constructed by Italian immigrant Simon Rodia between 1921 and 1954. Rodia built the towers using materials he found in the trash and along the roadside. The Forestiere Underground Gardens (Fresno, California) (listed in 1977) is a complex of underground caverns, grottos, patios, and garden courts encircling the underground home of Baldasare Forestiere. This visionary-art environment was sculpted between 1906 and 1946. Tressa "Grandma" Prisbrey's Bottle Village (Simi Valley, California) (listed in 1996) was the work of a self-taught artist, who between 1956 and 1981 constructed numerous structures on a one-third-acre lot, using glass bottles set in concrete mortar. Ed Galloway's World's Largest Totem Pole & The Fiddle House (Foyil, California) (listed in 1999) is an environment that includes a 60-foot-tall totem pole carved by Ed Galloway between 1937 and 1948. The adjoining fiddle house is supported inside and out by 25 concrete totem poles. Galloway built the fiddle house to display his handcrafted fiddles.

Numerous examples of visionary-art environments exist throughout the country that are not currently listed in the National Register of Historic Places. Charley's World of Lost Art (Andrade, California) is a two-and-one-half-acre visionary environment sculpted by Charles Kasling. Kasling began his work in 1967 and was inspired by his world travels with the U.S. Navy. This visionary-art environment is a California Historical Landmark. Edward Leedskalnin's Coral Castle (Homestead, Florida) is a stone structure created by Latvian-American Edward Leedskalnin. The structure comprises numerous megalithic stones (mostly coral), each stone weighing several tons. Brother Joseph Zoettl's Ava Maria Grotto (Cullman, Alabama) consists of 125 miniature reproductions of some historic buildings and shrines of the world. The environment includes a miniature reproduction of the city of Jerusalem. Fred Smith's Concrete Park (Phillips, Wisconsin)

contains over 200 life-size human figures sculpted by Fred Smith using concrete as the primary medium. Leonard Knight's Salvation Mountain (Salton Sea, California) is a rock outcropping painted with a variety of religious symbols by visionary artist Leonard Knight, inspired by his communications with God. Nitt Witt Ridge (Cambria, California) was built by Arthur Harold Beal between 1928 and 1979. He used rocks, abalone shells, wood, beer cans, tile, car parts, and other assorted materials to create a hillside castle. Nit Wit Ridge is a California State Historic Landmark.

Paradise Gardens meets National Register of Historic Places criterion "B" at the national level of significance in the area of art because of its direct association with Howard Finster, a nationally significant 20th-century folk artist who resided and worked in this district from 1961 until 1991 and who built his last major work, the northwest entrance to the World's Folk Art Chapel, in 1994. According to folklorist Art Rosenbaum, "the Reverend Howard Finster emerged from the rural Appalachian culture of northeast Alabama and northwest Georgia to become one of America's most important creative personalities in the last quarter of the twentieth century."[8] Finster's significance as an artist can be measured in terms of his commercial success and artistic influence.

Howard Finster was one of the most successful American artists of the late 20th century. His art was displayed in exhibits worldwide. Audiences in Italy, Japan, and Australia attended exhibits of Finster's work. His international exhibits include a showing at the exclusive Venice Biennale in Venice, Italy. In the United States, Finster's art was exhibited in almost every major American city: New York, Chicago, Los Angeles, Houston, Denver, Atlanta, New Orleans, Seattle, Philadelphia, Washington D.C., San Francisco, and Cincinnati. Prestigious American galleries such as the Smithsonian Institution, Corcoran Gallery of Art, Whitney Museum, Anton Gallery, New York Museum of Contemporary Art, and the National Folk Art Festival displayed Finster's work. Few 20th-century American artists achieved a similar level of national and international recognition.

Howard Finster's art was featured at the following museums and art galleries (listed in chronological order): Atlanta Historical Society (1976); Museum of American Folk Art (New York: 1976); Phyllis Kind Gallery (New York: 1977); Janet Fleischer Gallery (Philadelphia: 1978); Library of Congress (1978); Museum of American Folk Art (New York: 1978); Phyllis Kind Gallery (New York: 1978); Virginia Commonwealth University (Richmond, VA: 1978); Museum of International Folk Art (Santa Fe, NM: 1978); Fraunces Tavern Museum (New York: 1978); U.S. International Communications Agency (Washington, DC: 1979); Children's Museum (Norfolk, VA: 1979); University of Rochester (Rochester, NY: 1979); Yorktown Victory Center (Yorktown, VA: 1979); Owensboro Museum of Fine Art (Owensboro, KY: 1979); Abby Aldrich Rockefeller Folk Art Center (Williamsburg, VA: 1980); Brotherhood Winery (Washingtonville, NY: 1980); Botanical Gardens, University of Georgia (Athens, GA: 1980); Otis/ Parsons Gallery, Otis Art Institute of Parsons School of Design (Los Angeles, CA: 1980); Wake Forest University Fine Arts Gallery (Winston-Salem, NC: 1980); Calvin College Center Art Gallery (Grand Rapids, MI: 1981); Smithsonian Institution (1981); Alternative Museum (New York: 1981); Milwaukee Museum of Art (1981); Philadelphia College of Art (1981); Braunstein Gallery (San Francisco: 1981); Contemporary Arts Center (New Orleans, 1981); Pratt Manhattan Center (New York: 1981); Concord Contemporary Art (New York: 1981); Philadelphia College of Art (1981); Memorial Union Art Gallery, University of California (Davis, CA: 1981); Parsons Gallery (New Canaan, CT: 1982); New Museum of Contemporary Art (New York: 1982); Carriage House Gallery, Richmond Arts and Humanities Center (1982); Just Above Midtown/ Downtown (New York: 1982); Alexander Gallery (Atlanta.: 1983); Moravian College (Bethlehem, PA: 1983); Clarke County Office of Cultural Affairs (Athens, GA: 1983); New Museum of Contemporary Art (New York: 1983); Anton Gallery (Washington, DC: 1983); Monique Knowlton Gallery (New York, NY: 1983); Atlanta Historical Society (1983); Gallery of Contemporary Art, University of Colorado (Colorado Springs, CO: 1983); Objects Gallery (Chicago: 1983); IBM Gallery of Science and Art (New York: 1983); East Main (Richmond, VA: 1983); Gasperi Folk Art Gallery (New Orleans: 1983); National Folk Art Festival, Library of Congress (1984); Anton Gallery (Washington, DC: 1984); Marsh Gallery, University of Richmond (1984); Willard/Lee Gallery (Richmond, VA: 1984); Museum of American Folk Art (1984); New Museum of Contemporary Art (Washington, DC: 1984); National Museum of American Art and National Portrait Gallery (1984); Venice Biennale (Venice, Italy: 1984); North Carolina State University (Raleigh, NC: 1985); Ohio State University Gallery of Fine Art (Columbus, OH: 1985); Greenville County Museum (Greenville: SC: 1985); University of Richmond (Richmond, VA: 1985); State University of New Jersey (Rutgers: NJ: 1985); Blue Rat Gallery (Atlanta: 1985); Stamford Museum and Nature Center (Stamford, CT: 1985); Greenville Museum of Art (Greenville, SC: 1985); Meadow Farm Museum (Richmond, VA: 1985); Lawrence Gallery, Rosemont College (Rosemont,

[8] Art Rosenbaum, "Howard Finster (ca. 1915-2001)," *New Georgia Encyclopedia*, www.georgiaencyclopedia.org/nge. (Site accessed on May 25, 2010). Rosebaum also commented that "Howard Finster is now recognized as a major artist, rather than an interesting eccentric belonging to some hard-to-define subcategory of 'outsider' or 'folk' art."

PA: 1985); Aetna Institute Gallery (Hartford, CT: 1985); John Michael Kohler Arts Center (Sheboygan, WI: 1985); Ray Hughes Gallery (Brisbane, Australia: 1985); Roanoke Museum of Fine Arts (Roanoke, VA: 1985); First National Bank of Chattooga County (Summerville, GA: 1985); Sawtooth Center for the Visual Arts (Winston-Salem, NC: 1985); Robeson Art Center Gallery (Rutgers, NJ: 1985); De Saisset Museum (Santa Clara, CA: 1985); Christians in the Visual Arts Conference (Wheaton College, IL: 1985); University Gallery of Fine Arts (Columbus, OH: 1985); Rosa Esman Gallery (New York: 1986); Museum of American Folk Art (New York: 1986); Mid-America Arts Alliance (Kansas City, MO: 1986); Squires Gallery—Virginia Tech (Blacksburg, VA: 1986); Southeast Center for Contemporary Art (Winston-Salem, NC: 1986); Frame and Art Gallery (Birmingham, AL: 1986); Mia Gallery (Seattle, WA: 1986); Galveston Art Center (Galveston, TX: 1986); Real Art Ways (Hartford, CT: 1986); Koplin Gallery (Los Angeles, CA: 1986); Setagaya Art Museum (Tokyo, Japan: 1986); Mint Museum (Charlotte, NC: 1986); Ames Gallery (Berkeley, CA: 1986); Corcoran Gallery of Art (Washington, DC: 1986); Contemporary Arts Center (Cincinnati, OH: 1986); 476 Broome Street (New York: 1986); University of Southwest Lousiana (Lafayette, LA: 1987); Northern Illinois University Art Gallery in Chicago (1987); The Fine Arts Museum of the South (Mobile, AL: 1987); Meadow Farm Museum (Richmond, VA: 1987); Art Works (New York: 1987); Sa Francisco Arts Commission Gallery (1987); Whitney Museum at Philip Morris (New York: 1987); Leslie Muth Gallery (Houston, TX: 1987); Galerie St. Etienne (New York: 1987); Michigan Student Union (Ann Arbor, MI: 1987); Atlantic Center for the Arts (New Smyrna Beach, FL: 1987); Calvin Morris Gallery (Philadelphia: 1987); Atlanta College (1987); Berry College (Mount Berry, GA: 1987); Claywork (Atlanta: 1987); Atrium Gallery (Storrs, CT: 1987); Primitivo (San Francisco, CA: 1987); Tangeman University Art Gallery (Cincinnati, OH: 1987); Northern Illinois University (Chicago, IL: 1987); Brigitte Schluger Gallery (Denver, CO: 1987); San Francisco Day School (1988); Appalachian Museum (Berea, KY: 1988); Clark Gallery (Clark, MA: 1988); Noyes Museum (Oceanville, NJ: 1988); High Museum of Art (1996-current; permanent exhibit); American Folk Art Museum (New York: 2000); Lehigh University Art Gallery (2004); Krannert Art Museum (Champaign, IL: 2010); Chicago Cultural Center (2010).

The national and international recognition accorded to Howard Finster earned him the reputation as one of the most influential folk artists in American history. "Finster," according to folklorist Art Rosenbaum, "was not unique as a self-taught environmental and visual artist . . . Yet well before his death he had produced a highly personal body of work" that elevated him to the status of an American popular culture icon.[9] Finster first attracted national attention in 1975 when *Esquire* magazine published an article that focused on Southern outdoor art environments. The following year Finster received a vision instructing him to paint "sacred art." Within a year, in 1977, the Library of Congress had commissioned Finster to create four paintings to hang in their gallery. In 1978, Finster was referred to as a "National Treasure" in Jane and Michael Stern's award-winning book, *Amazing America.* That same year he accepted an invitation to the White House to meet President Jimmy Carter and First Lady Rosalyn Carter. Finster and Paradise Gardens appeared in a music video "Radio Free Europe" performed by the Athens, Georgia-based rock group *R.E.M.* The video played over 10,000 times on MTV during the early 1980s exposing Finster's work to a broad audience of teenagers who chanted "I want my MTV." On August 4, 1983, Finster appeared on Johnny Carson's *The Tonight Show*. Two years later *Rolling Stone* magazine selected an album cover (Talking Heads, *Little Creatures*) designed by Finster as the year's top design. Finster designed album covers for both the Talking Heads and R.E.M. President Ronald Reagan, in 1985, invited Finster to paint a special egg for the annual White House Easter Egg Hunt. In that year, *People* magazine named him one of the "Five Off the Wall Individualists Who Are Expanding the Dimensions of Contemporary American Art." In 1986, Lehigh University offered the first of many college courses taught nationwide that focused on Howard Finster's religious impact upon contemporary art. In 1996, the Coca Cola Bottling Company commissioner Finster to design a commemorative Coca-Cola bottle to celebrate the 1996 Olympic Games in Atlanta. During Finster's final years, Paradise Gardens regularly appeared in travel magazines and television programs.

Developmental history/additional historic context information (if appropriate)

**The following developmental history derives from Keith S. Hébert, "Paradise Gardens." National Register of Historic Places Registration Form, August 5, 2010. On file at the Historic Preservation Division, Georgia Department of Natural Resources, Atlanta, Georgia.

[9] Ibid.

William Howard Finster was the most significant and influential artist in Georgia history. He was born on December 2, 1915, near Valley Head, Alabama. His parents, Samuel and Lula Finster, owned a 42-acre farm and operated a sawmill. "All of us grew up on the family farm," Finster remembered fondly. "It was [located] at the head o' the valley below Lookout Mountain, in DeKalb County, Alabama." Samuel Finster was the son of German-born immigrants. He was born in 1877 in Peru, Indiana, and moved to Alabama as a teenager. He married Lula Henegar of Fort Payne, Alabama, in 1898. "They stayed married," according to Howard Finster, "all their lives, and they had thirteen kids altogether, and I reckon I was about the seventh or eighth."

The Finster household experienced several traumatic episodes during Howard Finster's childhood. One of Finster's older brothers, Arthur, died at the age of 16 "right about the time [Howard] was born" from an infection caused by a bout of acute appendicitis. When Howard Finster was only a few years old, the family dog Trixie became rabid and bit several family members. His 14-year-old sister Abbie Rose contracted rabies and died six weeks later from a resulting stomach infection. "I really loved her," said Finster. "She played with me in her lap. I didn't even know she'd done died, though, 'cause my mother and daddy kep' me out of all that. I didn't know she died . . . . I was too young to know about it. I didn't find out about all o' that till later on." Finster's younger sister Gracie died of pneumonia when she was seven years old. "I played with her," recalled Finster, "and I loved her, and I was really sad when she died. That was when I was about thirteen years old." Howard Finster's older brother Ora suffered severe brain damage after falling into a fireplace as an infant. The disability prevented Ora's intellectual development. "In the spring o' '37," remembered Finster, "I was down in the bottom fields aworkin' and my mother was burnin' off some moody grass. . . . [Ora] got to messin' 'round where that grass was burnin'. Well, his britches caught afire, and time she got around there to him the blaze had him covered. . . . He had so much coverage of burns till he couldn't survive, and he stayed in the hospital till he died." Two other siblings, Edgar and Johnie, died as infants. Six of Howard Finster's siblings survived childhood: Bernice, Bessie, Lilla, Jack, Fred, Betty, and Sue. Howard Finster was the family's youngest son.

Howard Finster experienced numerous visions throughout his life. These visions often evoked a strong reaction from Finster. His first vision occurred, according to Finster, "right after Abbie Rose died, but before I even knowed she'd died." Finster, age three, had momentarily lost his mother and began looking for her in a large tomato patch. He became frightened when he could neither locate his mother nor find his way out of the overgrown tomato patch. "I looked up in the sky," recalled Finster, "and I seen my sister Abbie wearin' a white gown, comin' down outta the sky. . . . That vision where I seen Abbie . . . was my first vision. That vision would live with me all my life. It's my basic vision of all visions I ever had since then. . . . It's the hard rock o' my faith in my visions—my vision to build a garden, and my vision that I lived another life somewhere else before I came to this world." This was the only vision Finster experienced during his childhood.

Finster had a sixth-grade education. He attended the Violet Hill School from the age of 6 until he was 13. The school was a one-room building without electricity or running water. "It was at school," recalled Finster, "that I learned about the Bible and God and Jesus and all o' that, 'cause Mr. Phillips was a religious teacher." Finster did not attend church as a child because his father "wasn't what you call a religious man." At age 13, Finster "got saved" at a revival held at the Violet Hill School. Later that year, Finster was baptized in the Gifford Spring Branch (located a few miles from Finster's home in Valley Head, Alabama).

Howard Finster began preaching in 1932. He delivered his first sermon at a revival held at Lea's Chapel Baptist Church. In 1933, Finster published a sermon in the Fort Payne (Alabama) *Journal* entitled "There's a Broad Way That Leads to Destruction, and Many Be in a Narrow Way That Leads to Salvation, and It's Hard to Find". Finster subsequently began preaching at a number of local churches.

Howard Finster met his future wife Pauline Freeman in 1934. The Freeman family lived next door to the Finsters. Howard began walking Pauline to church regularly. On October 23, 1935, Howard Finster and Pauline Freeman were married in Valley Head. She then moved in with the Finster family. Howard remained married to Pauline for the rest of his life. Together the couple raised five children: Earlene (b1936), Gladys (b1939), Roy Eugene (b1941), Thelma (b1945), and Beverly (b1956).

In 1937, Howard and Pauline Finster moved to Trion, Georgia. Finster worked as a janitor at the Riegel Company Cotton Mill in Trion and taught Sunday school at the Chapel Hill Baptist Church. Four years later, Finster was "called" to preach regularly at the Rock Bridge Baptist Church on Lookout Mountain in Alabama. He preached there for several years. Finster preached regularly at several churches during the early 1940s. In 1945, Finster received his first salaried ministerial job at Mount Carmel Baptist Church in Fort Payne, Alabama. He remained there for five years. Between 1950 and 1965, Finster preached at Chelsea Baptist Church, near Menlo, Georgia. His 15-year tenure at Chelsea Baptist Church was the longest of his ministerial career. Finster quit preaching from 1965 until 1980. His decision was prompted by an incident at Chelsea Baptist Church when churchgoers could not remember the content of one of Finster's sermons only minutes after its completion. Finster at that time became convinced that many churchgoers were simply going through the motions of attending church and did not have a zealous desire to worship God. Frustrated by his parishioners, Finster quit preaching for the next 15 years. Finster returned to the pulpit briefly in 1980 to serve as the interim pastor at Silver Hill Baptist Church near Summerville, Georgia.

Between the late 1930s and the mid-1970s Howard Finster worked a lot of different jobs, and frequently worked multiple jobs. Finster worked at the Riegel Company Cotton Mill in Trion from 1937 until he was fired a few years later for refusing to work a shift that would have prevented him from preaching on Sunday. After his dismissal, Finster started a "screen-door-and-window" repair business out of his home in Trion. During World War II, Finster briefly moved to Chattanooga, Tennessee, to work at a Cavalier Corporation furniture manufacturing plant. During his time in Chattanooga, Finster visited Rock City on Lookout Mountain. "I didn't do too well up there in Chattanooga," Finster remembered. "It was a unhealthy place. They burnt coal there, and the whole town was full o' coal smoke." Finster returned to Trion, Georgia, in 1943 shortly after his mother's death. He worked at the Trion Glove Mill for several years as a machine repairman. He also worked at the Riegel Dye and Finishing Plant in Trion as a clothing inspector. When he quit his job at the dyehouse in the late 1950s, Finster pledged to never work at a factory again. Finster opened a small engine repair shop at his home in Trion.

Howard Finster lived in Trion, Georgia, from 1937 until 1961—minus his brief residency in Chattanooga. Finster built his two-story cinder-block home from blocks that he made out of "creek gravel." The Finster family lived on the top floor and operated a grocery store out of the bottom floor. "The first garden or museum I built," recalled Finster, "was down behind the house and the store . . . . It was just a little ol' garden in my backyard." The garden contained a replica of the First Baptist Church in Trion. Finster also built a castle and children's playhouse in the garden. In this garden Finster eventually expanded the garden's content to include an exhibit on the inventions of mankind. "I was aimin'," Finster remembered, "to get me one of ever'thing in the world that'd ever been invented." The garden attracted lots of visitors who routinely donated small sums of money. Finster collected the money and donated it to the Baptist Children's Home in Hapeville, Georgia.

By the late 1950s, Finster's garden in Trion was filled to capacity with his artwork; however, he wanted to expand his exhibits and began looking for some cheap land that could be used to create a new and larger garden. In 1961, Finster purchased a 1/4 –acre lot in Pennville. The lot contained a small house that had been used as a store. Finster bought the property from the widow of C.L. Lowery for $1,000. Finster planned to renovate and resell the store building for a profit. When he finished renovating the building, however, Pauline Finster liked it so much that she turned it into the family's new home. The family sold their home in Trion and moved to Pennville permanently where he operated a bicycle repair shop.

Initially, Howard Finster's new house in Pennville lacked enough space for a garden to display his outdoor exhibits. Finster had to fill in some swamp land located at the rear of the property before he could install his exhibits. "When I first come to Pennville," Finster recalled, "you couldn't cross that swamp, so what I done was dig a basement under our little house there, and I dug a lotta fillin' in the swamp. I laid concrete slabs, and I got up on them slabs and raked out waterways and got a lotta that water drained out. . . . Then I filled it in with wheelbarrow loads o' that dirt from under my house. It took me seven years to get that all filled in and drained and leveled out to where I could start buildin'." In addition to filling in the swamp, Finster also acquired several additional small parcels of land from the widow of C.L. Lowery. These acquisitions increased the total size of his holdings to approximately two acres.

"After I got fillin' in that swamp," recalled Finster, "it just come to me that the world started with a beautiful garden, so why not let it *end* with a beautiful garden?" Finster's project transformed overnight from filling in a swamp to create space for

his collections to rebuilding the Garden of Eden. This decision inspired new visions. One evening after Finster had spent a long day hauling dirt, he walked out onto his back porch (house on Greeson Street) and saw a giant standing at his gate. The vision was 15 feet tall. Finster thought he recognized the giant as someone from his past, but he could not immediately recall their name. When Finster asked the giant what he wanted, the giant reportedly told him to "go to the altar." After repeating this message the giant shrunk in size and disappeared. Initially, Finster did not understand what "go to the altar" meant.

Finster began installing exhibits at what he called the Plant Farm Museum during the early 1960s. The oldest pieces of art at the gardens were installed along Rena Street. Finster built a number of large concrete walls and pathways that were decorated with various mosaic patterns. Recycled household garbage adorned the walls and pathways. Finster recycled glass bottles, iron nails, broken picture frames, muffin pans, automobile headlights, golf balls, and numerous other items. Locals began bringing their trash to Finster. They would allow him to sort through the trash and pick out the items he wanted before they carried the remainder of the load to the dump. Finster continued building the Plant Farm Museum throughout the 1960s.

During the 1960s few people outside of Chattooga County were familiar with Finster's Plant Farm Museum. This changed when in 1975 Barbara Damrosch, a writer for *Esquire* magazine, visited Finster. She was gathering information about backyard environmental artists for an upcoming article. She eventually titled the article "Backyards: The Garden of Paradise." Finster liked the title and the national attention so much that he began referring to the Plant Farm Museum as Paradise Gardens. Visitors from across the country suddenly began showing up in the small town of Pennville in search of Finster's Paradise Gardens. Finster enjoyed meeting and entertaining guests and began devoting more time to his art and less time to repairing bicycles.

Howard Finster's art changed permanently in January of 1976. While repairing a bicycle, Finster had a vision of a human face appear in a smudge of white paint on his fingertip. The human face commanded him to "paint sacred art." From 1976 until his death in 2001, Finster devoted his life to painting sacred art. Finster's sacred art reflected his evangelical faith. The art contained depictions of Biblical episodes and passages that were intended to inspire viewers to seek out God's eternal love and salvation. His art warned audiences that eternal damnation awaited sinners and unrepentant souls. He immediately began numbering every piece of art he created. Finster also set his bicycle repair tools into concrete as a symbol to God of his dedication to sacred art. He vowed to never again return to repairing bicycles and to devote the remainder of his life to sacred art.

Finster produced thousands of pieces of sacred art between 1976 and 2001. His fame grew almost as quickly as his artwork. In 1976, artist Cynthia Carlson of New York traveled to Paradise Gardens and purchased one of Finster's sacred art paintings. She was the first of what would become hundreds of collectors of Finster's art. Finster routinely gave away pieces of art to garden visitors, but some collectors and art dealers were anxious to enter into contracts with him to create art exclusively for them in exchange for an annual salary or some other form of commission. That same year, Finster's work was highlighted in *Missing Pieces: Georgia Folk Art, 1770-1976*—an exhibition, film, and catalog organized and written by Anna Wadsworth and sponsored by the Georgia Council for the Arts and Humanities. The exhibit was unveiled at the Atlanta Historical Society's headquarters. Finster attended the opening and mingled with state politicians, folk art scholars, and other visionary artists. Renowned art dealer Herbert W. Hemphill, Jr. met Finster during the show. He then visited Paradise Gardens and purchased several pieces of art to be displayed in galleries in New York City.

Howard Finster also attracted the attention of professors of art from various regional universities. Andy Nasisse of the University of Georgia, for example, began visiting Finster in 1976-1977. Two years later, he invited Finster to display his art at the university. Nasisse also arranged for Finster to display his art in Miami, Florida. Finster flew in a plane for the first time on his trip to Miami. This event was the subject of painting #1,761 "Howard and Andy Nasisse Fly the Delta." Nasisse then introduced Finster to Victor Faccinto, director of art at Wake Forest University. Faccinto and Finster developed a lifelong friendship. Faccinto gave Finster a Cadillac that the artist painted to create one of the first art cars ever fashioned. Today, numerous artists have art cars. In 1982, Faccinto helped Finster receive a $5,000 grant from the National Endowment for the Arts. Finster used that money to build the World's Folk Art Chapel.

By the end of the 1970s, Finster was a well-known American folk artist. During the 1980s, however, Finster developed into an American folk art cultural icon. In 1980, *Life* magazine published an article on folk art that prominently featured Finster's work. The writer also referred to Finster as one of the greatest American folk artists. In 1982, the Athens, Georgia, rock band R.E.M. filmed the music video for the song "Radio Free Europe" at Paradise Gardens. Michael Stipe, the band's founder and lead singer, had met Finster previously while the singer was an art student at the University of Georgia. Finster appeared in the video. "Radio Free Europe" was R.E.M.'s first major hit. The music video played frequently on MTV exposing audiences nationwide to Finster and Paradise Gardens. Stipe later asked Finster to design the cover for the *Reckoning* album. Stipe and Finster worked together to create the album cover. In 1983, Finster appeared as a guest on *The Tonight Show*. He also displayed his art in 15 individual exhibitions nationwide that same year. In 1984, Finster's work was featured at the American Pavilion at the Venice Biennale. This exhibition would have been a major accomplishment for any American artist. His appearances on MTV and other television shows resulted in thousands of visitors to Paradise Gardens who came to meet Finster and purchase his art. In 1996, the Coca-Cola Company commissioned Finster to decorate a massive Coca-Cola bottle that was displayed during the Atlanta Summer Olympic Games.

In 1991, with Paradise Gardens increasing as a destination for artists and visitors, Finster purchased a new house in the neighboring town of Summerville in order to provide more privacy for him and his wife, Pauline. Finster devoted more time to painting and less time to work at Paradise Gardens. By the mid-1990s, Finster, with the help of his nephew, completed his last major projects in the garden: the L-shaped, covered Wheelchair Ramp, completed in 1992, and the northwest portico entrance to the World's Folk Art Chapel, completed in 1994. In 1991, Finster's son, Roy Gene, took over management of the repair business and the garden. In 1995, his daughter Beverly took over the operations of the site until control of Paradise Gardens was given to a nonprofit organization. Chattooga County purchased the property in December 2011. Finster continued to visit the garden to create art and to greet Sunday visitors until his death on October 22, 2001.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Bradshaw, Thelma Finster. *Howard Finster, the Early Years: A Private Portrait of America's Premier Folk Artist.* Birmingham, AL.: Crane Hill, 2001.

Davies, Glen C. *Stranger in Paradise: The Works of Reverend Howard Finster.* Seattle, WA.: University of Washington Press, 2010.

Hébert, Keith S. "Paradise Gardens." Draft *National Register of Historic Places Registration Form*, August 5, 2010. On file at the Historic Preservation Division, Georgia Department of Natural Resources, Atlanta, Georgia.

Rosenbaum, Art. *Folk Visions and Voices: Traditional Music and Song in North Georgia.* Athens: University of Georgia Press, 1983.

_____. "Howard Finster (ca. 1915-2001)." *New Georgia Encyclopedia.* www.georgiaencyclopedia.ord/nge.

Turner, J.F. *Howard Finster, Man of Visions: The Life and Work of a Self-Taught Artist.* New York: Knopf, 1989.

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____

Primary location of additional data:

__X__State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Paradise Gardens
Name of Property

Chattooga County, Ga.
County and State

___ recorded by Historic American Landscape Survey # _____

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property Approximately 4 acres.
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	16	654540	3820060	3			
2				4			

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

The historic district boundary is indicated by a heavy black line on the attached map, which is drawn to scale.

Boundary Justification (Explain why the boundaries were selected.)

The nomination includes the entire parcel historically associated with the life and work of Howard Finster in Pennville, Georgia.

11. Form Prepared By

name/title Steven Moffson, Architectural Historian
organization Historic Preservation Division, GA Dept. of Natural Resources date January 10, 2012
street & number 254 Washington Street, Ground Level telephone (404) 656-2840
city or town Atlanta state GA zip code 30334
e-mail steven.moffson@dnr.state.ga.us

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Paradise Gardens

City or Vicinity: Pennville

County: Chattooga State: Georgia

Photographer: Charlie Miller, Historic Preservation Division, Georgia Dept. of Natural Resources

Date Photographed: April 11, 2011

Number of Photographs: 53

1. Plant Farm Museum, Knox Street gate, photographer facing southeast.

2. Plant Farm Museum, photographer facing northwest.

3. Coca-Cola Bottle Pump House with Mirror House (background, center) and storage shed/rabbit hutch (background, right), photographer facing east.

4. Coca-Cola Bottle Pump House, photographer facing north.

5. Concrete wall embedded with artifacts, photographer facing west.

6. Concrete wall embedded with artifacts, photographer facing south.

7. Plant Farm Museum, Knox Street entrance, photographer facing west.

8. Plant Farm Museum, photographer facing northwest.

9. Plant Farm Museum, detail of concrete spire, photographer facing southeast.

10. Plant Farm Museum, detail of concrete spire, photographer facing west.

11. Plant Farm Museum, barn, photographer facing east.

12. Plant Farm Museum with small shed (left), barn (right), and concrete "Giant's Shoe," photographer facing east.

13. Plant Farm Museum, "Serpent of the Wilderness," photographer facing east.

14. Plant Farm Museum, column, photographer facing east.

15. Plant Farm Museum, Small Bicycle Tower, photographer facing northeast.

16. Wheelchair Ramp, photographer facing north.

17. Wheelchair Ramp, interior, photographer facing south.

18. Wheelchair Ramp, and World's Folk Art Church (center), photographer facing north.

19. Bottle racks and World's Folk Art Church, photographer facing west.

20. Bicycle Tower and Wheelchair Ramp, photographer facing south.

21. Bicycle Tower, photographer facing north.

22. World's Folk Art Church, photographer facing east.

23. World's Folk Art Church, tower, photographer facing east.

24. World's Folk Art Church, south porch, photographer facing northeast.

25. World's Folk Art Church, detail of south porch, photographer facing northeast.

26. World's Folk Art Church, photographer facing southwest.

27. World's Folk Art Church, interior, spiral stair, photographer facing north.

28. World's Folk Art Church, interior, photographer facing east.

29. World's Folk Art Church, third-floor, photographer facing east.

30. World's Folk Art Church, third-floor balcony, photographer facing south.

31. View from World's Folk Art Church third-floor balcony, clockwise from bottom: World's Folk Art Church, garage, Wheelchair Ramp, and Meditation Building, photographer facing west.

32. Meditation Building (left), Cottage House (center), Finster house on Knox Street (right), photographer facing west.

33. Meditation Building (left) with Wheelchair Ramp and Bicycle Tower (photographer facing south.

34. Meditation Building, interior, photographer facing west.

35. Bicycle Shop with concrete wall, photographer facing south.

36. Garage and Cadillac owned by Finster, photographer facing west.

37. Cadillac with autobiographical paintings by Finster, photographer facing west.

38. Cadillac with autobiographical paintings by Finster, photographer facing southwest.

39. Howard Finster house on Greeson Street, photographer facing north.

40. View along Knox Street with Plant Farm Museum (center) surrounded by chain-link security fence. Finster house on Greeson Street (right), photographer facing northeast.

41. View of Plant Farm Museum from Finster's house on Greeson Street with playhouse (left), photographer facing northeast.

42. Howard Finster house on Greeson Street, interior, photographer facing southwest.

43. Howard Finster house on Greeson Street, interior, photographer facing southwest.

44. Howard Finster house on Greeson Street, interior, photographer facing east.

45. Howard Finster's house on Lewis Street, photographer facing west.

46. Howard Finster's house on Lewis Street, interior with figure of Howard Finster (artist unknown), photographer facing west.

47. Howard Finster house on Greeson Street (right) and studio (left), photographer facing east.

48. Howard Finster house on Greeson Street, *Ninevite* painting, photographer facing south.

49. Pauline's House, photographer facing southwest.

50. Howard Finster's house on Knox Street, photographer facing northeast.

51. Meditation Building (left), Cottage House (center), Finster house on Knox Street (right), photographer facing west.

52. Howard Finster house on Knox Street, interior, photographer facing north.

53. Garage on Knox Street with mural, photographer facing northeast.

Paradise Gardens
Name of Property

Chattooga County, Ga.
County and State

Map Key to Buildings and Structures

1. Howard Finster house at 197 Greeson Street
2. Howard Finster house on Lewis Street
3. Studio on Lewis Street
4. World's Folk Art Church
5. Garage with painted Cadillac
6. Meditation Building
7. Bicycle Repair Shop
8. Howard Finster house on Knox Street
9. Garage and workshop on Knox Street
10. Cottage House
11. Pauline's House
12. Barn
13. Storage shed/rabbit hutch
14. Shed/shop
15. Small shed
16. Metal shed
17. Drainage canals
18. Wheelchair Ramp

Property Owner:

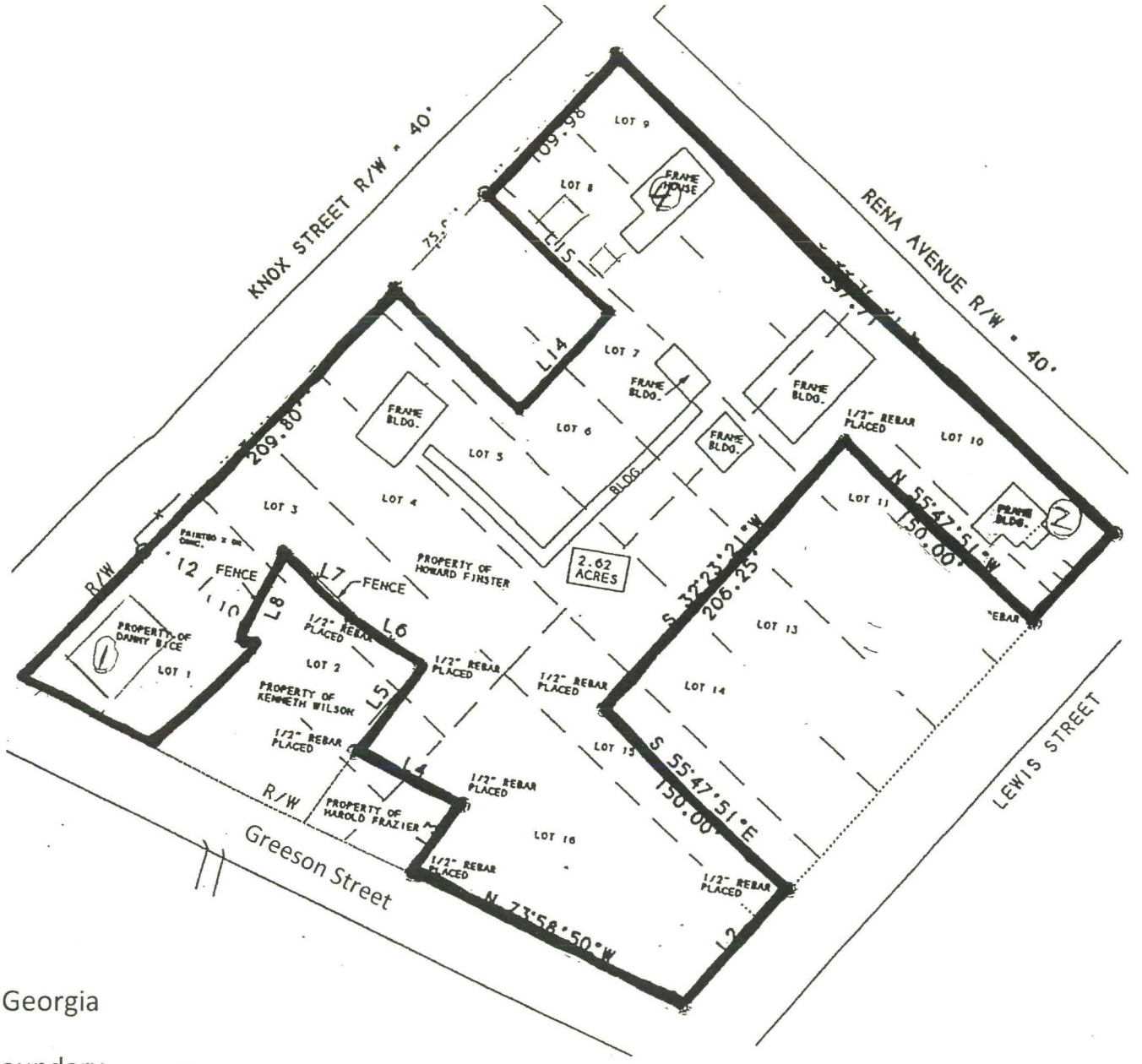
(Complete this item at the request of the SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

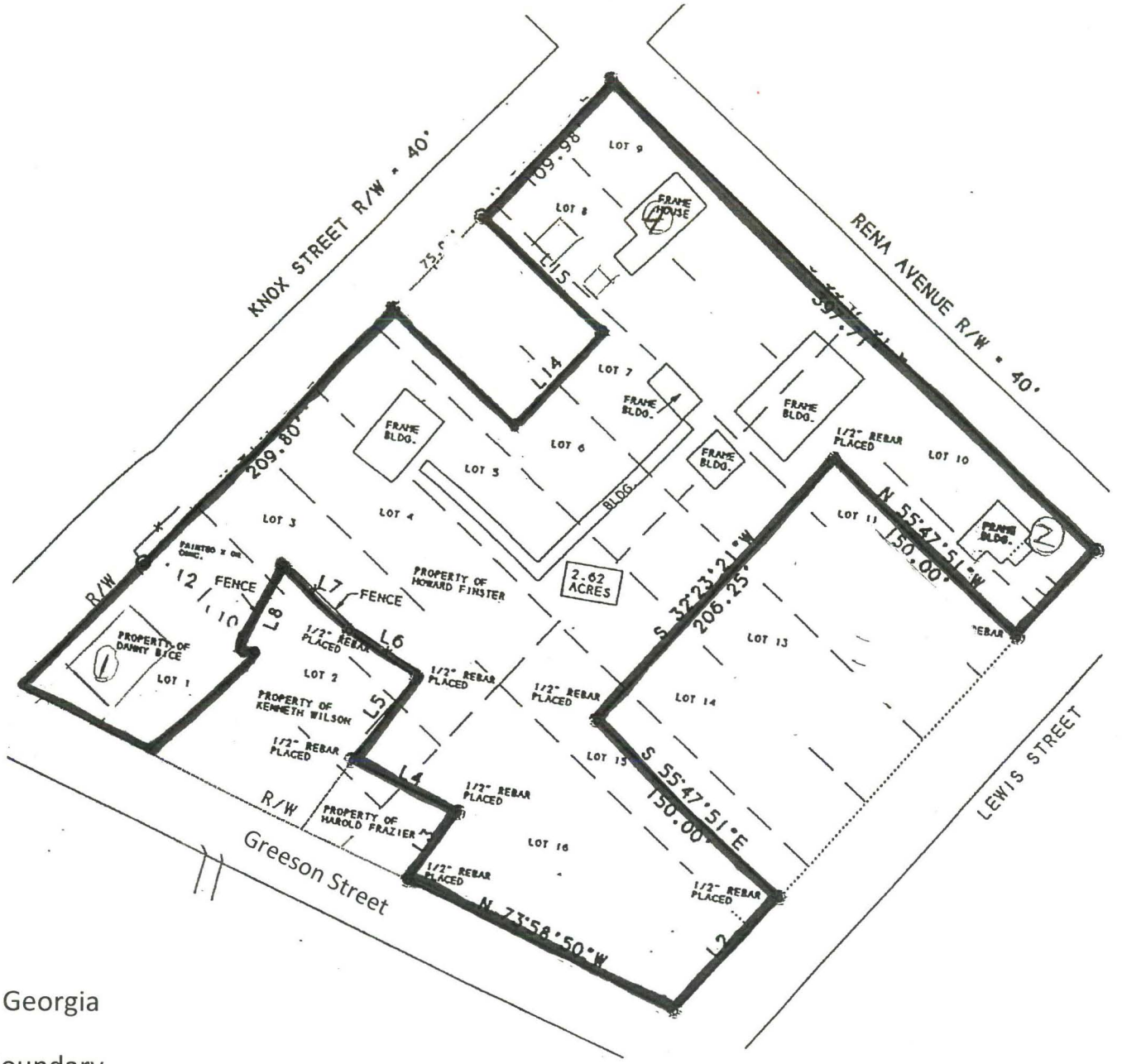


Paradise Gardens

Chattooga County, Georgia

National Register Boundary

North

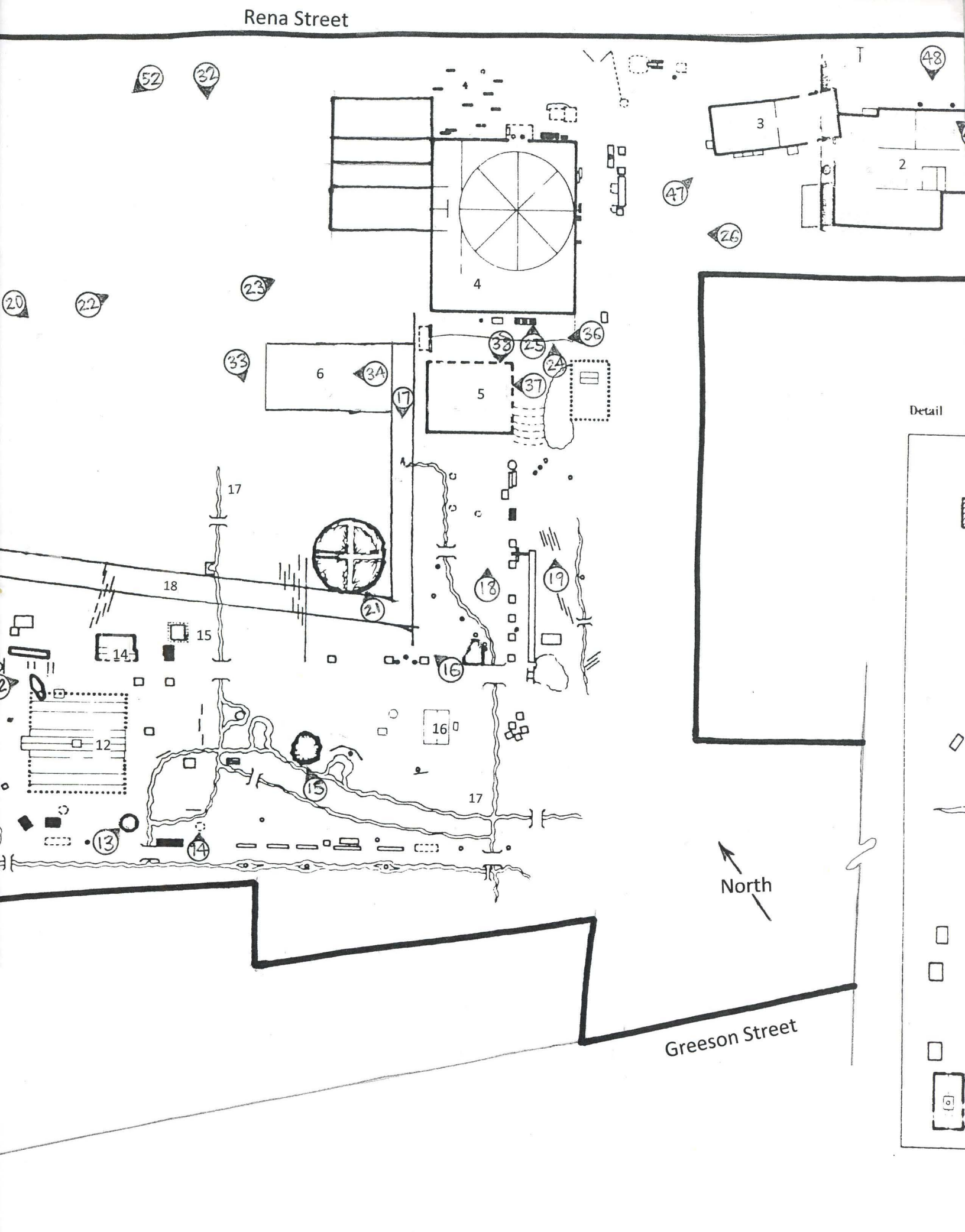


Paradise Gardens

Chattooga County, Georgia

National Register Boundary

North


Rena Street
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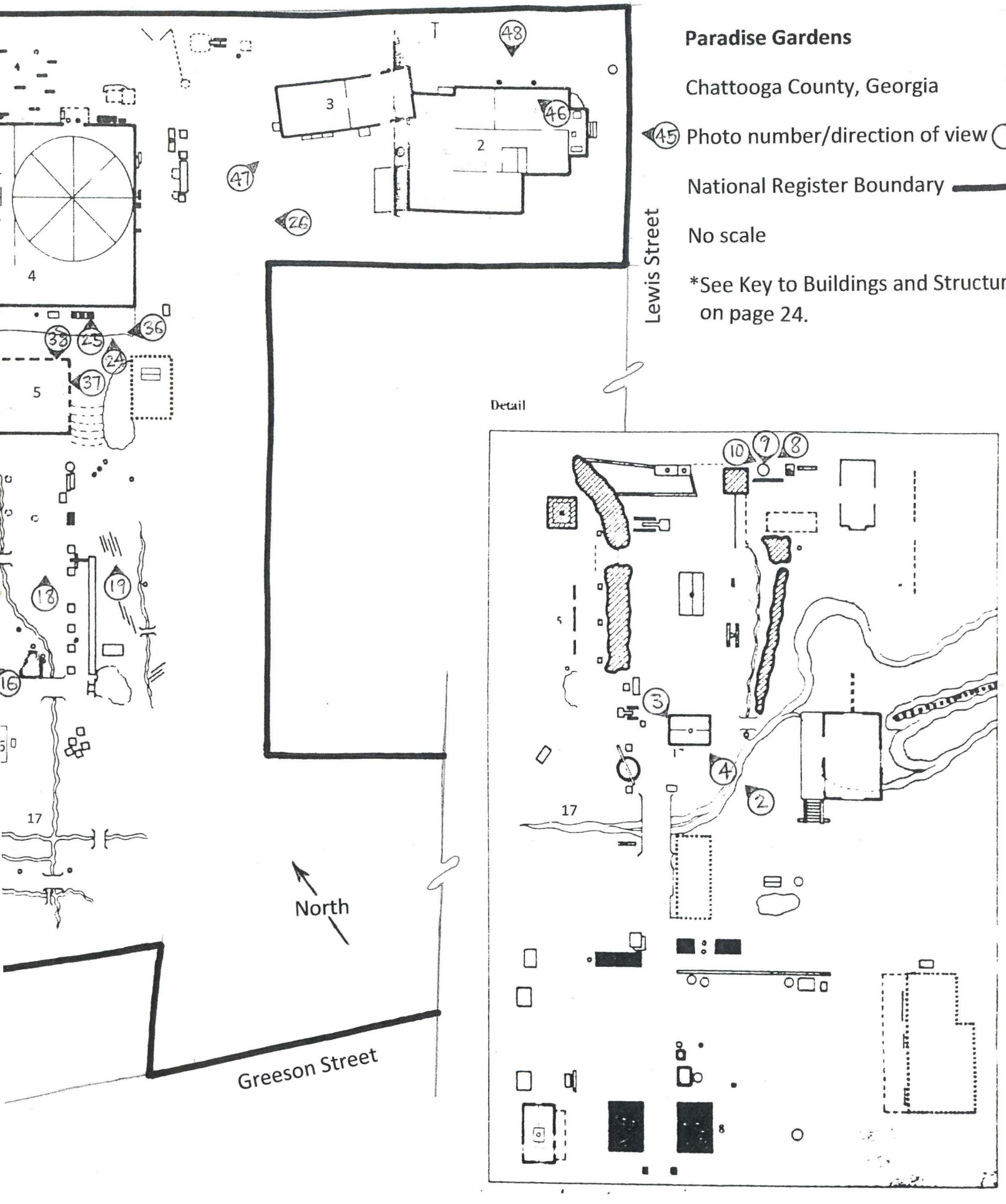
North
Greeson Street


Paradise Gardens
Chattooga County, Georgia
Photo number/direction of view
National Register Boundary
No scale
*See Key to Buildings and Structure on page 24.
Lewis Street
Greeson Street
North
Detail
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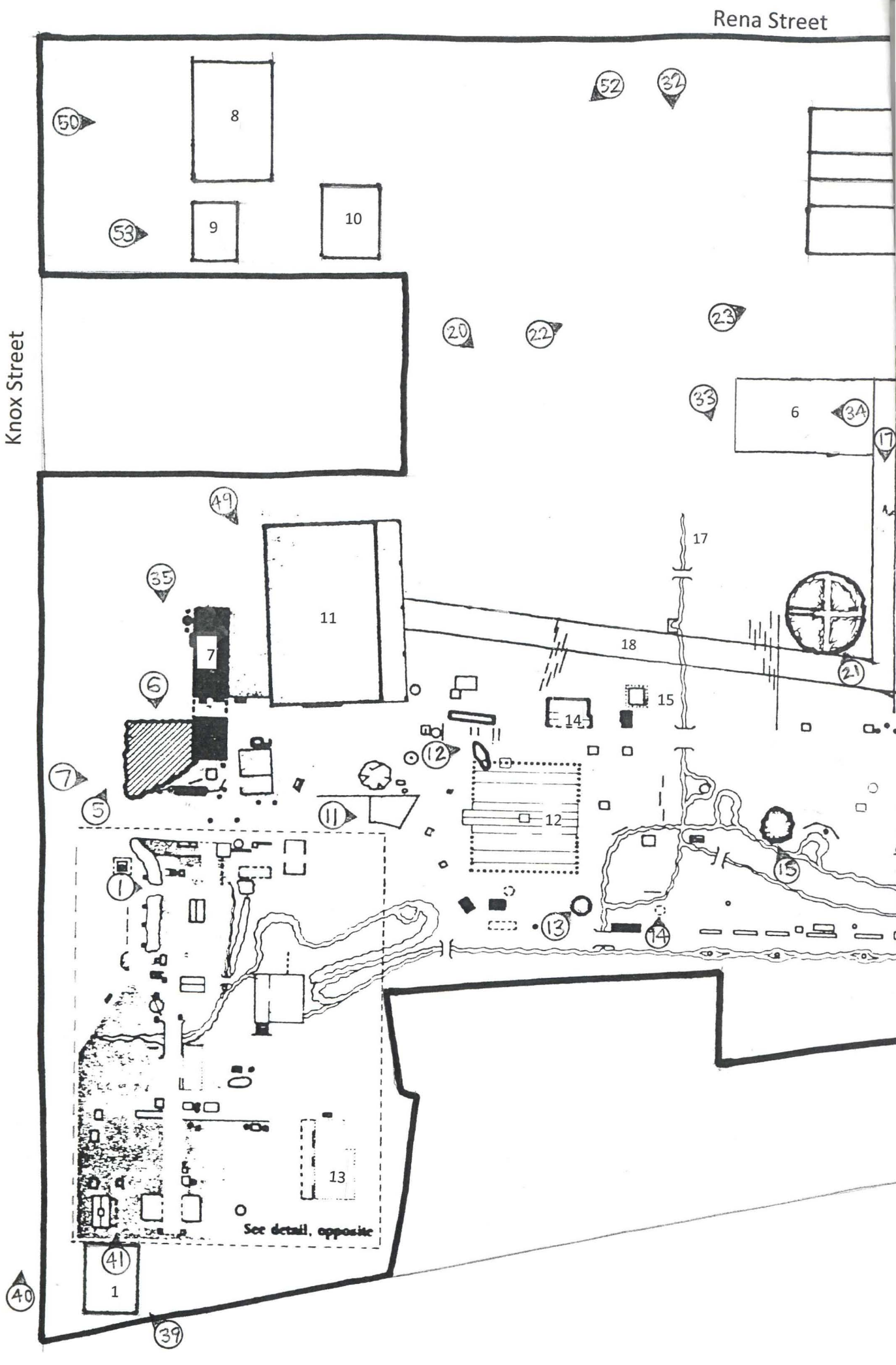
Rena Street
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See detail, opposite

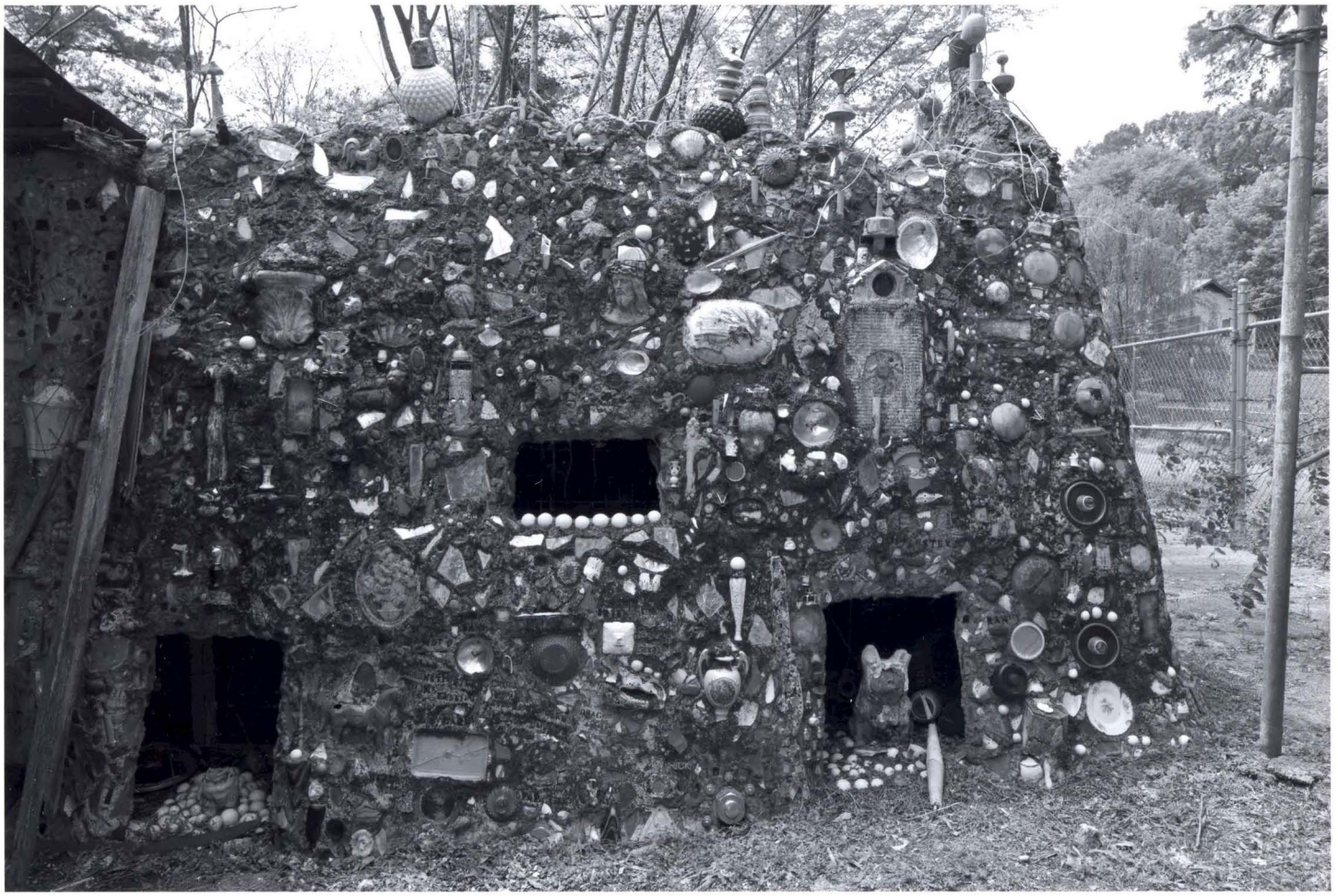
Paradise Gardens
Chattooga County, Georgia
Photograph 1 of 53

Paradise Gardens
Chattooga County, Georgia
Photograph 2 of 53

Paradise Gardens
Chattooga County, Georgia
Photograph 3 of 53

Paradise Gardens
Chattooga County, Georgia
Photograph 4 of 53

Paradise Gardens
Chattooga County, Georgia
Photograph 5 of 53



Paradise Gardens
Chattooga County, Georgia
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Photograph 11 of 53

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Photograph 12 of 53

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Chattooga County, Georgia
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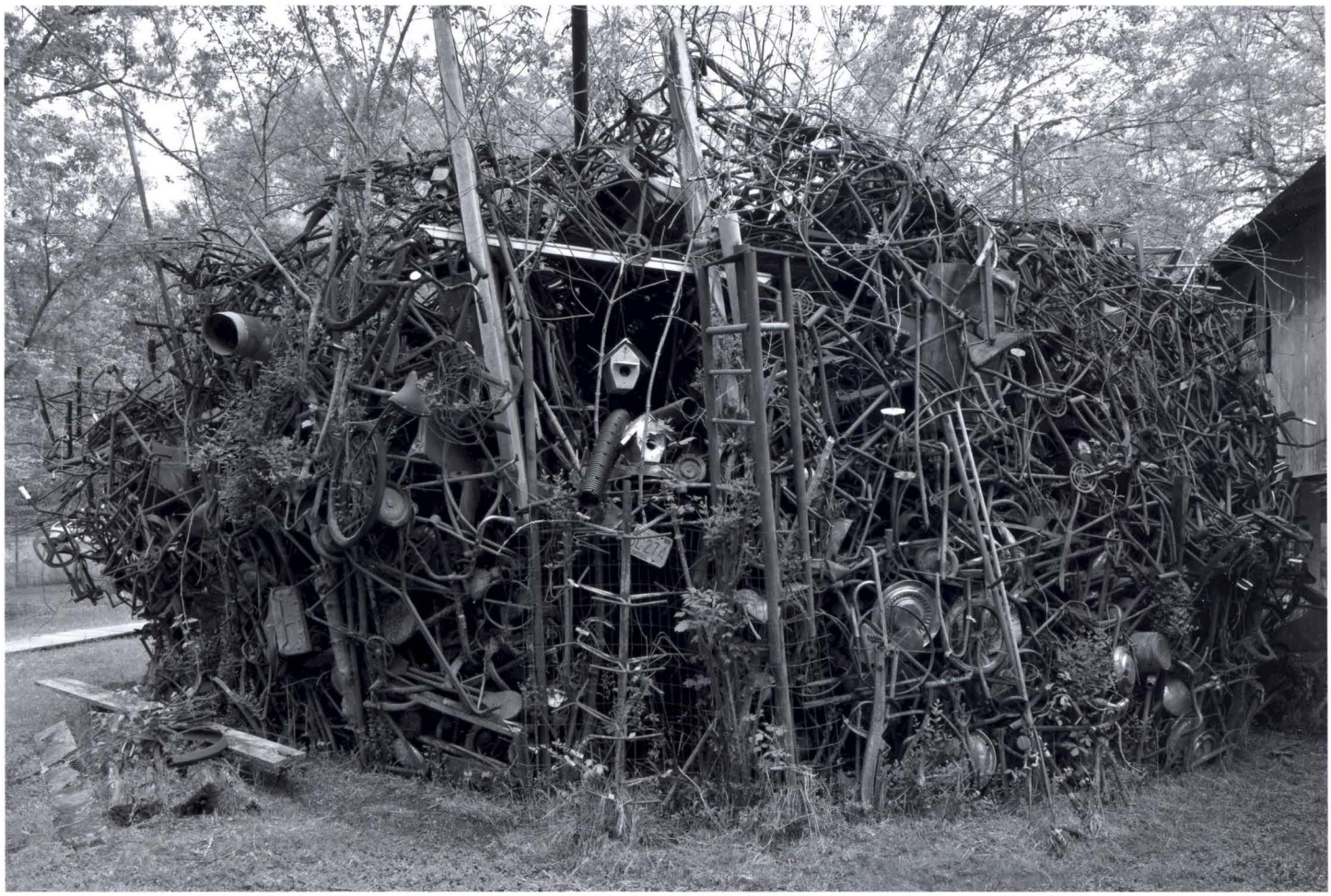

Paradise Gardens
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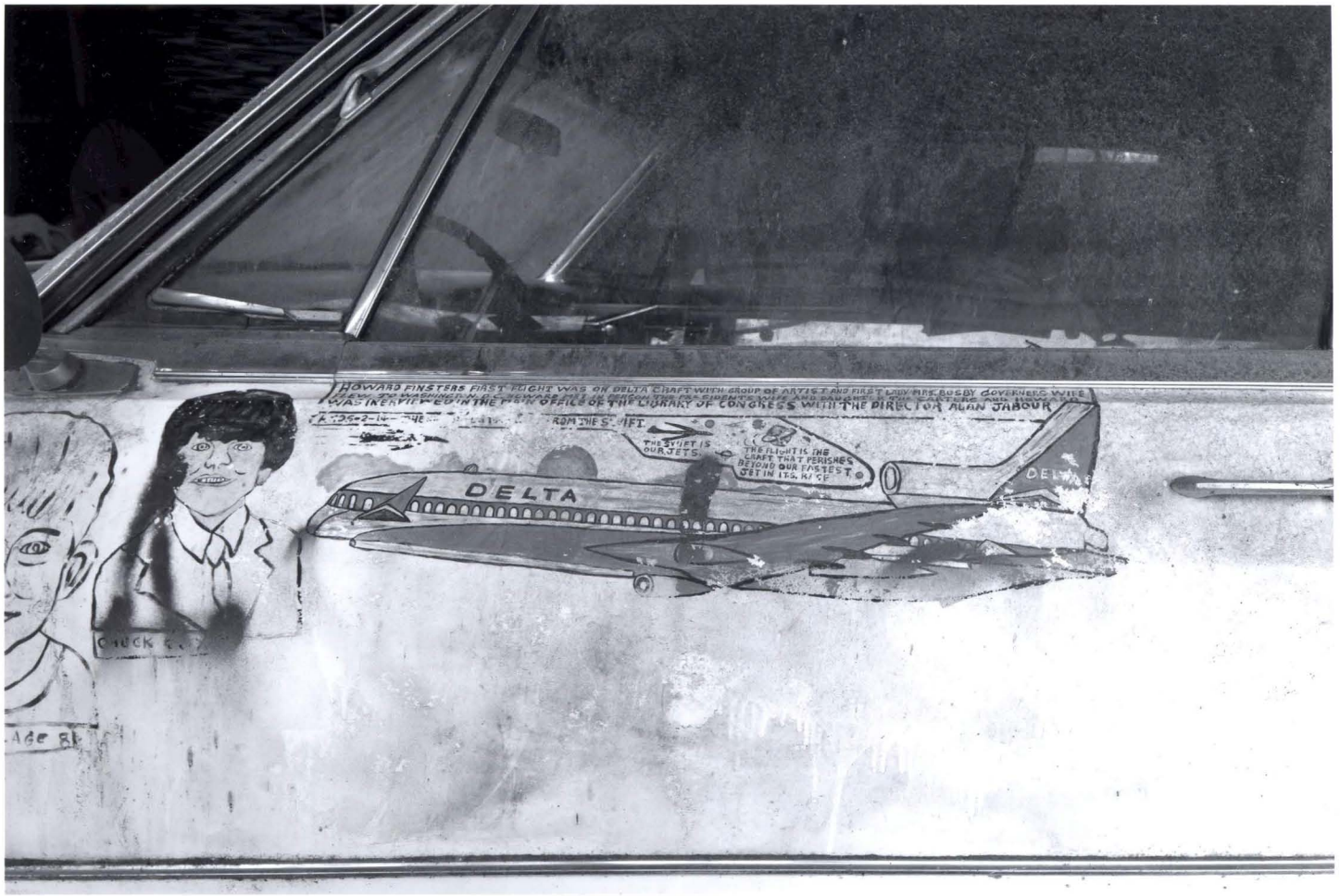
Chattooga County, Georgia
Photograph 35 of 53

Paradise Gardens
Chattooga County, Georgia
Photograph 36 of 53



Paradise Gardens
Chattooga County, Georgia
Photograph 37 of 53

Paradise Gardens
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Photograph 39 of 53

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Photograph 50 of 53

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Photograph 51 of 53

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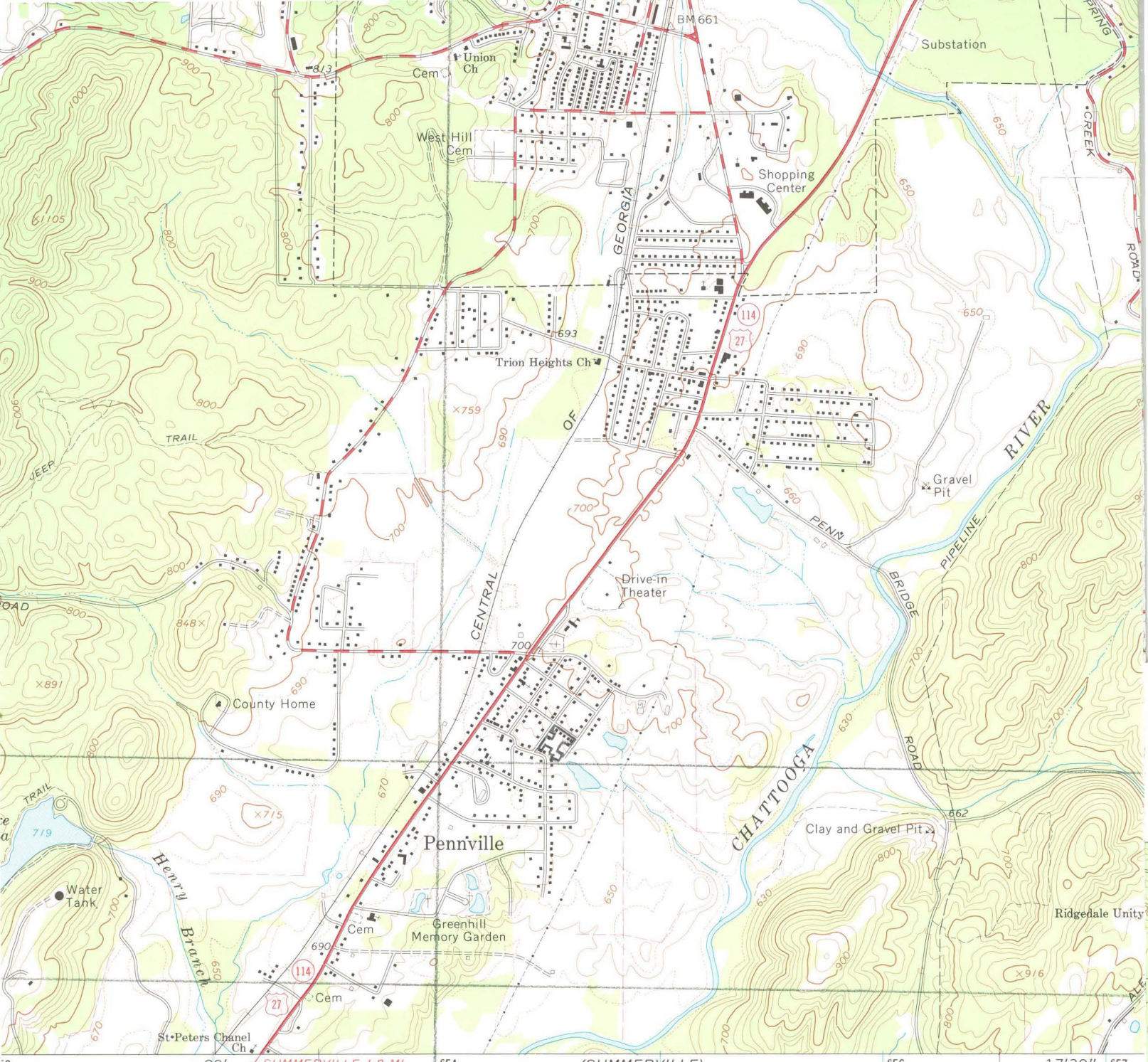
Photograph 52 of 53

Paradise Gardens
Chattooga County, Georgia
Photograph 53 of 53



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ID AND 1967 MAGNETIC NORTH
NATION AT CENTER OF SHEET

Chattooga Co., GA
Paradise Gardens
Zone 16
654540 E 3820060 N

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST