USDI/NPS NRHP Registration Form (Rev. 8-86)
United States Department of the Interior, National Park Service
National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: The Towers of Simon Rodia

Other Name/Site Number: The Watts Towers

2. LOCATION

Street & Number: 1765 East 107th Street Not for publication:____

City/Town: Los Angeles Vicinity:____

State: CA County: Los Angeles Code: CA 037 Zip Code: 90002

3. CLASSIFICATION

Ownership of Property
Private:___
Public-local: X
Public-State: X
Public-Federal:___

Category of Property
Building(s):___
District:___
Site:___
Structure: X
Object:___

Number of Resources within Property

Contributing	Noncontributing	
_____	_____	buildings
_____	_____	sites
11	_____	structures
_____	_____	objects
11	_____	Total

Number of Contributing Resources Previously Listed in the National Register: 11

Name of related multiple property listing:_____

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this ____ 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 ____ meets ____ does not meet the National Register Criteria.

_____ _____
Signature of Certifying Official Date

_____
State or Federal Agency and Bureau

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

_____ _____
Signature of Commenting or Other Official Date

_____
State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I, hereby certify that this property is:

__X__ Entered in the National Register: April 13, 1977
_____ Determined eligible for the _____
National Register
_____ Determined not eligible for the _____
National Register
_____ Removed from the National Register _____
_____ Other (explain): _____

_____ _____
Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: Recreation and Culture Sub: Work of Art

Current: Recreation and Culture Sub: Work of Art

7. DESCRIPTION

Architectural Classification:
N/A

Materials:
Foundation: Steel
Walls: Concrete
Roof:
Other Description:

Describe Present and Historic Physical Appearance.

Summary

The intricate Watts Towers and their surrounding walls were built on a triangular 140' by 150' by 68' lot, which also contained Simon Rodia's--their builder's--house. There are three principal towers (about 99', 98', and 55' tall, respectively) and six smaller ones. The latter six range in height from 15' to 40'.

The towers are located in the Watts residential area of south central Los Angeles. Rodia purchased the property in 1921 and lived and worked there until 1954. The neighborhood is made up of modest homes, most of which were built in the early part of the 20th century, before Watts became part of the City of Los Angeles in the late 1920s.

Detailed Description

The west tower is encircled with rings that taper in size proportionately as they rise toward the tower's top. The two other principal towers reflect these forms but within their interior structure instead.

Each tower has its own rhythm and proportion. There is an infinite variation in the creator's patterns, in construction, as well as mosaic detail. The towers are supported by buttresses

made from pipes and pieces of iron and steel, each one covered with waterproof cement in which pieces of glass, shells, and other objects are embedded. As each tower soars another 4 or 5 feet, just enough so a short man could reach the next rung, the upright strands are encircled by a supporting, glistening ring of reinforced concrete.

The principal towers almost appear to have smaller separate towers enclosed within them. Two of the towers are linked with airy bands of steel, resembling the sails of a ship, one of the artist's themes.

The vertical legs of the sculptures consist of internal steel reinforcements lapped at their ends to similar reinforcements with wire. Rodia used no rivets, welds, or bolts to join these members since he had no equipment to perform these operations. The builder constructed his basic forms by bending lengths of steel into the desired shapes, which he then wrapped with wire mesh after tying the steel with wire into position on the sculpture. After applying a layer or layers of mortar by hand onto the mesh, he then applied the decorations of his choice.

Entrance

On both sides of the entrance, there are mailboxes with Rodia's initials, "S R," and the street address, "1765" East 107th Street. Although Rodia probably received little mail and possibly could not read, he built the two mailboxes into the front wall next to the front entrance. Above the entrance, he put the address again, and his initials, this time with a reversed "S".

House Site

Inside the entrance is the decorated facade of the front wall to the house. The house itself is gone, burned in 1955, a year after Rodia left, handing over the deed to his house and towers to a neighbor.

All that remains of the house is the decorated front facade, posts along what was the east wall, and the fireplace and chimney. The house was not architecturally significant and has not been rebuilt.

The canopy over the entrance, between the outside wall and the house, contains rows of pottery objects--unicorns, horses, dolls, and more--that were placed in the cement. Along the side of what was the east wall of the house, a series of decorated posts remains. The posts contain pieces of broken California art pottery also used by Rodia for decorations on the sculptures.

The patio with its decorated floor is immediately east of the house. Also just east of the house are several sculptures, including one known as the "wedding cake."

"Gazebo"

North of the two sculptures is the very intricate "Gazebo," with its 40' spire and an inside seating circle. Inside the Gazebo is a long circular bench from which one can view the two small sculptures to the south, the chimney to the west, the rear North Wall, and the tallest tower on the east. Rodia placed a great assortment of decorations in the Gazebo: tiles with hearts, seashells, pottery, and colorful bits of glass in green and blue.

Walls

The North Wall also contains many tiles, pottery shards, glass, and imprinted forms, as well as a fish pond. Beginning at the west corner, there are rows of corncobs, boots, and other shapes embellishing the colorful panels of the wall. The length of the North and South Walls combined is almost 250'. The 7'-high wall is decorated on both sides on the south and on the inside on the north.

West Tower

The tower east of the Gazebo is the West Tower--the tallest--at 99-1/2', and the last tall tower built by the artist. Rodia built this tall tower and the others without use of a ladder or scaffold. A small man, about 5' tall, he waited until the cement hardened on the lower levels and then climbed up, using the horizontal rings as his ladder rungs. Over his shoulder was a bag of dampened cement and a bag of decorations, and in one hand was a steel reinforcement.

The foundation for this tallest tower is only 14" deep. Rodia dug a circular trench in the ground and put 16 pieces of steel--eight 2" x 2" x 1/4" angles and eight 2-1/2" x 2-1/2" x 5/16"

T-sections--vertically in the trench at equal distances to form the reinforcements for the tower's 16 legs. Then he poured the concrete into the trench, forming a shell which included the 16 pieces of steel for the legs. He filled in the open shell with broken concrete, covered the top of the shell to form the tower base, and decorated the outside in his typical style. In some areas he added color to the cement or varied the surface finishes.

Center Tower

The Center Tower is 97' 10" tall. The tower consists of two separate sets of legs, forming a tower-within-a-tower design, unlike the West Tower.

Between the Center and East Towers are a series of hearts on a set of connecting members, decorated with bottle glass and tiles.

East Tower

The East Tower is 55' tall and was the first tower Rodia made. On the north side, he built a ladder-like section extending to the top. This addition allowed easy access to the upper portions. Since the other two tall towers do not have such built-in ladders, it may be assumed that Rodia found he could go up and down the sculptures with no trouble, even without a "ladder," by using the horizontal rings.

"Ship Sculpture"

To the east of the East Tower is the "Ship of Marco Polo" sculpture. To the north of the ship, the wall contains sections of translucent glass inserts in orange and yellow, which create a vivid display each day at sunset.

Changes and Alterations by Rodia

Rodia constantly undertook changes and additions until he left the property in 1954. The Towers were in a continual process of being built and rebuilt over the 33-year period from 1921 to 1954. Because of this, it is difficult to describe the "original" appearance of the Towers compared to their present appearance. Two significant changes made to the sculptures by Rodia involve the 140'-long South Wall and the Center and West Towers. Rodia first built the South Wall with 31 open panels,

and later filled the openings with decorated mosaic-covered mortar. He first built the Center Tower with large, outstanding loops but later removed the loops and attached them to the West Tower.

When Rodia reached his mid-seventies in 1954, he gave his house, garden and the Towers to a neighbor and left for northern California, where he lived another 11 years. He never returned to Watts.

Later History

Theoretically, the City of Los Angeles Building and Safety Department had jurisdiction over the structural safety of the Towers. In the late 1950s they were declared unsafe and ordered to be torn down. A committee was formed to preserve the Towers and hearings were held to determine their safety. The City finally agreed to abide by the results of a structural load test devised by aeronautical engineer Bud Goldstone. Goldstone had earlier asserted that the Towers contained a built-in redundancy making them particularly able to withstand stresses. Force equal to that of a full-blown hurricane was applied to the tallest towers, with a complex test rig designed to avoid damage to the sculptures. The testing device buckled, but the towers did not. The test proved that the Towers were structurally sound. [1]

The owners of the property, the Committee for Simon Rodia's Towers in Watts (CSRTW), contracted with Williams Waterproofing for the Towers' repairs from 1959 to 1975. Repairs, namely filling cracks with Portland cement and applying waterproofing to the exterior surfaces, were done by CSRTW to meet a 1959 repair order by the City.

In 1975 the City of Los Angeles agreed to accept the Towers as a gift and maintain them as part of a community center. Initial attempts at more elaborate repairs were performed by a contractor selected by the City in 1978. Repair work was stopped by CSRTW as being detrimental to the Towers. The City turned the Towers' ownership over to the State in 1978, but the City of Los Angeles Cultural Affairs Department continued to administer the property.

The three tallest towers have undergone repairs/restoration by the State of California. The work was performed by the Office of the State Architect, under specifications and management control by the Department of Parks and Recreation. During the repairs,

in 1979-85, which were necessary to preserve the structural integrity of the towers, it was decided to adhere to current art conservation practices and discourage replacing original, damaged or missing portions with new or non-original parts or materials. There are now some areas--perhaps 5 percent of the surfaces of the Towers--which have been left "blank." The original damaged mortar has been replaced by new mortar in order to repair cracks or other structural damage and the new mortar has not been covered again with any new decorative elements.

Current efforts being conducted by the Cultural Affairs Department of the City of Los Angeles fall into four project areas:

a. Base-line color and black and white photography on a 4' by 4' three-dimensional grid system.

b. Existing damage and condition inspection on the same 4' by 4' system.

c. Emergency repairs.

d. Research and application of techniques by a consulting art conservator for long-term preservation.

Endnote

1. Norman J. Goldstone, "Structural Test of a Hand-Built Tower," Experimental Mechanics (January 1963), pp. 8-13.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties: Nationally: X Statewide: ___ Locally: ___

Applicable National Register Criteria: A___ B___ C_X_ D___

Criteria Considerations (Exceptions): A___ B___ C___ D___ E___ F___ G_X_

NHL Criteria: 1,4

Areas of Significance:	Period(s) of Significance	Significant Dates
Art: Sculpture	1921-54	1921
Ethnic Heritage: European	_____ _____	1954
	_____ _____	_____

NHL Themes: XVI: Architecture
X. Vernacular

XXIV: Painting and Sculpture

XXX: American Ways of Life
E. Ethnic Communities: Italian Americans

Significant Person(s):

Cultural Affiliation: N/A

Architect/Builder: Simon (or Sam) Rodia

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Summary

The Watts Towers can be described both as sculpture and as architecture. Primarily, they are among the finest examples of American naive art and have gained wide recognition by distinguished art historians, students of folklife, and the most sophisticated international critics. The untutored, semi-literate Simon Rodia came to art in a totally spontaneous way and executed this complex sculpture over a 33-year period.

As unique permanent evidence of an Italian folk tradition transplanted to the U.S., a fact which long went unrecognized, the Watts Towers are an extraordinary incarnation of an immigrant's memories of his homeland and a testimony to his affection for his adopted Nation.

Finally, the Towers are of interest as engineering curiosities, for the two tallest towers most likely contain the longest slender reinforced concrete columns in the world constructed without bolts, welds, or rivets.

History

Rodia was born in the village of Rivolati in the state of Campania, east of Naples, sometime in the late 1870s. He received little, if any, formal education. His parents were peasants who farmed their own land and were relatively prosperous for the time. They were therefore able to send their son to America at the age of 12, to avoid being drafted into the Army. (During the late 19th century, young men were regularly conscripted at the age of 15.) Rodia lived first in Pennsylvania, where he worked in the coal fields, and eventually came to the West Coast. In 1918 Rodia first appears on public record in Long Beach, and in 1921 he bought the property where his Towers now stand.

Two of Rodia's early jobs helped him with the project that occupied so much of his life. As a tile setter, he learned the mechanics that would help him create the intricate mosaics decorating the Towers, Walls, fountains and the ornate Gazebo. His subsequent work as a lineman with the phone company taught him the tricks of handling a safety belt, allowing him to build his Towers to their considerable height.

A volume of primer language essays about Italians of great accomplishment inspired Rodia to a feat matching those of his countrymen. Sometime in the early 1920s, Rodia, then in his early 40s, began his monumental sculpture, working eight hours a day without holidays. (He was also working full-time as a construction helper for building contractors.)

He initially began his project by paving the back yard, dividing it up into different sized squares of brown, red, or green cement. Into the wet cement he impressed odd objects to create patterns and play of light and shadow: wire baskets, ears of

corn, pieces of metal, broken crockery, doormats, cracked phonograph records, broken Victorian furniture, tiles, tools, pieces of mirrors, broken bottles, and various bits and pieces of "junk" collected during various wanderings or from neighborhood children, whom he "paid" with fruit or pennies.

The materials included about 7,000 sacks of cement, 7,000 seashells, and uncounted pieces of broken crockery, tile, and broken bottles, all used as ornamentation, as well as steel reinforcing rods and chicken wire.

Then Rodia began a concrete garden with a patch of cement cactus, then an open-work Gazebo, with sides formed of mosaiced strands of cement over chicken wire and over long steel rods bent into graceful curves. He impressed seashells, grouped rhythmically, in various locations in the garden. He put iron forms into the concrete and also incised his monogram, "SR," and the inscription "Nuestro Pueblo," as homage to his Spanish neighborhood.

This garden around the Towers ultimately contained labyrinths; pavilions; love seats; fountains; a bird bath; a tile, glass, and shell-decorated bench supporting a few short towers; an outdoor fireplace; ponds; and a little passage roofed with broken mirror glass.

Rodia built the garden, Walls, and Towers entirely alone. He climbed the Towers with his lineman's safety belt, carrying a trowel, a bucket of cement hanging from one elbow, and a bucket of broken tiles, glass and seashells hanging from the other.

In 1954 Rodia gave the property to a neighbor and moved to Martinez, California, where he had some relatives. He never returned to Watts. He died in 1965, speaking out only once about his Towers, after a film of his work was shown in Berkeley. This interview was brief and limited by the language barrier. He did say, "I want to do something for the United States because there are nice people in this country." [1]

The Towers' Display of American Culture

Rodia brought art and technology together in the Towers, and the tiles and wares found in them are a rich repository of the artistic influences and evidences of the technology of Southern California during the early and mid-20th century, when California styles, Craftsman and Spanish Colonial Revival or Mediterranean

in particular, produced a diversity of decorative designs, which have attracted the attention of contemporary critics and present-day scholars. Rodia walked the streets and alleys of Los Angeles to glean what was then regarded as the ephemera of daily life.

Thus, not only are the Towers acclaimed as a work of art and a marvel of engineering and structure, but they also vividly represent 20th-century American material culture. The objects and materials embedded in the mortar were all carefully selected from available sources, circa 1920 to 1950. The artist's choices are excellent examples of these objects and materials, which were popular household and decorative items in their time. Even though these items were quite common in many American households during their time of manufacture, they are now seen as important elements in the history of American decorative arts of the first half of the 20th century and many can now be found in antique shops, galleries, and even the permanent collections of museums.

The materials used include glass, mirrors, seashells, rocks, ceramic tiles, pottery, and marble. The artist generally kept to a palette of bright monochromatic colors whether he was using a "brand name" plate or an unmarked flower pot or vase.

The glass, usually pieces of beverage bottles, is predominantly green, from 7-Up bottles, or blue, from Milk of Magnesia bottles. In addition to the 7-Up and Milk of Magnesia bottles there are a few examples of American Depression glass, identified by iridescent colors. There is no clear glass.

The tiles and pottery are representative of such varied 20th-century American decorative styles as Craftsman and Spanish Colonial Revival. The tiles are of many types, especially from the Malibu Potteries (1926-32) of Malibu, California, where Rodia was employed for a time. It seems he carried home, on weekends, pockets and bags full of discards and broken pieces of tile. Malibu Potteries produced a full line of polychromatic tiles for almost every architectural purpose. Their reproductions of European hand-decorated Saracen/Moorish tiles are primarily abstract and geometric in design.

In addition to the Malibu tiles, there are also a few areas decorated with tiles from the Batchelder Tile Company. The Batchelder Tile Company (later Batchelder-Wilson, and Gladding McBean and Co.) was founded in 1909 in Pasadena. The early Batchelder tiles, those found in the front Wall of the Towers,

differ stylistically from the Malibu tiles in that they are of the Craftsman Movement and are of a softer, more somber palette. Later Batchelder tiles are Spanish Colonial, Pre-Columbian Revival, and Art Deco.

Along with the tiles and architectural elements in the Towers, there are many examples of household or "decorative" items, especially dishes. The predominant brands represented are "Fiesta" and "Harlequin" ware produced by the Homer A. Laughlin Company of New Jersey and Ohio, which is still in business. During the 1920s and 1930s this ware was very popular as "everyday" dishes and was sometimes given as a premium in cereal and soap boxes and at movie theaters. Both Fiesta and Harlequin ware are monochromatic and undecorated and are usually in simple, strong, almost primary colors such as blue, yellow, orange or turquoise. Harlequin ware was less expensive and can be distinguished by its more angular, geometric designs. Rodia also used the ceramics of J. A. Bauer and Company of Los Angeles, Vernon Kilns (represented in the Towers by pastels and a pure white), Metlox (still in production today in many of the original maroons, blues, and greens), and Catalina pottery.

The oldest piece of pottery (actually porcelain) is found in the center support of the Gazebo. It is a Canton ware plate with the rim completely broken away. Canton ware was produced in China for the export market to England and America during the early to mid-19th century. There are also examples of Japanese pottery and porcelain to be found in the Towers, probably because, before the Second World War, the Watts area was home to numerous Japanese truck farms. Finally, there are also many generic types of pottery, porcelain and glassware in the Towers.

The Mystery of the Watts Towers

Exaggerated stories flourished about the Watts Towers in post-World War II California. Their "Oriental" appearance led to rumors that Tokyo Rose had lived there and used the Towers to broadcast her programs and that Rodia had been a spy for the Japanese. Other oral traditions were tested by believing youths. Hundreds of plates, tiles, and shells decorating the surfaces of Rodia's work were smashed in attempts to locate a hidden fortune. Some Watts residents believed Rodia had buried his wife beneath the massive monument. None of these stories had any basis in fact.

During Rodia's lifetime and afterward, however, no one knew with any certainty what he was trying to create on his lot on 107th Street. Although many studies were done on Rodia's Towers as folk art, they are actually not so simple or unsophisticated. The close resemblance between the Watts Towers and the Giglio festival towers of Nola, Italy, and Brooklyn, New York--where a number of descendants of Nola immigrants have settled--went unnoticed. Recent research has demonstrated the connection. [2]

Rodia's birthplace, Rivolati, is very near the town of Nola, in Campania, near Naples. Here Rodia's artistic imagery was inspired by his childhood exposure to the great ceremonial towers, some six stories high and weighing over three tons, carried in the Giglio festival.

This holiday, celebrated each year on June 22nd, honors St. Paulinus, Nola's patron saint, and has been celebrated since the Middle Ages. Paulinus was the Bishop of Nola when he and other inhabitants of the town were kidnapped and held as prisoners in North Africa in the 5th century A.D. They were set free when Paulinus successfully interpreted a dream of the Vandal king.

Paulinus was canonized and, during the Middle Ages, the craft guilds of the city began a festival to celebrate his liberation and return to Nola. The festival consists of a procession of eight wooden and paper towers (one for each craft guild) and a ship (symbolizing the one on which Paulinus returned to Italy). The overall shape and construction details, including the center column, supporting vertical legs, and external bands, of Rodia's three tallest towers are identical to those of the towers carried on the shoulders of Nola residents in the festival. The ship Rodia built on his property is also almost identical to the one carried in the festival.

Evaluations by Scholars and Critics

The Watts Towers have been extensively photographed, filmed, and acclaimed. The following examples are representative.

William Seitz, in his book The Art of Assemblage, wrote:

> To dismiss this unique creation as a quaint folly--as one more bizarre production of an eccentric folk artist--would be an error. Less capricious than many of Gaudi's [the Spanish architect] structures, Rodia's

> Towers are much more than uncontrolled accretions of junk. His innate artistry is evident everywhere in masterful contrasts and analogies of sizes and textures, man-made and natural materials, organic and geometric form, monochromatic and complementary color schemes, and opacity and transparency. ... The Watts Towers are a unique creation of inspiring power and beauty, a masterpiece of assemblage. [3]

Jacob Bronowski said of the Towers:

> This is the tower that they tried to pull down. I am happy to say that they failed. So the Watts towers have survived, the work of Simon Rodia's hands, a monument in the 20th century to take us back to the simple, happy and fundamental skill from which all our knowledge of the laws of mechanics grows. [4]

Visionary architect Buckminster Fuller said:

> Sam is the first sculptor I know of in history to think in terms of tension and compression, using more than just a form which sculptors have been using for a very long time ... Sam also came in with what today would be called ferro-cement structure. He thought in terms of very thin shells with a great deal of wire mesh imbedded deeply in it ... thin-shelled reinforced concrete, which is the great accomplishment of recent European building in dome structure. He had that well in advance. [5]

The architectural historian Reyner Banham, writing before the identification of the Towers with the Giglio tradition, included praise for the Towers in his book Los Angeles: The Architecture of Four Ecologies:

> Alone of all the buildings in Los Angeles they are almost too well known to need description, tapering traceries of colored pottery shards bedded in cement on frames of scrap steel and bailing wire. They are unlike anything else in the world--especially unlike all the various prototypes that have been proposed for them by historians who have never seen them in physical fact. Their actual presence is testimony to a genuinely original creative spirit. [6]

Calvin Trillin summarized the opinions of various critics:

> Today, however, attempts to describe the Watts Towers are not limited to comparisons with the work of "primitives." As architecture, the towers are compared to the ornate buildings of the Spanish innovator Antonio Gaudi and to Gothic church towers and to the stupas of Bangkok. In discussing Rodia's mosaic, critics have mentioned the Pointillist paintings of Georges Seurat and the designs in the temple of Angkor. Whatever the towers are compared to, it is not unusual to hear them called the most important piece of architecture in California--or the most important piece of sculpture in California. [7]

Finally, in 1978, Sir Kenneth Clark wrote:

> Almost twenty years ago, I was involved in an effort to preserve them (the Towers), and I would like once more to say what an important part they play in the world's estimate of Los Angeles. Apart from their intrinsic beauty, they represent a marvelous piece of self sacrifice and devotion which was characteristic of the early immigrants. The Towers are much better known in Europe than perhaps many people in Los Angeles realize and if they were allowed to collapse, I believe that there would be general regret and resentment. [8]

Footnotes

1. Cited in, among others, Calvin Trillin, "I Know I Want to Do Something," The New Yorker 41 (May 29, 1965): 72 ff.

2. J. Sheldon Posen and Daniel Franklin Ward, "Watts Towers and the Giglio Tradition," Folklife Annual 1985 (Washington, D.C.: American Folklife Center, Library of Congress, 1985), p. 153.

3. William C. Seitz, The Art of Assemblage (New York: The Museum of Modern Art, 1961), pp. 72-75.

4. Jacob Bronowski, The Ascent of Man (Boston, Massachusetts: Little, Brown and Company, 1974), p. 118.

5. Kate T. Steinitz, "Buckminster Fuller visits the Towers." Interview, February 2, 1960.

6. Reyner Banham, Los Angeles, the Architecture of Four Ecologies (New York: Harper and Row, 1971), p. xx.

7. Calvin Trillin, Naives and Visionaries (New York: E. P. Dutton, 1974), p. 31.

8. Sir Kenneth Clark, Letter to Mayor Thomas Bradley, Los Angeles, California, April 26, 1978.

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Previous documentation on file (NPS):

___ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ 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
_X_ Other State Agency: California State Office of Parks and Recreation
___ Federal Agency
_X_ Local Government: Cultural Affairs Department, City of Los Angeles
_X_ University: UCLA Archives
_X_ Other: Committee for Simon Rodia's Watts Towers

10. GEOGRAPHICAL DATA

Acreage of Property: Less than one acre (one-tenth acre approximately)

UTM References: Zone Easting Northing

A 11 385550 3755860

Verbal Boundary Description:

Lot 385, Watts. The lot is triangular in shape and is bounded by 107th Street on the south, Santa Ana Boulevard and the former Southern Pacific Railroad right-of-way on the north, and the city-owned Watts Towers Art Center and a small park on the west.

Boundary Justification:

The boundaries are the same as those of the boundary lines of Simon Rodia's property as recorded in the Los Angeles County Recorder's office.

11. FORM PREPARED BY

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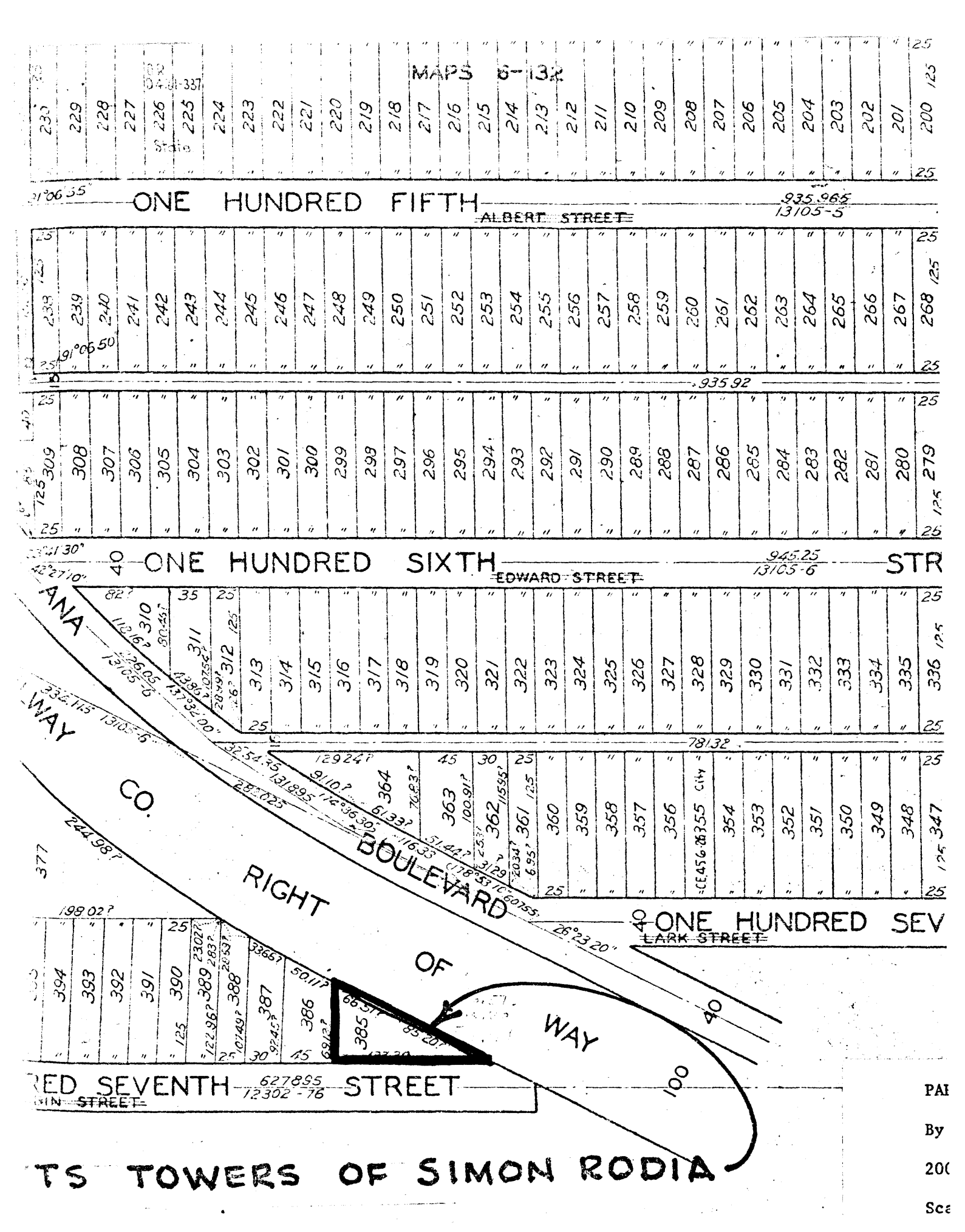
September 24, 1990


MAPS 6 - 13
ONE HUNDRED FIFTH
ALBERT STREET
935.965
13105-5
935.92
ONE HUNDRED SIXTH
EDWARD STREET
945.25
13105-6
STR
ANA
WAY
CO.
RIGHT
OF
BOULEVARD
WAY
ONE HUNDRED SEV
LARK STREET
RED SEVENTH
627895
12302-76
STREET
TS TOWERS OF SIMON RODIA