NPS Form 10-900 OMB No. 1024-0018
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 of eligibility for individual properties or districts. See instructions in "Guidelines for Completing National Register Forms" (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Pasaquan
other names/site number N/A 833

2. Location

street & number Eddie Martin Road (State Road 78)
city, town Buena Vista (X) **vicinity of**
county Marion **code** GA 197
state Georgia **code** GA **zip code** 31803

( ) **not for publication**

3. Classification

Ownership of Property:

(X) **private**
( ) **public-local**
( ) **public-state**
( ) **public-federal**

Category of Property:

( ) **building(s)**
(X) **district**
( ) **site**
( ) **structure**
( ) **object**

Number of Resources within Property:	**Contributing**	**Noncontributing**
buildings	5	1
sites	0	0
structures	1	0
objects	1	0
total	7	1

Contributing resources previously listed in the National Register: N/A
Name of previous listing: N/A
Name of related multiple property listing: N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination 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 the National Register criteria. ( ) See continuation sheet.

Richard Cloues 7.9.08

Signature of certifying official Date

for W. Ray Luce
Historic Preservation Division Director
Deputy State Historic Preservation Officer

In my opinion, the property ( ) meets ( ) does not meet the National Register criteria. ( ) See continuation sheet.

Signature of commenting or other official Date

State or Federal agency or bureau

5. National Park Service Certification

I, hereby, certify that this property is:

(✓) entered in the National Register — Edson H. Beall 8.27.08

( ) determined eligible for the National Register

( ) determined not eligible for the National Register

( ) removed from the National Register

( ) other, explain:

( ) see continuation sheet

for Keeper of the National Register Date

6. Function or Use

Historic Functions:

DOMESTIC: single dwelling
RECREATION AND CULTURE: work of art
RELIGION: religious facility

Current Functions:

RECREATION AND CULTURE: work of art
RECREATION AND CULTURE: museum

7. Description

Architectural Classification:

NO STYLE.

Materials:

foundation N/A
walls CONCRETE
roof N/A
other N/A

Description of present and historic physical appearance:

Pasaquan is a nationally significant 20th-century visionary-art environment, created by "outsider artist" Eddie Owens Martin, a.k.a. St. EOM, (1908-1986), located approximately 3.5 miles west-northwest of the town of Buena Vista, Georgia (Photographs 50, 51, 71, 72) (Attachment 1). The son of poor sharecroppers, Martin ran away from his abusive father at the age of 14 bound for New York City (Attachment 3). Martin lived there for 35 years where he was variously a fortuneteller, prostitute, panderer, drug dealer, gambler, transvestite, drug addict, petty criminal, and a casual art student (Attachments 4, 5). In 1957, Martin returned to Georgia and settled on a tract of land that contained a 1880s saddlebag-type house near Buena Vista. In 1959, Martin, aided by several local African-American men, began transforming the family farm into Pasaquan. Guided by spirits and a wide array of artistic and marijuana induced influences Martin created a work of visionary art that today is recognized internationally by critics as a unique masterpiece. The art consists of a series of vividly painted concrete walls and buildings. A self-taught artist, Martin's art reflects his religious beliefs that stressed humanity's ability to communicate directly with God and his humble "cracker" social origins. St. EOM funded his art telling fortunes, selling marijuana, and offering counseling. Martin committed suicide in 1986 after suffering from poor health for several years.

Pasaquan is an excellent example of 20th-century visionary art in America. Visionary art purports to transcend the physical world and portray a wider vision of awareness including spiritual or mystical themes, or is based in such experiences. Eddie Owens Martin's art expresses the connection he saw between his physical environment and spiritual creator.

In 1987, author Tom Patterson spent several weeks at Pasaquan while recording an extended oral history with Eddie Owens Martin. During his visit, Patterson wrote the following description: "Pasaquan, St. EOM's psychedelic Assisi in the Southern pines, is a subtly balanced, garishly harmonious architectural compound which seems to have been built for the elaborate rituals of some long-vanished cult. Its temples, pagodas, shrines, altars, walls and walkways are embellished with cement-sculpted totem faces larger than life, swirling mandalas and occult-looking symbology, giant undulating snakes and Polynesian-like male and female figures in a variety of poses. All of this is painted in the brightest shades of Sherwin-Williams St. EOM could find in the local hardware store. Set on seven acres and surrounded by miles of sparsely populated low-lying hill country. Pasaquan is carefully landscaped and strategically planted with thickets of tall bamboo and ribbon cane."[1]

Pasaquan is located in southwest Georgia's Marion County on seven acres of sandy land that is surrounded by pine forests. It lies in an isolated area of Marion County, approximately seven miles west-northwest of the county seat, Buena Vista. It consists of five contributing buildings, a contributing structure, and a contributing object of varying age and construction, all interconnected by a series of painted masonry walls, colorful concrete sculptures, and an assortment of landscape elements and paintings.

The following description of Pasaquan was taken from a National Register Historic Property Information Form prepared by Columbus State University professor of history John Lupold. Lupold's text was edited by the Georgia Historic Preservation Division. All quoted material contained in this nomination was taken from Tom Patterson's *St. EOM in the Land of Pasaquan* unless noted otherwise.

Pasaquan's oldest building, an 1880s farm house, was completely encapsulated and adjoined with additions that were designed and executed by the artist. The greater parts of the exterior elements are made of concrete masonry, painted with ordinary exterior oil-based house paint. Other surface areas were painted with artists' oil colors. In all, an estimated 15,650-square feet of painted concrete surfaces exists on the exterior structures alone. Additional exterior surfaces are adorned with brightly colored asphalt roofing, hand cut shingles of aluminum sheeting, geometrically shaped sections of tree bark, and carved wooden planks. An additional 6,000-square feet of decoratively treated concrete, dry wall, metal, tiled, and plywood floors, ceilings, and wall surfaces exist within the interior spaces of Pasaquan.

The complex houses a collection of over 2,000 individual pieces of art, craft, and other work including oil paintings on canvas, Masonite, and wood; watercolor paintings, ink drawings, and pencil drawings on paper; wood, concrete, and mixed media sculptures; items of costume and decorative attire; musical instruments; film and photography; sound tape recordings; and a variety of other materials, all created by or under the supervision of the artist, St. EOM.

[1] Tom Patterson, *St. EOM in the Land of Pasaquan, The Life and Times and Art of Eddie Owens Martin,* As told to & recorded by Tom Patterson, photography by Jonathan Williams, Roger Manley, Guy Mendes (Jargon Society, 1987), 30.

The main house has two distinctly different sections: (1) a modified, c. 1880s farm house now clad in yellow siding and a cement skirt; and (2) St. EOM's (post-1959) fanciful additions with painted concrete walls, totems, and extraordinary metal repousseé embellishing every roof cornice. The symmetry of the single-story farmhouse with its central chimney was unbalanced by a room (pre-1959) added to the west of the front porch with a front facing gable (Photographs 35, 53). Enclosed porches under old shed roofs on the front and the west side (behind the added room) have further altered the original building. On the east, the side-gabled roof with returns still defines the original building. The roof still covers shed rooms. Another room (perhaps a kitchen) with a rear-facing gable was added behind the eastern-most shed room. To the west of this single chamber, another room, obviously a later addition, was built with a shed roof sloping south (or away from the original house and perpendicular to the slope of the adjacent room's roof). At a late date, a new symmetrical gable roof covered that entire shed roof. The east side of the gable was the old roof, and the apex for the new roof was in the same location as for the old roof, but the new west gable covered a room and a half. (Its original line is barely visible under the massive eave and cornice on the west side.)

St. EOM's D-shaped porch on the southwest corner marked the last addition to the original house. It interconnects to the enclosed former side porch and extends beyond the west wall of the house. A colonnade of square columns and solid walls supports a deep metal cornice and domed roof that resembles a stupa. The porch allows occupants to look to the south but its stairs only allow access to the front of the house. Perhaps this arrangement was part of the separation between the 1880s farmhouse and St. OEM's new temple (Photographs 12, 21, 30, 44).

St. EOM made a number of additions to the rear of the 1880s farmhouse. An ell-shaped configuration (formed by two rectangles) connected to the old house and led to the major element, the circular temple. The first two additions consisted of two rectangles. The axis of the first was parallel to the axis of the original farmhouse. This room (St. EOM's new kitchen) was offset slightly to the east from the old house. Then, an elongated rectangle formed an ell with his first addition and extended southward away from the original house (Photographs 23, 39, 71).

Both of these structures are lower, more rooted to the ground than the original house. Their roofs are lower and start beneath the previous gable. Even though they were unconnected, the new roof, a rear-facing gable, has the same gable line as the adjacent roof and an even deeper metal cornice, especially on the west. That produced a long, low, pitched roofline that had to change angles in order to drain water.

The second added space, the section leading to the temple, has two large facing doors, one on the west and another to the east. The significance of these entrances is announced by flanking totems, extended roofs, and arched metal-covered pediments, which are different on both sides. People (worshippers) entering this space would turn to the south to enter the most dominant structure in the complex of rooms—the circular temple.

St. EOM's temple is the most visually dominating structure attached to the original 1880s farmhouse. Its width is twice that of the adjoining room, and its far end is curved to form what resembles a

cathedral apse. Eight pillars that extend on both sides of the exterior wall support an elaborate, three-leveled roof. The initial circular roof is topped by two large circular windowless, nonfunctional cupolas. The verticality of this section, which appears to be two stories, contrasts with the horizontal of the connecting piece (Photographs 25, 46, 70, 80).

The original 1880s farmhouse building had brick piers and perhaps rock foundation walls. A rock wall is visible along the west side—the only portion of substructure now accessible. The farmhouse was completely re-clad after 1959. A skirt, about 42 inches in height, surrounds the front and sides of the original house and its pre-1959 additions. The skirt consists of one or two courses of cinderblocks between the ground and the house floor that extend outward enough to support a brick wall against the house. This masonry construction is covered with cement stucco, and the bricks support the cast cement mandalas that are inset or protruding. The artist converted most of the windows in this part of the house to single panes (Photograph 14). He cut holes in the wall for air conditioners. The windows in the smaller front room on the west are a combination of casement and awing that were installed by Martin.

Between 1959 and 1986, Martin made a number of changes to the farmhouse. The walls are cinderblock covered with cement and painted. On the first two sections of his additions he painted stylized mountains, vegetation, and rivers around the bottom, which corresponds with similar images located on the cement skirt around the original house (Photographs 2, 4, 18, 24, 26). Above this base and all over the temple are painted designs, mostly mandalas (what Martin referred to as cosmic mirrors) (Photographs 35, 39, 46, 47, 48). The deep cornices (especially on the west) of these roofs are covered with the artist's scalloped metal shingles, fashioned from valley roofing tin (probably aluminum) by hammering it on swage blocks with a ball-peen hammer. Similar metal work in a variety of designs trims windows, doors, and every cornice line (Photographs 4, 5, 6, 9, 10, 12, 13, 14, 15, 17, 18, 21, 22, 26, 27, 35, 44). The one exterior chimney is covered with cement and ornamented like the rest of the house (Photograph 18). Martin installed metal jalousie windows in all of the rooms that he built.

The main front room of the house was originally a porch; after Martin enclosed it, he used it for readings or telling fortunes. Today, it serves as a meeting space and place to greet visitors (Photographs 6, 15). The front addition room was used as a sales area where he had beads, herbals, candles, etc. Today the Pasaquan Preservation Society still uses it as a place to sell beads, posters, books, t-shirts, etc. (Photograph 89). The enclosed west side porch was a gallery and then a bedroom for guests. It is now a gallery (Photographs 16, 17, 28, 29). The original front room of the 1880s farmhouse on the east side was used for Martin's readings and then was as exhibit space; it also had a chest-of-drawers for clothing. Today, this room is used as a gallery space (Photograph 27). The original front room on the west side was a sitting area with stereo, recliners, and record cabinet. This is now used as a storage space. The shed room on the east side had an ironing board, clothes closet, dirty clothes hamper, closet with hanging clothes, and baggies of cannabis on the closet shelf. This is now an empty room. The bathroom is between the two shed rooms. The west side room behind the shed rooms might have been the original kitchen in the 1880s farmhouse. Martin installed a hot water heater in this room during the 1960s and used it as storage space for his

candles, fragrant oils, necklaces, 1,000 Buddhas, and other sales items. This is now used as a storage room. The west side addition behind the shed rooms (with a long horizontal window) was Martin's office, with a desk phone, notebooks, typewriter, a showcase with craft items, and his library that contained approximately 15 linear feet of books. Martin's first cinderblock-walled addition was a kitchen and a dining room, which also served as a recording room. This too is now a storage room (Photographs 24, 26). The adjoining room was a studio and is now empty except for some artifacts. The temple (not a term used by Martin) contained a rectangular-shaped entrance that led into the curved space where Martin staged spiritual ceremonies. Today, the entrance room is used as a storage space (Photographs 2, 4). The wood plank floor located in the temple room is in a state of rapid deterioration (Photographs 25, 70, 80).

Few interior materials remain from the 1880s farmhouse. Inspection of the closet in the main east room reveals horizontal wooden wall coverings and pieces of tongue-and-grooved beaded board that extended into a shed room at some point. The original pine floors are visible in the closet. Martin covered every one of the floors with colored linoleum squares. Most of the rooms in the original house have an early form of wallboard, the seams of which are now visible. Every one of these rooms except for Martin's bedroom has some form of hammered metal decorating the windows and doorways or both. Many of the windows and doors are also trimmed with scalloped wooden pieces (Photographs 25, 26). Martin's bedroom is the exception. It had neither the metal strips nor the wooden trim. It only has a unique painted trim piece around the window. The front room has two built-in couches, a plaster wall with cast medallions that covers the original front façade of the farmhouse, a horizontal window with small pieces of beveled diamond-shaped glass, and rectangular metal rectangles with hammered designs mounted on the ceiling. The bathroom has a punched metal tub/shower surround and a "levitating" Pasaquoyan in a power suit, which consists of pressure points connected by bands. The library or stereo room has a massive painted cosmic mirror on the north wall. A curved staircase with a bamboo screen provides the transition to the kitchen and the spaces built by Martin. All three of these rooms are cinderblocks covered with painted cement. The kitchen has more levitating Pasaquoyans with very representative human faces (Photograph 26). The fireplace is cement covered with typical St. EOM decoration. The studio has the mountain, vegetation, rivers, and mandala motifs on both its internal and external walls. A curved staircase, similar to that in the kitchen, connects the studio and the most sacred space. The curved outer oratory wall shows Pasaquoyans dancing; the ceremonies Martin staged there replicated these dances (Photograph 4). The roof for that space consists of radiating wooden beams, the edges of which have been scalloped. The space between the beams is covered with hammered metal (Photographs 25, 70, 80).

The structural system in the original house is late-19th century balloon framing with angled wind-bracing. St. EOM's additions are cinderblock walls with cement pillars supporting the roof. Nothing remains of the pre-1959 mechanical systems except for the historic dug well (under the pagoda).

There are four additional contributing historic buildings located on the property: Kiva, garage, Pagoda, and Studio. The Kiva is a semi-subterranean, square, one-half story building with a very low-pitched roof topped by a square monitor. A descending curved staircase flanked by walls with

medallions and snakes provides access to this windowless space. Paintings of mandalas decorate two sides while on the front façade a large pair of eyes guards an entrance to the complex. Scalloped and hammered metal strips frame these paintings. Horizontal stripes of white and black-painted roof shingles on the sides of the monitor gives the appearance of louvers. The rolled roofing on the primary roof has replaced the original multi-colored shingles. The interior of unpainted cinderblocks consists of a continuous series of benches around the outer wall and central cement pillar supporting the radiating beams that hold up the roof and monitor (Photographs 37, 38).

The garage is an elongated, one-car garage with a half-story storage area over the parking area. Automobiles enter at the north end and a corbelled arched door at the other end leads to the house. Four totem pillars support the four corners of the building. The solid west wall is also the east wall of the house's front yard and is decorated with concrete mandalas or medallions on both sides, even inside the garage. The east wall of the garage is open with a colonnade of square cement columns decorated with diamond-shaped wooden blocks. Wooden beams, with scalloped edges, support the storage space. It occupies what resembles a clerestory area without windows. Its vertical façades are decorated with cut roofing materials to form a geometric pattern. Both roofs originally had alternating stripes of shingles, but now have solid temporary roofing. The cornices of both roofs are decorated with scalloped, hammered stripes of aluminum (Photographs 36, 38, 55, 57).

The Pagoda is an elevated rectangular room supported by cement pillars. The ground level consists of two bays; one provides an open space that allows entrance to the complex, while the other contains the old hand dug well and its related equipment. The upper level is reached by a set of curved stairs that extends to a circular well filled with sand that served as a dance circle. That elevated entrance has an inner and outer set of double doors placed about three feet apart that creates a small vestibule. The raised story has one centered window (one over one) on every side and a pagoda-style roof with a slightly elevated monitor (Photographs 4, 8, 10, 40, 41, 42, 65, 66, 67).

The Pagoda's cement pillars are brightly painted. A cement panel between the end piers on the north side features what appears to be Christian crosses on both sides. The vertical surface between the first and second roofs, the windowless clerestory, is decorated with asphalt shingles arranged in patterns so as to form two St. Andrew's crosses on each of the long sides. Both roofs have a band of scalloped and hammered strips of metal along the edge of the gable. The curved stairs are decorated with geometric designs. The second story entranceway or vestibule and all the doors (two sets of two) are covered with geometric designs executed of sheets of aluminum by repoussé. Martin and his helpers spent many hours hammering metal over a swage block with ball peen hammers to achieve this effect.

The only interior space is on the second floor. Its bright blue walls and ceiling are decorated with Martin's cosmic circles. Ceiling and floor moldings were made from thin strips of scalloped, hammered metal. The primary purpose of this space was to make beaded or woven items. The table (larger than a billiard table) has a thin, raised, scalloped railing around its edge (Photographs 10, 40). The indentations were used to hold strings while Martin wove a tapestry or a beaded door

hanging. The structures housing the original hand-dug well (pre-1959) and its electric pump are on the bottom level of this building.

The studio building was one of Martin's final additions to the property. The studio is a rectangular building, approximately 45 feet by 30 feet, built of cinderblock covered with cement. It has only one door on the east side and an exhaust fan (used for drying various materials) on the south. The opening for the exhaust fan now holds an air conditioner. The corners and center of the back of the building have typical totems with protruding noses and eyes. Between these totems are large cosmic mirrors. Those features are the only decorated portions of the exterior. The interior is undecorated and originally served as a studio and workshop for St. EOM. A bathroom has been added and it now serves as a house for the caretaker.

The property also contains a historic structure. The Propane Tank House (referred to as the Shrine by visitors) is certainly the most decorated propane tank covering in the state of Georgia. This structure hides three sides of the tank and features a large totem in the center of the curved front. A long serpent-topped wall filled with mandalas leads away from that center totem and draws the eye back to this building. The Propane Tank House's flat roof is supported by beams, the ends of which are scalloped and covered with metal. The exterior of this structure was painted white and has a large number of small and medium modillions and other decorations to give its façade a very intense feeling. The interior of this structure is not decorated. This wall and the sides of the intrusive metal backyard barn are the only undecorated surfaces in Pasaquan (Photograph 3).

The walls of Pasaquan are unique contributing objects. The walls were primarily artistic in nature. Nothing in the state or nation compares to them. The colorful, highly decorated walls give Pasaquan its intensity and its energy. There are two types of walls. The exterior ones are fortress walls that separate St. EOM from the outside world and define his own space. These walls span the entire north side and part of the western side (Photographs 1, 8, 32, 50, 51, 52, 54, 55, 56, 65, 66, 67, 72, 73). They are brick or cinderblock walls covered with cement, incised with geometric designs or bands of a repeating pattern, and then painted, in some cases ten years after they were incised. Round totems serving as pillars, probably constructed of masonry blocks covered with cement, support the walls and provide visual separation for the different segments of the wall. The totems are spaced closer together on the west wall, perhaps because this is the most vulnerable side of the property, the one next to the road. These totems have protruding noses and eyes and other facial features.

The second type of wall is more prevalent and its visual impact and spiritual purpose is more important. These walls represent the interior surfaces of St. EOM's outdoor temple (Photographs 3, 7, 11, 21, 22, 23, 33, 34, 41, 42, 43, 44, 45, 46, 48, 53, 54, 61, 62, 63, 64, 68, 69, 70, 74, 75, 76, 77, 81, 83). These walls also create separate spaces within the complex—a front yard, a dance circle area, a barrier between the house and major exterior area that forces visitors to enter the circular temple at the rear of the house by going between two large nude totems, a male and a female (Photographs 22, 88). The walls and the openings are arranged so that visitors can see other parts of the site, but they cannot go to them in a straight line. Visitors must wander around to get there,

and, in the process, they see more of the images and statues on the walls.

All of the walls inside the complex have decorated, round concrete medallions mounted in them. The disks, which vary in size, were formed in molds and stiffened with hardware cloth. Two disks were usually set back-to-back. The medallions are held in place by bricks that then covered with cement. Many of the disks have another smaller disk mounted to the base disk. These circles displayed human bodies or various parts thereof, portraits, geometric shapes, mandalas, and numerous images drawn from world mythology and religions. In some walls, the disks protrude above the wall and create an undulating surface where Martin mounted long snakes, formed around a metal mesh armature.

Pasaquan is set on a ridge between two branches of the Kinchafoonee Creek. The terrain of the complex is basically flat with a slight rise to the road toward the west and north. Pasaquan is entered on a dirt driveway from the northwest corner. That road is slightly raised with a depression showing a drainage ditch suggesting that this might have been the actual road in front of the house at some point. The orientation of the house also suggests that possibility. The area in the northern extreme of the property between the chain link fence and Martin's decorated wall is now being used as a parking lot.

During Martin's occupation, there were huge twin oak trees out front that may have been part of the original yard layout, and another of equal size immediately beside the west side of the back room with the wall murals or landscapes. The mowed lawn area was much larger than it is now on the eastern/southeastern side of the property. Martin had a walking path that ran from the front of the garage out to the northeast corner of the property, which was wooded then.

The property is surrounded by a chain link fence. St. EOM's decorated houses and walls are surrounded by a buffer of pines and typical vegetation—wild cherry trees, sassafras, volunteer pecan trees, pine oaks, sweet gum, privit, chinaberries, ribbon grass, dog fennel, broom sage, and plum trees.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

(X) **nationally** ( ) **statewide** ( ) **locally**

Applicable National Register Criteria:

( ) **A** (X) **B** (X) **C** ( ) **D**

Criteria Considerations (Exceptions): ( ) **N/A**

( ) **A** ( ) **B** ( ) **C** ( ) **D** ( ) **E** ( ) **F** (X) **G**

Areas of Significance (enter categories from instructions):

Architecture
Art
Religion

Period of Significance:

1957-1986 (Period Eddie Owens Martin lived at Pasaquan.)

Significant Dates:

1957- Eddie Owens Martin begins permanent residence at Pasaquan.
1986- Eddie Owens Martin commits suicide at Pasaquan.

Significant Person(s):

Martin, Eddie Owens (1908-1986)

Cultural Affiliation:

N/A

Architect(s)/Builder(s):

Martin, Eddie Owens (builder)
Milner, D. W. (builder)
Milner, Estes (builder)

Statement of significance (areas of significance)

Pasaquan is a 20th-century visionary-art environment inspired by the personal religious and spiritual beliefs of its creator, Eddie Owens Martin, a fortuneteller, self-taught artist, and native of Marion County. In 1957, Martin inherited a tract of land outside of Buena Vista. He spent the remainder of his life building his alternate reality known as Pasaquan. Today, the Marion County Historical Society owns and manages the property. Pasaquan meets National Register Criterion "B" and "C" at the national level of significance because the district is an exceptional and unique example of 20th-century visionary art in America. Pasaquan is significant in the areas of architecture, art, and religion because of the district's prominent status within the American art world and because of its direct association with the folk beliefs of artist Eddie Owens Martin. The period of significance begins in 1957 when Martin began transforming the property into a living piece of art and ends with the artist's suicide in 1986.

Pasaquan is significant in the area of architecture, art, and religion at the national level of significance because it is an exceptional, unique, and intact example of a 20th-century American visionary-art environment. Pasaquan is a spiritually oriented art and architecture environment. Visionary art purports to transcend the physical world and portray a wider vision of awareness including spiritual or mystical themes, or is based in such experiences. Martin's art expresses the connection he saw between humanity's physical and spiritual environment. His art references numerous religious symbols familiar to Western faiths (Christianity) and Eastern faiths (Hinduism and Buddhism). Eddie Owens Martin's art was more based on spiritual beliefs than religious practices. Expressions of spiritual beliefs lack many of the dogmas attached to forms of religious expression. For example, Martin believed in a God, but did not cite religious texts to support this belief. A similar expression of religious belief would be accompanied by a religious text or oral history that validated those beliefs. Martin's beliefs were influenced by mainstream religions but divorced of the dogmas associated with any specific religion. Pasaquan is an excellent example of 20th-century American visionary art because of its direct association with artist Eddie Owens Martin and its representative thematic material, construction techniques, and craftsmanship. The type of art found at Pasaquan is representative of similar visionary-art environments. All works of visionary art are by nature unique. While Pasaquan shares commonalities with other visionary-art environments, Martin's visions as expressed in art are unique.

Since Pasaquan is an architectural landscape filled with thousands of individuals pieces of art that in sum create a visionary-art environment it would be inappropriate to extrapolate separate descriptions of its architectural, artistic, and religious significance since all of these elements are inherently intertwined. The following statement of significance deals with all of the individual areas of significance in a single narrative since each area is dependent upon the others in order to provide an adequate context.

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 the former's 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 attempt to place Pasaquan'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, California Office of Historic Preservation prepared a multiple property nomination entitled "Twentieth Century Folk Art Environments in California." The California SHPO's nomination did 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 SHPO with updated information regarding visionary art as documented by the Georgia Historic Preservation Division for this nomination. Visionary art works can best be described as monumental-sized environments consisting of a variety of structures, sculptural forms, and painted surfaces. Many, such as Pasaquan, 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 were contemporaries but met only briefly and never exchanged thoughts about their forms of visionary art.[2] 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.[3]

Pasaquan is a significant example of visionary art because it embodies the types of materials and craftsmanship common among similar works of art. Visionary artists made use of the natural landscape and discarded materials to create their folk art works. The recycling and innovative use of both natural and cultural materials, whether shells and sand or trash, is an important characteristic of all the works. Martin, for example, used ordinary objects such as propane tanks, concrete-block walls, and doors as canvases for his art. Like the artists documented in California, Martin created his art in his spare time. Martin's income derived from telling fortunes—a task that occupied a lot of his time and often interrupted his art. "I could've built more of these temples and pagodas," recalled Martin, "if I had been able to devote all of my time to it like I wanted to. But I've never been able to get in with any of them people that run that art world, man. That clique never would accept me, and I

[2] The Reverend Howard Finster (1916-2001) was a visionary artist from Summerville, Georgia. Finster was a nationally recognized visionary artist whose work was displayed in museums worldwide. Martin recalled sitting next to Finster during an air flight to Washington D.C. to attend an unveiling of their artwork at the Library of Congress. Martin described Finster as a "freak."

[3] California Office of Historic Preservation, "Twentieth Century Folk Art Environments in California," National Register of Historic Places—Nomination Form, 1980.

couldn't ever make a living by sellin' my work. So I've always had to go back to that table and that deck of cards and put up with the people that come here for readin's."[4] Likewise, the design of Pasaquan was the result of a highly intuitive process of creation. Martin, like other visionary artists, followed no particular plan or set of rules and had only his vision and creative impulse to guide him. Still, he worked with great care. Visionary artists, like most artists, were meticulous and often perfectionists willing to destroy works of art they created they considered to be substandard. Simon Rodia, the visionary artist who created the Watts Towers [National Historic Landmark, 1977], routinely built and rebuilt sections until he was satisfied with the result. Martin frequently built and rebuilt walls at Pasaquan that he considered to be artistic failures. He destroyed the first wall he ever built at Pasaquan because of its inferior quality. Visionary artists also devoted enormous amounts of time and energy to the preservation of their art. In California, artist John Guidici, for example, maintained his visionary art environment Capidro (Menlo Park, California) until his death. Martin preserved Pasaquan until his suicide in 1986.[5]

The workmanship of Martin's art at Pasaquan shares much in common with other works of visionary art. Workmanship is defined as the art or skill of a workman which imparts quality to a thing being created. Pasaquan was created over the span of three decades. Martin was a detailed artist who was highly critical of his work. Consequently, he often spent extended periods of time creating, demolishing, and recreating a single element of his artistic environment. For example, Martin spent several years scalloping the rafters located in the temple. He destroyed several walls that had taken him years to build because he considered them to be failures. Examples of Martin's workmanship can be best seen in his decorative metalwork and woodwork (Photographs 14, 34). Martin's workmanship shares much in common with the carvings at 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). The California Office of Historic Preservation has identified these visionary-art environments as examples that possess "a high degree of skill and craftsmanship."[6]

Pasaquan is a significant example of visionary art because the artistic expression of Eddie Owens Martin 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

[4] Patterson, *ST. EOM*, 221.

[5] California Office of Historic Preservation, "Twentieth Century Folk Art Environments in California," National Register of Historic Places—Nomination Form, 1980. The late John Guidici, a retired gardener, began landscaping his Menlo Park house in 1932, using cement, local sand, and the shells that were available free at local beaches. Capidro no longer exists. Guidici started his work in 1932.

[6] Ibid. 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 Harolf 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. Nit Wit Ridge is a California State Historic Landmark.

generalizations. Like other visionary artists, Martin'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. Martin's use of color has been compared to sculptor Niki de Saint Phalle—a 20th-century visionary artist who also created brightly colored totems that represented various human forms. Catherine Fox, an art critic who writes for the *Atlanta Journal and Constitution*, compared and contrasted the work of Eddie Owens Martin and Niki de Saint Phalle (1930-2002). The inclusion of Martin in the evaluation of another visionary artist's work by an art critic displays his prominent place within this sub-field of American art.[7] Part of the message found within his art was a rejection of the world as Martin 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 Pasaquan valuable as an individual statement of Martin's beliefs and as an exemplary example of visionary art.[8]

Pasaquan is unique compared to other visionary-art environments because of Eddie Owens Martin's alternate world visions as expressed through his life and art. Pasaquan was a spiritually oriented art and architecture environment that was the product of Martin's alternate world visions. Martin left a record of his alternate world vision: "Pasaquoyanism has to do with the Truth, and with nature, and the earth, and man's lost rituals. In the ancient days when man was created and put forth to walk on the face of this earth, he was given rituals by God. But man does not know those rituals any more. He's been robbed of 'em because of greed. He's so busy makin' a dollar that he's lost his rituals. . . . This path that we are on is the path of destruction. . . . I built this place to have somethin' to identify with, because there's nothin' I see in this society that I identify with or desire to emulate. Here I can be in my own world, with my temples and designs and the spirit of God."[9] Visionary artists all share a common desire to create alternate worlds through the medium of artistic expression.

Martin's alternate world was unique because it was one part spiritual message and one part social criticism. In a cultural tradition that extended back to the ancient Roman artists and ethnographers (i.e. Tacitus, *Germania*), Martin's visionary-art environment was both a form of artistic expression and a subtle critique of his contemporary world. Martin did not like the values of 20th-century Americans. While he refused to instruct others on matters of religious belief, his art and personal message stressed the need to embrace a level of spirituality—a connection between the physical and meta-physical—that he felt was absent. He hoped that visitors to Pasaquan would become inspired by his powerful visions and seek a return to their "ancient rituals." Only a handful of visionary-art environments were created by artists whose work was designed to elicit a similar response. Howard Finster, for example, believed that 20th-century Americans were facing eternal damnation and were in

[7] Catherine Fox, "Garden Exhibit is grand, gaudy magic," *Atlanta Journal and Constitution*, 28 April 2006. Nikki de Saint Phalle was born in Neuilly-sur-Seine, Hauts-de-Seine near Paris. She rejected the gendered expectations of French society and those of her family by refusing to become a domesticated housewife and instead turning toward a career as a model and artist. Like Martin, her art involved the creation of massive sculptures that transcended alternate realities. For an account of her life's work see: Carla Schultz-Hoffmann, *Nikki de Saint Phalle: My Art, My Dreams,* 2005.
[8] California Office of Historic Preservation, "Twentieth Century Folk Art Environments in California," National Register of Historic Places—Nomination Form, 1980.
[9] Patterson, *ST. EOM*, 219.

desperate need of salvation. His art therefore attempted to bring audiences closer to God. Finster's constant references to Biblical images distinguished Paradise Gardens from Pasaquan because of the former's use of religiously oriented messages. Walter Rodia's Watts Towers, by contrast, lacks any overarching social, spiritual, or religious context. Martin's art, however, expressed a level of disdain toward contemporary life. He saw others as petty capitalists devoid of spiritual beliefs and rituals. Pasaquan's elaborately ornamented walls served both as a canvas for his art and a barrier of protection separating the outsider artist from a world he did not like. By comparison, Howard Finster's Paradise Gardens did not contain large walls because he wanted to invite people into his environment as a means of securing their eternal salvation. 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 Martin's art are an important part of Pasaquan's unique place as an excellent, unique, and intact example of a visionary-art environment.

Pasaquan is a significant example of a visionary-art environment because Martin's methods of construction are representative of this sub-field of American art. Like other visionary artists, Martin developed his own method of construction, but some interesting comparisons can be made between Pasaquan and similar visionary-art environments in California. For example, Martin dabbed concrete onto coiled chicken wire to fashion snakes that adorn the tops of many of Pasaquan's walls (Photograph 75). In California, Albert Glade—a contemporary of Martin—used a similar technique to create elements in his Enchanted Cottage. Glade and Martin never met nor corresponded with one another yet they independently developed similar construction techniques in two distinctive geographic regions. The methods of construction developed by 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 Pasaquan. Martin used cement as a malleable canvas that covered his concrete-block walls. While wet, the concrete could be sculpted or could hold applied items such as mandalas. Numerous American visionary artists used concrete because it was readily available, inexpensive, and could be shaped into an infinite number of forms.[10]

Pasaquan was a built environment constructed by Eddie Owens Martin to be used as a canvas for his artwork. Pasaquan is significant in the area of architecture because its buildings and structures are representative of the architectural landscapes associated with visionary-art environments. Like most visionary artists, Martin lived where he created the bulk of his art. Pasaquan was both an artistic environment and a domestic residence. Visionary-art environments contrast sharply with their surrounding built environment. When Martin began creating Pasaquan in 1957, he started with a late-19th-century saddlebag house that had been significantly altered since the date of its original construction. At the time of his suicide in 1986, Pasaquan bore little resemblance to its pre-1957 form. Martin had transformed the landscape into a visionary-art environment that was void of any local or statewide architectural context. Pasaquan's main building bore no resemblance to any comparable building in the state. While the additions Martin made to the building were influenced by an array of architectural styles, his interpretation of those forms was truly imaginative,

[10] Ibid.

unprecedented, and exceptional.

Pasaquan's architectural landscape served both an artistic and pragmatic purpose. When Martin started construction in 1957 the first structure he built was a wall that blocked the view of his property from the road. Walls were important structures at Pasaquan because they created social space between Martin and the outside world. Without those structures Martin would not have been able to create his alternate world. There are two types of walls at Pasaquan: outer and inner walls. Outer walls are located on the environment's perimeter. They are taller and designed to be a barrier between Martin and those elements of the outside world that he wished to ignore. The inner walls are significantly smaller and located within the perimeter created by the outer walls. They formed a series of individual spaces within Pasaquan that facilitated Martin's various spiritual activities.

Martin created and/or adapted buildings and structures that satisfied the demands of his art. He built structures such as a garage, propane storage shed, and well house as works of art that served a utilitarian function and that expressed his desire to create uniformity within his alternate world. The numerous additions Martin made to the original saddlebag house also served functional and artistic designs.

Eddie Owens Martin, despite his lack of commercial success, was a significant 20th-century American artist whose work reflected the social distance imposed upon those who viewed themselves as "outsiders" during a historic period filled with crass commercialism, racism, and capitalistic excess.[11] Martin never renounced his Georgia roots but, never felt at home in a place filled with overarching racist public policies and an outright xenophobic attitude toward those labeled as different. Born into dire poverty and saddled by his abusive father's behavior, Martin rejected the world that had been constructed for him and instead built an alternate reality filled with cosmic visions and harmonious aspirations that materialized into his artistic masterpiece, Pasaquan. During his lifetime, Martin received little artistic recognition. He resented the fact that art critics had ignored his work. He died feeling underappreciated with bitter feelings toward the American "art world." "This fuckin' society," recalled Martin, "we got here don't appreciate my art and my theories . . . . But just you wait. When I'm dead and gone they'll follow like night follows day."[12] He was featured just once, along with other Georgia artists, at the Library of Congress in Washington D. C. Death, however, brought him fame. Works by Martin have since been acquired by the Museum of Modern Art in New York and by the Smithsonian Museum of American Art in the nation's capital. The High Museum of Art, in Atlanta, and the Jacksonville Museum of Modern Art have also displayed pieces of Martin's art.

Martin's last will and testament bequeathed ownership of Pasaquan to the Marion County Historical Society. Since his death the society has made numerous concerted efforts to improve the property's deteriorating physical condition. Pasaquan is exposed to the elements of nature. Since Martin's death portions of the site have fallen into disrepair due to crumbling concrete, fading paint, and rotting wood floorboards. In 2003, the Marion County Historical Society relinquished its ownership of Pasaquan and transferred the property and holdings to the Pasaquan Preservation Society (PPS),

[11] This interpretation of Martin's artwork can be found in Patterson, *ST. EOM.*
[12] Ibid., 229.

which had gained 501(C)(3) status of its own.

Even before it secured an independent status, the Pasaquan Preservation Society began acquiring grants: $35,000 from the National Endowment for the Arts; $30,000 from the Knight Foundation (Miami, Florida); $7,500 from the Mildred Miller Fort Foundation (Columbus, Georgia); two grants of $5,000 and $3,000 from the Flint Electric Cooperative (Columbus, Georgia). These monies have been used to assess the collection and to secure and stabilize the property. Specific projects include roof repairs including temporary roofs for the house, the kiva, the garage, and the caretaker's lodge; a chain-link fence around the entire property, an ADT security system; a security light; a drainage system designed to move water away from the historic structures, and a climate control system for the house. With those resources, the society has dealt with short-term issues and emergency concerns. The long-term future of the external cement elements—the primary medium in the complex—remains an issue. Cracking, spalling, and problems caused by ground water have yet to be addressed. In 2006, the Georgia Trust for Historic Preservation declared Pasaquan one of Georgia's ten "Places in Peril." The property received a Georgia Heritage Grant in 2007 for a condition assessment and to develop a preservation plan.

Despite the before-mentioned concerns, Pasaquan has maintained much of its historic integrity. All of the historic structures and buildings remain from the time of Martin's suicide. The environment still reflects Martin's alternate world vision. Conservation efforts have slowed the deterioration of the environment's painted surfaces. Fred Fussell, president of the Pasaquan Preservation Society and folklorist, has made a painstaking effort to document the construction techniques used by Martin so that future conservation efforts will not disturb the environment's historic integrity. Fortunately, a number of photographers visited Pasaquan prior to Martin's death. Their photographs have created a documented history of various subtle changes that occurred there. Those images serve as reference points for art conservationists. Modern technology allows conservationists to precisely match the vivid colors of paint used by Martin. Art conservationists from the Jacksonville Museum of Modern Art have donated an enormous amount of time and energy touching up Martin's outdoor buildings and structures that have faded over time due to prolonged exposure to the sun.

Compared to a majority of identified visionary-art environments, Pasaquan has maintained a high-degree of integrity. The environment closely resembles the way it looks when Martin died in 1986. A majority of visionary-art sites fall into a state of permanent disrepair following the artist's death. While the Pasaquan Preservation Society faces 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 Pasaquan are immobile has benefited the environment's lasting historic integrity. At other visionary-art environments, such as Paradise Gardens or 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. Pasaquan's heavy concrete totems and walls could only be removed at a great expense and therefore have remained virtually undisturbed since Martin's death.

Eddie Owens Martin's works of art at Pasaquan have been evaluated by numerous art critics, folk art experts, and art historians. In 1987, John Russell, the chief art critic for the *New York Times*, wrote the following description of Martin's place in American art: "There is no cog on the rachet of American rugged individualism beyond that of ST. EOM, and his disaffected creative drive is archetypal for much that is strong in American art." In 1988, Chris Redd, a freelance art critic, noted the difficulty that art critics face when examining the career of an artist who was "an outsider to all of society as well as the art world." Redd compliments Martin's art as the work of a "renegade visionary" while comparing his usage of color with that of "Gauguin" and "Van Gogh." "Pasaquan," wrote Redd, "stands as a wondrous individual achievement that underscores the rest of his creative work. Through it St. EOM promoted his visionary order and insulated himself from conflict with the outside world. It was, and is, the resolution of his struggle with, and ultimate rejection of, conventional world order."[13] Art critic Tom Patterson wrote this summation of Martin's artistic career: "He was a man who felt he had something to prove, and his way of proving it was to create one of the most distinctive environmental artworks in America, a site which is comparable in range and scope and weirdness only to a few others in this country—Simon Rodia's Watts Towers in Los Angeles, Dinsmoor's Garden of Eden in Kansas and Howard Finster's Paradise Garden, also in Georgia." Art critic and historian Jonathan Williams believed that the future preservation of Pasaquan following Martin's death was "imperative" because of its "important meaning to American art." Curators representing the Jacksonville Museum of Modern Art have identified Pasaquan as "one of the most important visionary/outsider artist sights in North America." Art historian, Dorothy Joiner, chair of the Department of Languages and Literature at the University of West Georgia, published an article detailing Pasaquan's significance in the summer 1997 issue of RAW VISION (a quarterly international journal of intuitive and visionary art, outsider art, art brut, contemporary folk art, and self-taught art, published in London).[14] Local art critics and journalists have also recognized Pasaquan's significance. Carole Rutland, a freelance journalist who lives in Columbus, Georgia, and frequently publishes articles related to the region's culture, referred to Pasaquan as "one of the most significant folk art sites in America. . . . An internationally acclaimed visionary art mecca."[15]

Documentary photographer and art critic, Roger Manley, in his book, *Self-Made Worlds*, wrote, "The eccentrics in a society, whether self-taught or not, whether consciously so or not, whether educated or not, whether recognized or not, can help provide the variety we crave and the challenges that help us see the full possibilities of our lives. Every time one of them is silenced or their life's work is destroyed, dispersed, or removed from public view, important elements of what makes us a functioning society of interconnected communities are lost. We need these places and these people. Our communities need them, and our descendents will need them, too." Manley included Martin in his book's broad discussion of visionary art's place within American art. He concluded that Martin was "representative" of the larger body of visionary artists.[16]

[13] Chris Redd, Review of "St. EOM in the Land of Pasaquan: The Visionary Art and Architecture of Eddie Owens Martin," *Art Papers*, January 1988.
[14] Dorothy Joiner, "Pasaquan: St. EOM's Visionary Environment," *RAW VISION* 19 (1997).
[15] Carole Rutland, "Pasaquan: Rediscovering a hidden treasure," *Columbus Ledger-Inquirer*, 7 May 2006.
[16] *Self-Made Worlds; Visionary Folk Art Environments*, Roger Manley and Mark Sloan, Aperture Books, New York, 2005.

Several national, state, and local grant-funding institutions have recognized Pasaquan's significance. Since Martin's death, the Marion County Historical Society has received $35,000 from the National Endowment for the Arts; $30,000 from the Knight Foundation; $7,500 from the Mildred Miller Fort Foundation; $10,000 from the Georgia Department of Natural Resource's Heritage Grant Program; and two sizeable grants from the Flint Electric Cooperative. In 2008, the Harmon Foundation, a non-profit organization that recognizes prominent American art works produced by or associated with African Americans, awarded the Marion County Historical Society with funds to help preserve Pasaquan. The National Endowment for the Arts (NEA) disperses grant funding to promote a broader understanding of American folk and traditional art. Award recipients must display the standards and traditions of excellence that such forms of art have passed down from generation to generation. By awarding Pasaquan with a grant, the NEA recognizes the site's importance to American art history.

Pasaquan's significance has also been recognized by preservation advocates and heritage tourism developers. In 2006, the Georgia Trust for Historic Preservation declared Pasaquan one of Georgia's ten "Places in Peril." Recently, the Travel Channel, the Discovery Channel, and Public Broadcasting Service (PBS) each produced a series of television programs that included a visit to Pasaquan as part of a segment dedicated to the nation's most interesting roadside art sites. The British Broadcasting Corporation (BBC) completed a documentary on the life and art of Eddie Owens Martin. The Georgia Department of Economic Development now provides tourists with several heritage tourism travel agendas that include Pasaquan. In 1996, the state of Georgia recognized Martin by prominently displaying several pieces of his artwork—alongside other prominent Georgia artists such as Howard Finster, Alma Thomas, and Bennie Andrews—in a show hosted by the High Museum of Art that was part of the Centennial Olympic Games.[17]

Pasaquan represents one part of a larger national selection of significant visionary-art environments. At least four visionary-art environments are listed currently in the National Register of Historic Places. **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 .33-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

[17] Georgia Department of Economic Development, "Pasaquan: Eddie Owens Martin," *Buena Vista, Georgia on Georgia's Presidential Pathways,* Atlanta: 2002.

listed on 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 weighs 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. **Reverend Howard Finster's Paradise Gardens** (Pennville, Georgia) was built between 1961 and 2001. Finster crafted this environment to spread the gospel after receiving instructions from God. The site contains over 46,000 pieces of art. **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. **Nit Wit Ridge** (Cambria, California) was built by Arthur Harolf 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. Nit Wit Ridge is a California State Historic Landmark.

Pasaquan is a nationally significant example of a unique and intact 20th-century visionary-art environment in America. The environment reflects the artistic career of visionary artist Eddie Owens Martin whose art attempted to transcend reality by fashioning alternative realities. Martin's construction techniques, use of color, artistic themes, and craftsmanship are of exceptional quality and convey general trends found among other examples of visionary art. Pasaquan's historic integrity surpasses all but a few visionary-art environments.

National Register Criteria

Pasaquan meets National Register Criterion "B" at the national level of significance in the areas of art and religion because of its association with visionary artist Eddie Owens Martin who is widely recognized as a major artist within the larger context of 20th-century visionary-art environments in America.

Pasaquan meets National Register Criterion "C" at the national level of significance in the areas of art and architecture because the art created by Eddie Owens Martin is widely recognized by art critics worldwide as an excellent, unique, and intact example of a visionary-art environment.

Criteria Considerations (if applicable)

Pasaquan meets National Register of Historic Places criteria exception "G" because the property has achieved significance and exceptional importance within the past 50 years. Eddie Owens Martin's work at Pasaquan began in 1957 and ended in 1986. During that period Martin constantly added new pieces of art (structures and buildings) to the environment and sometimes destroyed existing

elements that as a finished product did not meet his expectations. Pasaquan was a working art environment between 1957 and 1986. This district that is less than 50-years-old 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 (see above).

Period of significance (justification)

The period of significance is 1957-1986. In 1957, Eddie Owens Martin began permanent residence at Pasaquan. Between 1957 and 1986, Martin lived at Pasaquan where he worked as an artist and fortuneteller. Martin committed suicide in 1986.

Contributing/Noncontributing Resources (explanation, if necessary)

Main House—Contributing Building
Kiva—Contributing Building
Pagoda—Contributing Building
Garage—Contributing Building
Studio—Contributing Building
Propane Tank Storage Shed (a.k.a. The Shrine)—Contributing Structure
Exterior Walls—Contributing Object
Manager's House—Noncontributing Building

Developmental history/historic context (if appropriate)

The following historic context was taken from a Historic Property Information Form submitted with this nomination by Columbus State University professor of history John Lupold. The Georgia Historic Preservation Division, edited portions of Lupold's text.

The original farmhouse at the center of the Pasaquan complex appears to date from the very late 19th or early 20th centuries. Unfortunately, the deed records of Marion County do not reveal the family that built this house or who owned all of the surrounding land prior to 1930.[18] The significance of this

[18] Eddie Martin's property included the northwest corner of land lot 246 in district 4, the northeast corner of land lot 11 in district 5; the southeast corner of land lot 247 in district 4; and the southwest corner of land lot 10 in district 5. Only a sliver of land lies in the northern two districts. (See Plat Book F, 53) A diligent search by M. Chrissy Marlowe, preservation planner for the Middle Flint Regional Development Center, in 1997 only revealed one past deed that corresponds to Eddie's property, the northern half of land lot 246, which passed from Paul Abraham to Nathaniel Martin in April of 1849. (Marion County Deed Book F, 73-74) That Martin might have been Eddie's ancestor, but the land did not pass to Eddie through distant ancestors. His mother, Lydia Pearl Story Martin bought 370½ acres in 1930 from the Federal Land Bank of Columbia, S.C. It consisted of lot 246 in its entirety (202½ acres), 90 acres in lot 247, 32 acres in lot 32, and 46 acres in lot 11. This tract of land must have been assembled by an earlier farmer, who perhaps lost his or her land to a bank, and, therefore, that transaction is not recorded in the deed records. The house could have originally been the owner's residence or a tenant house but probably the former. By 1930 this structure was the nicest house on the property, since Lydia chose it for the family home. Eddie says there were two tenants, and, therefore, two more houses on the property in 1950.

property, however, is not the original farmhouse, but the artist Eddie Owens Martin (St. EOM) and the transformations he made to the house and its surroundings after 1957.

St. EOM's Martin ancestors moved from Warren County, Georgia, to west Georgia shortly after the opening of the frontier. William Martin served as the bridge keeper in Columbus in the 1850s, a responsible position during that period.[19]

Eddie Owens Martin was born at the stroke of midnight on July 4, 1908, near the small rural community of Glen Alta, seven miles east of Buena Vista. His father, Julius Martin cultivated land as a tenant farmer for Sam Hatcher, who owned about 5,000 acres in Marion County (Attachment 3). Julius's only apparent interest in his son was as a farm laborer who toiled without wages in producing the annual cotton and corn crop. Martin, however, was "different" from the other five children in the family.[20]

He always realized he was different. The "Seminole" passenger train that ran from Miami to Chicago barreled through Glen Alta, and its passengers fascinated Martin. "I must have come from where they came from, he thought, because I don't belong here. Maybe someone dropped me off here from the train." Being different didn't bother him. He even "prayed to God to make me different from anyone else in the world. And by God, I think I succeeded in that prayer."[21]

He always felt more comfortable among African Americans, and they influenced his thinking and remained his friends throughout his life. They gave him straight answers about such mysteries as Santa Claus when he was a child. He loved their use of colors and their music, even the rhythm and music of their work. On Saturdays in Glen Alta, he sought out their impromptu music sessions, where he danced the buck-pat; he hated white country music. He shared with them the feeling of being "downtrodden and kicked under."[22] His speech sounded black, like bluesy jazz, not country twang, according to Tom Patterson.[23]

The gypsies who often came through Glen Alta also fascinated Martin. Again, he liked their colorful clothes, and he would get close to their tents to hear them telling fortunes, not realizing that would be his future.

Martin's education progressed as far as most rural Georgians in the early 1920s. During his last year in school, at age 14, he was the oldest student and when the teacher left the classroom, Martin heard the other students' lesson, except for 'rithmetic, which he hated. Martin, however, had no intention of becoming a teacher. That year ended his formal education, but he never stopped learning.

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[19] Email correspondence with Ken Thomas, July 12, 2007.
[20] Hettie Ruth Martin made an affidavit of descent in 1984 that listed Eddie's siblings as being Annie Bell Martin Applewhite, Theresa M. Griffin, Fannie Fate Martin, Joseph Martin, Paul Martin (who died in World War II), and Julius Pierce Martin. She identified Eddie as being Edward.
[21] Tom Patterson, *St. EOM in the Land of Pasaquan* (East Haven, CT: Jargon Society, 1987), 113.
[22] Patterson, *Pasaquan*, 108.
[23] Listen to a sound clip of Eddie talking, posted on Pasaquan.com.

He always contemplated the world beyond the fields of Marion County. At 14, following an incident during which his father cruelly killed a puppy that Martin had received as a gift from a neighboring black family, he left home. After wandering around Georgia and Florida for several months as an itinerant fruit picker, young Martin drifted north. He eventually found New York City, where he stayed until 1957 (Attachment 4).

In New York, Eddie Martin's creative individualism developed beyond that which could scarcely have been imagined by the young farm boy in Georgia. He quickly became a savvy street character in Greenwich Village. He connected with the city's provocative underground culture, and the struggling artists, the musicians, the poets, the beggars, and bums of lower Manhattan all became members of his newly found family. For more than thirty years he survived in New York, employing whatever means necessary to get by. He often worked as a fortuneteller in Manhattan tearooms, and he prepared and sold meals of soul food to other displaced Southerners. The New York art scene fed his expanding flamboyant personality and fired his artistic spirit. All the while he was a habitual visitor to the city's museums, libraries, studios, and art galleries. He absorbed New York hip culture like a colorful sponge.

His life began to change in 1929. That year Sam Hatcher kicked Julius Martin off his land because Martin made an unauthorized sale of a bale of cotton. Lydia Pearl Story Martin, Eddie's mother, acted to save the family. She must have been an entrepreneur. In the 1900, her husband is listed as farm laborer and she is shown as farming (with a citation to the agricultural census). Martin said his mother had bought a couple of cows and began selling cream. Apparently, her herd and her business had grown. In 1930, she purchased 370½ acres from the Federal Land Bank of Columbia, S. C. by paying $750 in cash and assuming a $3,000 mortgage.[24] Shortly after she purchased the farm, Julius died of a heart attack at age 45. Amazingly, Lydia was able to meet the mortgage payments and prevent foreclosure during the depression.

With the death of his abusive father and his mother's new farm, Martin began returning home almost every fall to help harvest the crops. "I felt out of tune here, though, and out of harmony, and I knew that it wasn't what I wished and what I wanted, and it wasn't the kinda life that I wanted to see and learn about." But he did "go to the field and plow or pick cotton, pull corn or pick peas."[25] Always searching for different experiences, Martin worked briefly in automobile factories in Pontiac and Detroit until the Crash of 1929 closed the Fisher Body Works. In 1933 and 1934, he had several mind changing trips to California.

In 1935 while back in Georgia, he became very sick, perhaps with pneumonia and stayed in bed for 10 to 12 days. One night he had a vision of "some kinda god, ... bigger than a giant, man. His hair went straight up, and his beard was parted in the middle like it was going straight up." In their conversation, the god said he could live, if he would follow the god's spirit. That intensified his search of the occult and religion; he tended to look, as he said, "behind the façade, in all kinda

[24] Marion County Deed Book 29, 80-81.
[25] Patterson, *Pasaquan,* 140.

religion."[26]

Returning again to New York, Martin became a serious researcher and constant visitor at the 42nd Street Library, the Metropolitan Museum, and the Museum of Natural History. He explored Sir James Churchward's books on the lost continents of Mu and Atlantis and the Mayans through the Lord Kingsborough four volumes published in the mid-19th century. He studied Egyptian and other hieroglyphics as well as works on the religions of India and east Asia. At the Metropolitan he learned how to request spiritual artifacts and paintings that were not on display for his personal viewing. Many of these images found their way to the walls of Pasaquan in the old cotton fields of Marion County.

One of Martin's favorite pastimes was watching tribal films at the Museum of Natural History. According to him, tribal man walked in a proper, "natural gait—that's hard to acquire when you're comin' up in a rigid, conservative society. But I had that rhythm ever since I was a boy, because I was always with these black people who would dance and do the buck-pat."[27] His new vision came from what most south Georgians would consider esoteric cultures, but in many ways he was shaped by his childhood experiences, especially with local African Americans.

He also pursued art, but not through formal lessons. He knew artists who allowed him to watch them work and occasionally allowed him to "put a little paint on their canvases." Unable to afford canvases, Martin began to draw on cardboard. One day, as he was drawing a sketch of Haile Selassie, the Emperor of Ethiopia, he had another image came into his mind, of "a man's face with his hair long and swep' up, and somethin' told me that this is the natural image of man." Several years later, he began not cutting his hair and shaping it in imitation of his spirit master.

In studying these other cultures, Martin focused on their hair and how they styled it, always upward as he saw it. Introduced to the Sikhs of India through a tribal film, he became enamored with their practice of braiding the beard and pulling it up on both sides of the face. In his version he used gold thread with jewels attached to braid his beard. He used rice syrup and a turban to keep his hair pointing upward, even when he slept. "'Cause the hair and beard controls the anatomy of the human skin and body. It's your antenna to the spirit world. It's your continuation of you in this universe—of your intelligence, your creativity, your common sense. It keeps you in contact with the planets." The upswept hair became a recurring theme in Martin's art and in the people portrayed on the walls of Pasaquan.

About 1937, Martin's inner voice told him, "You're gonna be the start of somethin' new, and you'll call yourself '*Saint EOM*,' and you'll be a *Pasaquoyan*—the first one in the world." He later learned that *pasa* means pass in Spanish and *quoyan* is an Oriental word meaning bringing the past and future together. He began calling himself a Pasaquoyan, but St. EOM would not start building Pasaquan for two more decades.

[26] Ibid., 167.
[27] *Ibid.*, 137.

Before he left New York in 1957, Martin sketched and painted a significant number of works. He showed some of these in an arts and craft show in New York, but he was never able to sell any of these. The techniques he accumulated in New York would, however, later be used to decorate Pasaquan (Attachment 6).

Martin's mother died in 1950, and her house became vacant. During the next seven years, he spent more time in Georgia, about four months a year while he still lived in New York, where his tea readings and fortune telling generated a good income. Two tenant farmers worked the land, and he returned in the fall to supervise gathering the crops. He created his first decorative pieces at the house to protect it while he was in New York. He placed two tombstone-like objects in front of the house. He remembered making a figure of Shiva, which he called the Hindu god of dance. A statuary piece of this scale still exists and might be the same piece. A photograph from this period, provided by his niece, shows two concrete slabs. The one on the left appears blank; perhaps it became the Shiva. The one on the right displays a drawing of one of his Pasaquoyan people and a cross. He told the tenant farmers: "If anybody walks by this thing while I'm gone they'll fall under a evil spell and drop dead."

During his visits from 1950 until 1957, he "started haulin' these rocks and stones outta the fields and bricks from old houses and chimneys that had done been torn down, and I put them in piles in the woods around the house here. And to tell you the truth, I didn't even know what I was gon' do with 'em. I had in mind that that I wanted to build somethin', but I didn't really know what." By 1957, he had grown tired of New York, and that year he gained title to the house and a small tract of land. Pulled by the dream of building his vision, he moved back to Georgia. He still returned to New York for brief periods to do readings, mainly for blacks that were scheduled by church secretaries; the income was too good to ignore this clientele.

Martin started building Pasaquan in 1957 without "any overall plan. Everything was from day to day." Initially, he and D. W. Milner, a local black man, built a wall on the west side of the house, facing the road. Martin could see the designs in his mind, beautiful symbols but "very weird." They represented the forces of the universe. He made big circles out of cement and attached them to wood. He and Milner then mounted these vertically on bricks and rocks. The wall included a serpent based on the James Churchward's *The Lost Continent of Mu: Motherland of Man* mythology; presumably, it ran along the top. He considered this snake wall a failure.[28]

His waist-high, 15-foot long wall was crooked but exotic, decorated with yin-and-yang symbols, heads with up swept hair, and cactus plants—images replicated in later walls. This first effort also failed because the wood rotted. "I was experimentin', feelin', findin', learnin' somethin' I didn't know nothin' about it." St. EOM, the self-taught artist and architect, continued until he got it right.

As he built, St. EOM felt the presence of spirits who advised him about the design and even specified the length of the walls. He usually added a little to their dimensions. Some visitors think that

[28] James Churchward published *The Lost Continent of Mu: Motherland of Man* in 1926. Churchward claimed that he had discovered the existence of a lost continent, called Mu, in the Pacific Ocean.

Lysergic acid diethylamide (LSD) produced the vivid colors and the profusion of designs. Martin only used marijuana, which he grew for his own use in the surrounding woods.

As the work progressed, D. W. Milner's cousins, Jimmy and Estes, joined the work force. They helped to build the initial walls, which tended to be of two types. Along the exterior, on the front and west side of the property were solid concrete walls with incised designs that were later painted. Large, appropriately decorated pylons—often with totem faces—supported these walls. They covered the wall surface with a thin coat of cement to use as a medium. Then the Milners incised repetitive designs (such as the waves of energy) into the wet cement using patterns St. EOM made from roofing felt. They had to work quickly since the cement dried in 30 or 40 minutes.

All of the walls inside the complex have decorated, round concrete disks mounted in them. The disks, which vary in size, were formed in molds and stiffened with hardware cloth. Two disks were usually set back-to-back. Many have another smaller disk mounted to the base disk. These circles displayed human bodies or various parts thereof, portraits, geometric shapes, mandalas, and numerous images drawn from world mythology and religions. In some walls, the disks protrude above the wall and create an undulating surface where Martin successfully mounted his snakes. He formed his serpents around a metal mesh armature.

The Milners built the basic walls, while St. EOM told fortunes. Then when it came time to create, Martin would dismiss his waiting customers to execute his most loved task, creating a face or a symbolic image out of wet cement. "I could just feel visions through them spirits, and I'd put 'em up on these walls that them Milner boys was buildin'—*bang, bang, bang, bang*—and then it was there." A gallery of portraits of his mother, D. W. Milner, and his New York friends—Tillie the Toiler, Clarence Hogue, Stella Dallas, and Betty Boop—probably appeared on the east side of the western wall enclosing the front yard. In a later construction, he included portraits of two Hell's Angels he had seen on television. The exterior walls were probably finished by 1960, and St. EOM was pleased because he "had the world shut out." Those walls might have been replaced and their decorations modified over the years.

About 1960, Eddie became close friends with Edwin Stephens, a heavy equipment operator who was working on the road next to Pasaquan. Apparently, they remained friends from about 1960 to 1962. Edwin taught Eddie about line levels and plumb levels and lining up things. Stephens also procured several large logs and carved them; two of them might be mounted on the east side of the wall that arcs around the dance circle (Photograph 34).

According to Martin, Stephens helped him lay cinderblocks for the rear additions on the house and put siding on the house. Eddie paid Stephens for his work, which apparently occurred from 1960 to 1962. Based on that assumption and the recollections of visitors during those days, by 1962, Eddie enclosed the front porch making the large front room, which he then used for readings. He covered two window openings and one door opening with a thick plaster wall decorated with cement medallions. This addition must have existed by 1962, if Stephens helped with the asbestos siding because the shingles form a continuous bond over both the original house and the new exterior wall.

By the time he added the siding, Martin must have enclosed what had been an open side porch on the west of the original house. He also added a dark skirt with the ubiquitous bright cement disks around the original house (Photograph 35). The skirt and the yellow siding mark the original house when Eddie assumed ownership. He then built everything from the kitchen rearwards to include the circular temple at the south end. Judging from Martin's statement about Stephens helping him, this portion could have been under construction during the early 1960s.

In 1963-64, presumably without the aid of Stephens, Martin and his local helper built the elevated pagoda on the northwest corner of the complex. It covered an old well that existed when his mother bought the property in 1928. St. EOM believed the well would become a healing well after his death. The circular steps leading to the pagoda were connected to the dance circle in 1967, judging from the inscription on the base wall of the entrance to the circle—J. L. M. 1967—meaning Jimmy Milner incised that particular wave pattern in 1967. The disk on the opposite side of the wall is marked 1971 showing how the artist kept embellishing the site.

St. EOM and his helpers worked on the complex for ten years without painting anything. They gave form to Martin's spiritual ideas with cement walls, disks, columns, and totems using incised designs, drawings, and sculpted figures but without any paint. He wanted to travel to Mexico to draw inspiration from the Indian culture before he applied any color. He bought a 1965 Ford station wagon in order to make the trip. Then he took two years to learn Spanish using the Berlitz system.[29]

In 1967, Eddie set forth, alone, and drove to Mexico City, where he checked into the Hotel de la Reforma. He explored adjacent Indian sites and the Museum of Archaeology, sought out Diego Rivera murals, took tours to Mayan cities in the Yucatan and Guatemala. Ironically, he was disappointed with the experience and decided "it was really more interesting to see 'em on the screen than it was to be there." Then he had a spiritual experience on the roof of the hotel during a lighting storm.

Viewing the majesty of a snow covered volcano in the midst of an intense storm, the spirit told him he was finished here. When Eddie returned to Pasaquan, he "was fully converted to the Indian way of life—thought, beliefs, heart, mind, soul, spirit, everything. So that's when I went into makin' beads and learning' about tapestries, and I started puttin' the paint on these walls then."

Eddie and his helpers painted what existed at that point. He put a dab of paint in each element of a design and they finished it. He continued to build and expand the complex, now painting as he went. The curved wall around the north, east, and south side of dance circle illustrates the evolution. The initial wall might have only extended between the two square columns and featured the carved wooden beams provided by Stephens. It would date from the early 1960s. The short section of the southwest end of the wall was dated 1971. The other two sections of wall may have been built at any

[29] The Berlitz records and books are still in the Pasaquan collection. Eddie never discarded anything. The Berlitz method of foreign language instruction uses an audio-lingual method that helps its students learn patterns of speech through intensive oral conversation rather than teach traditional rules of grammar and verb conjugations.

time in the 1960s.

The brick enclosure around the propane tank was built in January, 1965, by Estes Milner. The interior wall is not covered with cement and the backs of the disks are exposed, thus, providing a view of their construction techniques. This interior wall and the obtrusive metal yard "barn" are the only unornamented exterior surfaces at Pasaquan.

The long wall running northward from the propane tank is dated from October and November of 1971. The portion closer to the house may have been erected at an earlier date. Two of his last projects were the steps leading to the Kiva and the detached workshop or studio at the rear of the property. The stairs are dated January 1983 and like the Kiva are only partially painted. Also only partially decorated is the rear studio that he was using at the time of his death.

Martin funded all of this construction through fortune telling or doing readings. On some Saturday mornings he would have ten cars lined up with people desperate to have their fortunes told. They paid $25 each. The vast majority of his clients were African American, and he enjoyed them. Martin tried to be a poor man's psychiatrist, and he called himself a counselor. At first, he would ask them what their problem was. With most of his black customers he just talked to them and advised them what to do. When he started asking whites question, "they would say you are supposed to talk not me." The same was true of the "wigged black ladies" (his term) who tried to act like white people. Most of their problems had to do with their love life, and Martin gave them very blunt, very explicit advice.

He also had little use for the rich white kids or soldiers from Fort Benning who came out for a lark. Some days he would get tired of reading the cards or he would need to work the wet cement, and he would send everyone away, even those who had been waiting for hours. He would tell them to come back tomorrow. Toward the end of his life, he was tired of telling fortunes. At times he could be extremely gruff with customers and sightseers. His stern demeanor was reinforced by Boo and Nina, two large German shepherds, who guarded him for 15 years.

St. EOM also maintained his art gallery at the house and tried to sell his sketches and paintings. He had more success with his beaded items such as necklaces, tapestries, and door screens. Many of fortune telling customers also bought candles and oils that brought luck or love. He purchased these from wholesalers. But none of these ventures garnered as much money as reading the cards. The income from his readings allowed him to pay cash for everything, including the tons of cement, gallons of paint, and yards of aluminum trim (rolled metal for roof valleys and flashing) that adorned his precious Pasaquan. He bought most of his material at Clement's Hardware in Buena Vista.

Eddie enjoyed painting himself as an outsider and certainly his appearance intimidated many people. His colorful turbans or hats, long tunics or capes, all decorated with shells, tassels, or bells were certainly not typical garb for Buena Vista. Even so, he could act like a typical southerner. After loading up with supplies at Clement's store on the square, he would often walk over to the courthouse and talk with the probate judge Bump Welsh, who was Eddie's "cousin" by marriage.

St. EOM created more of a stir during his visits to Columbus. Always dressed in full regalia, he stopped traffic and frightened or fascinated children as he sauntered down Broadway from store to store. Pete Battiato, who had frequently visited Pasaquan, remembers being in a crowded, noisy fabric store when all of a sudden a hush fell over the place. Then he heard the sound of tiny bells, and he knew who it was. He looked up and there was Martin who greeted him warmly while others looked on in amazement.

Even as he continued to make his costumes, do reading, and build, Martin's health began to fail. In 1982, he had double by-pass surgery and also problems with his kidneys, prostate gland, and inner ears. In late 1984, he attempted suicide by taking an overdose of Nembutals. His last helper and live-in nurse, cook, and groundskeeper, Scotty Steward, got him to the hospital in time. In April of 1986, realizing he could no longer control his life or be productive, St. EOM succeeded in killing himself with a .38 pistol. He was buried next to his mother in the Ramah Primitive Baptist Church cemetery in Buena Vista. The young Baptist preacher assured everyone that Martin had found Jesus in his last days; some in the audience were more than a little skeptical.

St. EOM willed his property to the Marion County Historical Society in order to preserve Pasaquan. Eddie's respect for this traditional group seems unusual. It stemmed from a 1972 tour of homes hosted by the Historical Society and the "Beautiful View" Garden Club. The tour, typical of comparable events anywhere, included a dozen or so antebellum and Victorian homes. This particular tour, however, was different. The sponsors included the extraordinary home and surroundings of artist Eddie Owens Martin, the local eccentric who called himself St. EOM.

One story from this tour, probably apocryphal, deals with Martin's explicit art. Like other artists, Martin appreciated the human body, and there were nudes at Pasaquan; however, his fortune-telling clients never saw them; those images were at the side toward the back. During the tour, St. EOM allegedly had his "blue haired guests" exit the house in the midst of these more explicit images.

Even so, the tour was received well and was a successful funding event for the sponsoring organization. It also forever altered the preservation endeavors of the Marion County Historical Society. The artist, St. EOM, was so impressed that he was included as an integral part of the affairs of local society, which before had ignored or, occasionally, rebuffed his artistic efforts. His bequeathing his environmental art masterpiece, Pasaquan, and his properties of all kinds, to the Marion County Historical Society surprised most members of the Society.

By 1986, the viability of the Marion County Historical Society had waned to a low ebb. Several months earlier an 1830s Greek Revival mansion, one on which the members had focused their eyes and hopes as a potential showcase for their interpretation of local history, had burned to the ground. Upon learning of the Martin bequest, the first reaction of the society was to seek the assistance of another, more substantial, organization--the museum in nearby Columbus, Georgia. In 1987, the Historical Society offered to give Pasaquan to the Columbus Museum. The Columbus Museum, however, was deeply engaged in a major funding effort and expansion of its physical plant. In early

1989, the museum's board of directors declined the Marion County Historical Society's offer of gift. So, in March of 1990, four years after the artist's death, Pasaquan (and the extensive collection of drawings, paintings, furnishings, costume, craft, and other materials from the hand of St. EOM) was legally committed to the care of the Marion County Historical Society.

The members of the Society reorganized themselves to face the challenge of preserving Pasaquan. By 1992, they had applied for and received 501(c)(3) status as a tax-exempt organization. They soon formed an ancillary organization -- The Pasaquan Preservation Society -- framed specifically to tend to matters dealing with the St. EOM estate. They recruited Fred C. Fussell, then Chief Curator of the Columbus Museum, to serve as the Preservation Society's chairperson. Fussell, who soon after left the Columbus Museum to become director of the Chattahoochee Valley Folklife Project, served as volunteer chair for the Pasaquan Preservation Society from that time until 1996, when he was employed by the society as its first director (and Pasaquan's first professional staff person).

Like many artists, visionary or otherwise, Martin left his financial affairs in a mess. After his death, nearly $40,000 was discovered in a checking account. Another $46,000 was stashed in an ammunition box. Fussell found nearly $3,000 in a paper bag hidden in a pile of blankets and old newspapers. But the cash was not immediately available for Pasaquan's guardians; Martin had never paid state or federal income taxes, and he had never taken out a social security number.

In 2003, the Marion County Historical Society relinquished its ownership of Pasaquan and transferred the property and holdings to the Pasaquan Preservation Society (PPS), which had gained 501(C)(3) status of its own.

Even before it secured an independent status, the Pasaquan Preservation Society began acquiring grants: $35,000 from the National Endowment for the Arts; $30,000 from the Knight Foundation; $7,500 from the Mildred Miller Fort Foundation (Columbus, Ga.); two grants of $5,000 and $3,000 from the Flint Electric Cooperative. These monies have been used to assess the collection and to secure and stabilize the property. Specific projects include roof repairs including temporary roofs for the house, the kiva, the garage, and the caretaker's lodge; a chain-link fence around the entire property, an ADT security system; a security light; a drainage system designed to move water away from the historic structures, and a climate control system for the house.

Even with those resources, the society has only dealt with major issues and emergency concerns. The long-term future of the external cement elements—the primary medium in the complex—remains an issue. Cracking, spalling, and problems caused by ground water have yet to be addressed. In 2006, the Georgia Trust for Historic Preservation declared Pasaquan one of Georgia's ten "Places in Peril." The property received a Georgia Heritage Grant in 2007 for a condition assessment and to develop a preservation plan.

9. Major Bibliographic References

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"The Pasaquoyan," Eyeball Productions, Atlanta, 1993.

Other

Lupold, John. "Historic Property Information Form: Pasaquan," 2007. On file at Georgia Department of Natural Resources, Historic Preservation Division, Atlanta.

Previous documentation on file (NPS): (X) **N/A**

( ) **preliminary determination of individual listing (36 CFR 67) has been requested**
( ) **preliminary determination of individual listing (36 CFR 67) has been issued**
date issued:
( ) **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, Specify Repository:**

Georgia Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property Seven acres.

UTM References

A)	Zone 16	Easting 727508	Northing 3581482
B)	Zone 16	Easting 727671	Northing 3581453
C)	Zone 16	Easting 727700	Northing 3581333
D)	Zone 16	Easting 727624	Northing 3581210

Verbal Boundary Description

The proposed boundary includes seven acres historically associated with artist Eddie Owens Martin that contains Pasaquan. The northern portion of the property is bounded by Eddie Owens Martin Road (State Road 78).

Boundary Justification

The proposed boundary includes seven acres historically associated with artist Eddie Owens Martin that contains Pasaquan.

11. Form Prepared By

State Historic Preservation Office

name/title Keith S. Hébert
organization Historic Preservation Division, Georgia Department of Natural Resources
mailing address 34 Peachtree St, Suite 1600
city or town Atlanta **state** Georgia **zip code** 30303
telephone (404) 651-5568 **date** @03-10-2008
e-mail keith.hebert@dnr.state.ga.us

Consulting Services/Technical Assistance (if applicable) ( ) not applicable

name/title John Lupold
organization Pasaquan Preservation Society
mailing address P.O. Box 564
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telephone 706-577-3088
e-mail jlupold@earthlink.net

( ) **property owner**
( ) **consultant**
( ) **regional development center preservation planner**
(X) **other:** Georgia Historian

Property Owner or Contact Information

name (property owner or contact person) Fred Fussell
organization (if applicable) Pasaquan Preservation Society
mailing address PO Box 564
city or town Buena Vista **state** GA **zip code** 31803
e-mail (optional) chattahoochee@alltel.net

Name of Property: Pasaquan
City or Vicinity: Buena Vista
County: Marion
State: Georgia
Photographer: James R. Lockhart
Negative Filed: Georgia Department of Natural Resources
Date Photographed: 11-01-2007

Description of Photograph(s):

Number of photographs: 89

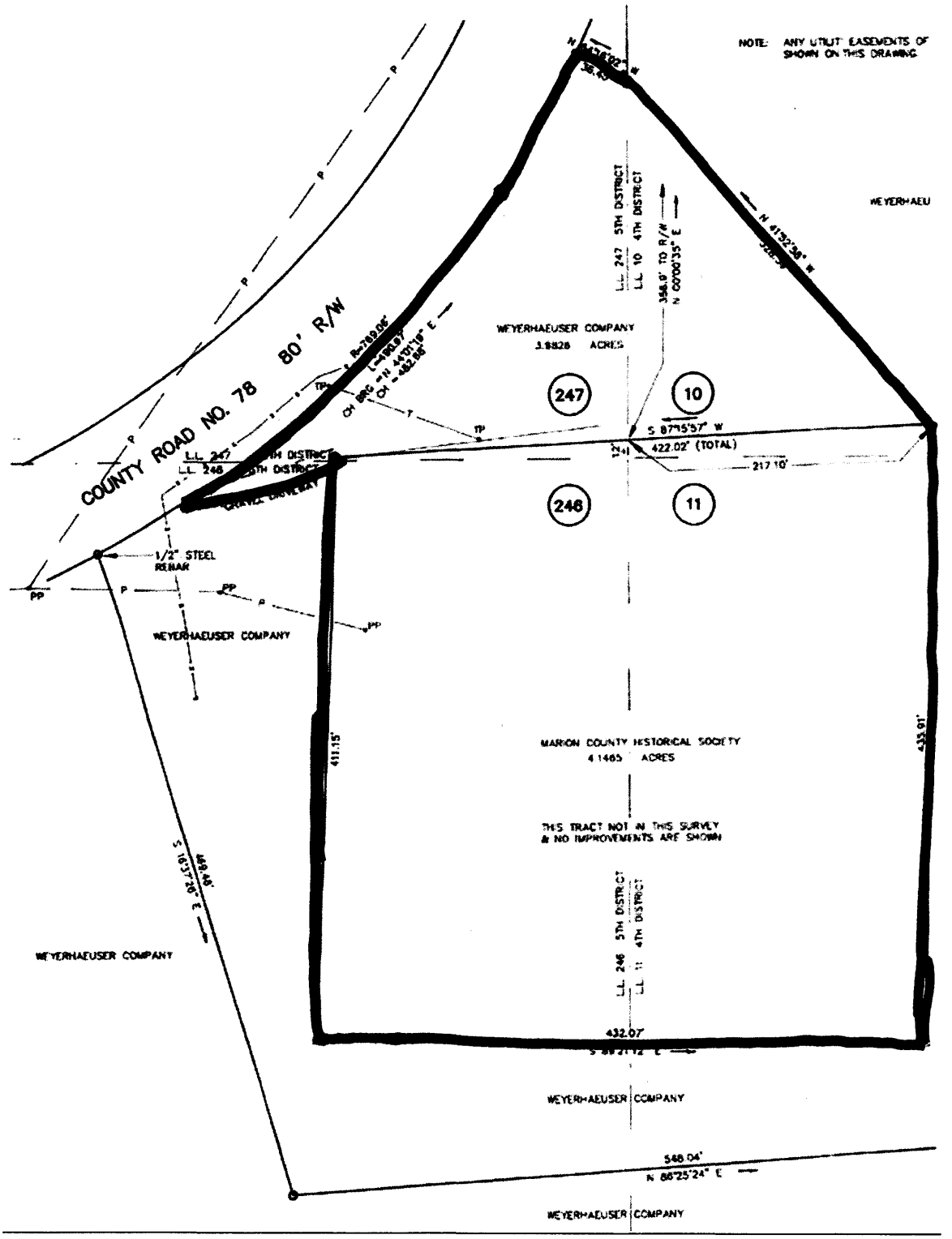
1. Exterior, front entrance; photographer facing northwest.
2. Interior, entrance to studio; photographer facing east.
3. Exterior, propane tank storage shed; photographer facing northwest.
4. Interior, doorway leading into studio and workshop; photographer facing south.
5. Exterior, front entrance; photographer facing south.
6. Interior, doorway leading into reading room and gallery; photographer facing east.
7. Exterior, wall and studio; photographer facing west.
8. Exterior, walls and totems; photographer facing north.
9. Exterior, studio entryway; photographer facing north.
10. Interior, mandalas located in studio; photographer facing north.
11. Exterior, walls, totems, and studio; photographer facing northwest.
12. Exterior, entryway; photographer facing south.
13. Exterior, main public entryway; photographer facing south.
14. Exterior, single-pane window with aluminum metalworking; photographer facing south.
15. Interior, readings/living room/gallery single-pane window; photographer facing northwest.
16. Interior, Pasaquan art; photographer facing east.
17. Interior, gallery; photographer facing south.
18. Exterior, chimney attached to kitchen; photographer facing west.
19. Exterior, main public entryway; photographer facing south.
20. Exterior, walls, totems, and studio; photographer facing northeast.
21. Exterior, walls, pre-1959 house, and totems; photographer facing northeast.
22. Exterior, nude figures and entryway to studio; photographer facing northeast.
23. Exterior, walls and main building; photographer facing east.
24. Interior, dining/recording studio; photographer facing north.
25. Interior, vestibule; photographer facing north.
26. Interior, kitchen; photographer facing east.
27. Interior, readings/client consultation room; photographer facing northwest.
28. Interior, gallery; photographer facing north.
29. Interior, gallery; photographer facing north.
30. Interior, mandalas and meditation area; photographer facing southwest.

31. Exterior, main entryway; photographer facing north.
32. Exterior, wall; photographer facing north.
33. Exterior, wall; photographer facing west.
34. Exterior, wall with woodworking; photographer facing west.
35. Exterior, front of main building; photographer facing southwest.
36. Exterior, garage; photographer facing northeast.
37. Exterior, kiva; photographer facing north.
38. Exterior, kiva; photographer facing northwest.
39. Exterior, temple; photographer facing west.
40. Interior, second floor of studio; photographer facing northwest.
41. Exterior, studio; photographer facing northwest.
42. Exterior, studio and sandpit; photographer facing northwest.
43. Exterior, wall, totems, and studio; photographer facing north.
44. Exterior, totem, wall, and main building; photographer facing northwest.
45. Exterior, wall; photographer facing west.
46. Exterior, temple; photographer facing northwest.
47. Exterior, temple and propane storage shed; photographer facing southwest.
48. Exterior, main building and wall; photographer facing northwest.
49. Exterior, main building and garage; photographer facing west.
50. Exterior, Pasaquan; photographer facing southeast.
51. Exterior, Pasaquan; photographer facing southeast.
52. Exterior, garage and outer wall; photographer facing northeast.
53. Exterior, entrance to main building; photographer facing west.
54. Exterior, outer wall; photographer facing northwest.
55. Exterior, outer wall and garage; photographer facing northwest.
56. Exterior, outer wall; photographer facing northwest.
57. Exterior, garage; photographer facing north.
58. Exterior, garage; photographer facing northwest.
59. Exterior, main building; photographer facing northwest.
60. Exterior, property manager's residence; photographer facing northwest.
61. Exterior, interior wall and Pasaquoyans; photographer facing west.
62. Exterior, interior wall and Pasaquoyans; photographer facing northwest.
63. Exterior, interior wall; photographer facing northwest.
64. Exterior, interior wall; photographer facing north.
65. Exterior, interior wall and studio; photographer facing north.
66. Exterior, interior wall and studio; photographer facing north.
67. Exterior, sandpit and studio; photographer facing northwest.
68. Exterior, interior walls; photographer facing north.
69. Exterior, interior wall and Pasaquoyan; photographer facing northwest.
70. Interior, temple wall; photographer facing south.
71. Exterior, Pasaquan; photographer facing northeast.
72. Exterior, Pasaquan; photographer facing southeast.
73. (Color Image), Exterior, sand pit and studio; photographer facing northwest.

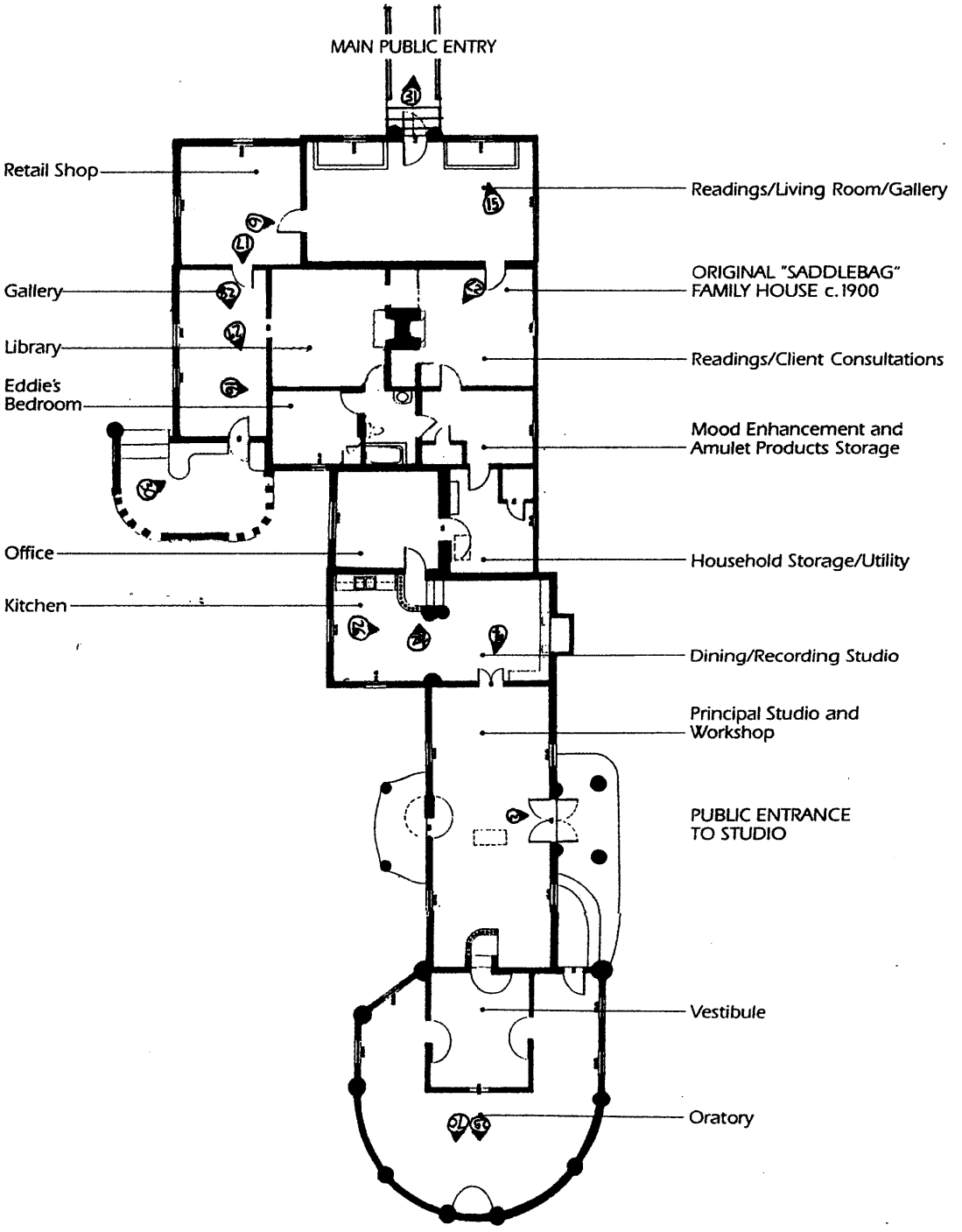
74. (Color Image), Exterior, outer wall; photographer facing northwest.
75. (Color Image), Exterior, garage; photographer facing northwest.
76. (Color Image), Exterior, interior walls; photographer facing northwest.
77. (Color Image), Exterior, main building; photographer facing southwest.
78. (Color Image), Exterior, sand pit and studio; photographer facing north.
79. (Color Image), Exterior, Pasaquan; photographer facing northeast.
80. (Color Image), Interior, temple wall; photographer facing south.
81. (Color Image), Exterior, interior walls; photographer facing northwest.
82. (Color Image), Interior, principal studio entryway; photographer facing south.
83. (Color Image), Exterior, outer wall; photographer facing northwest.
84. (Color Image), Interior, studio wall; photographer facing south.
85. (Color Image), Exterior, main building; photographer facing west.
86. (Color Image), Exterior, outer wall; photographer facing northwest.
87. (Color Image), Exterior, interior wall; photographer facing west.
88. (Color Image), Exterior, interior wall; photographer facing east.
89. (Color Image), Interior, gallery; photographer facing north.

(HPD WORD form version 11-03-01)

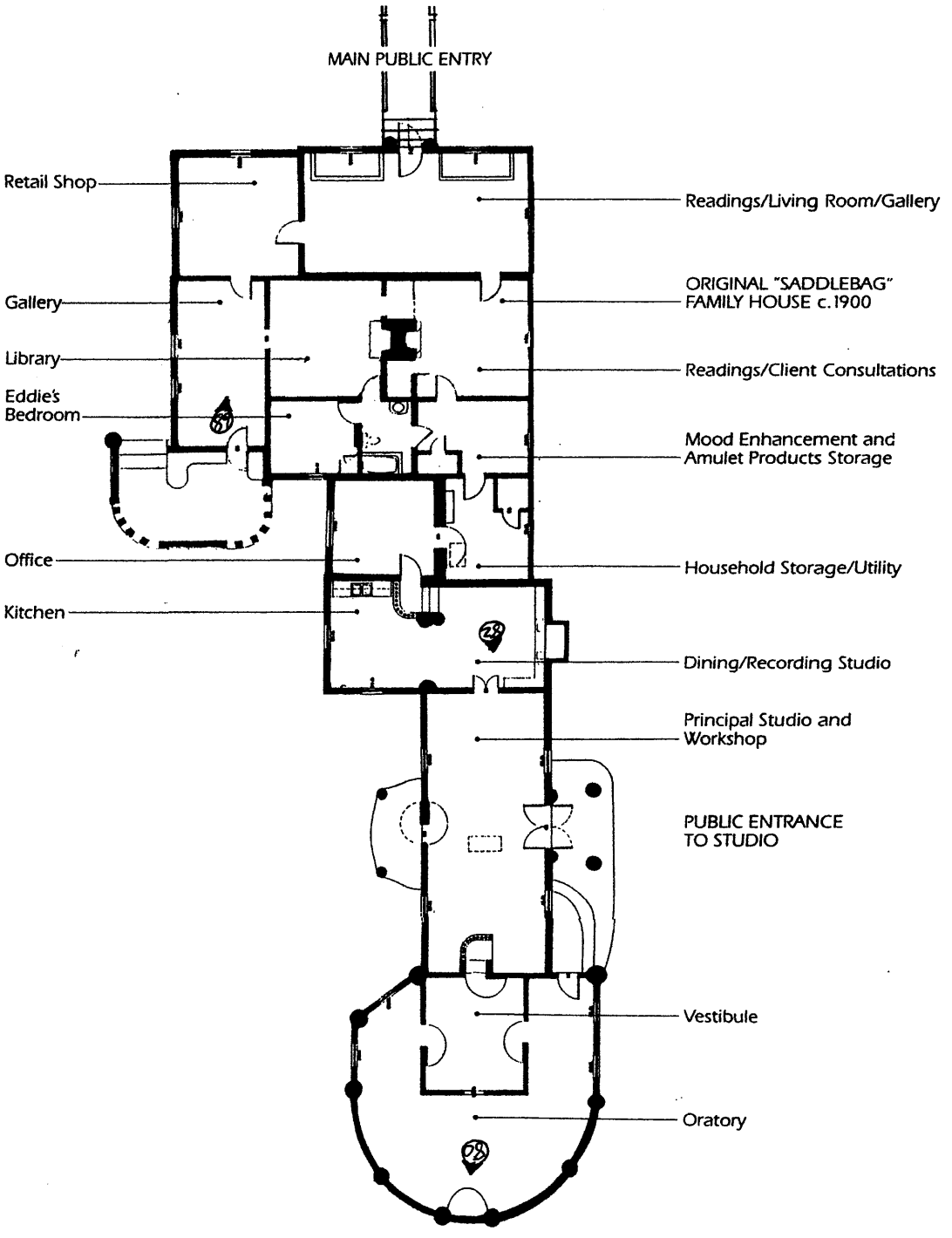
PASAQUAN
MARION COUNTY, GEORGIA
TAX MAP
SCALE:1"=120'
NORTH:
BOUNDARY:
SOURCE: Marion Countv Tax Assessor



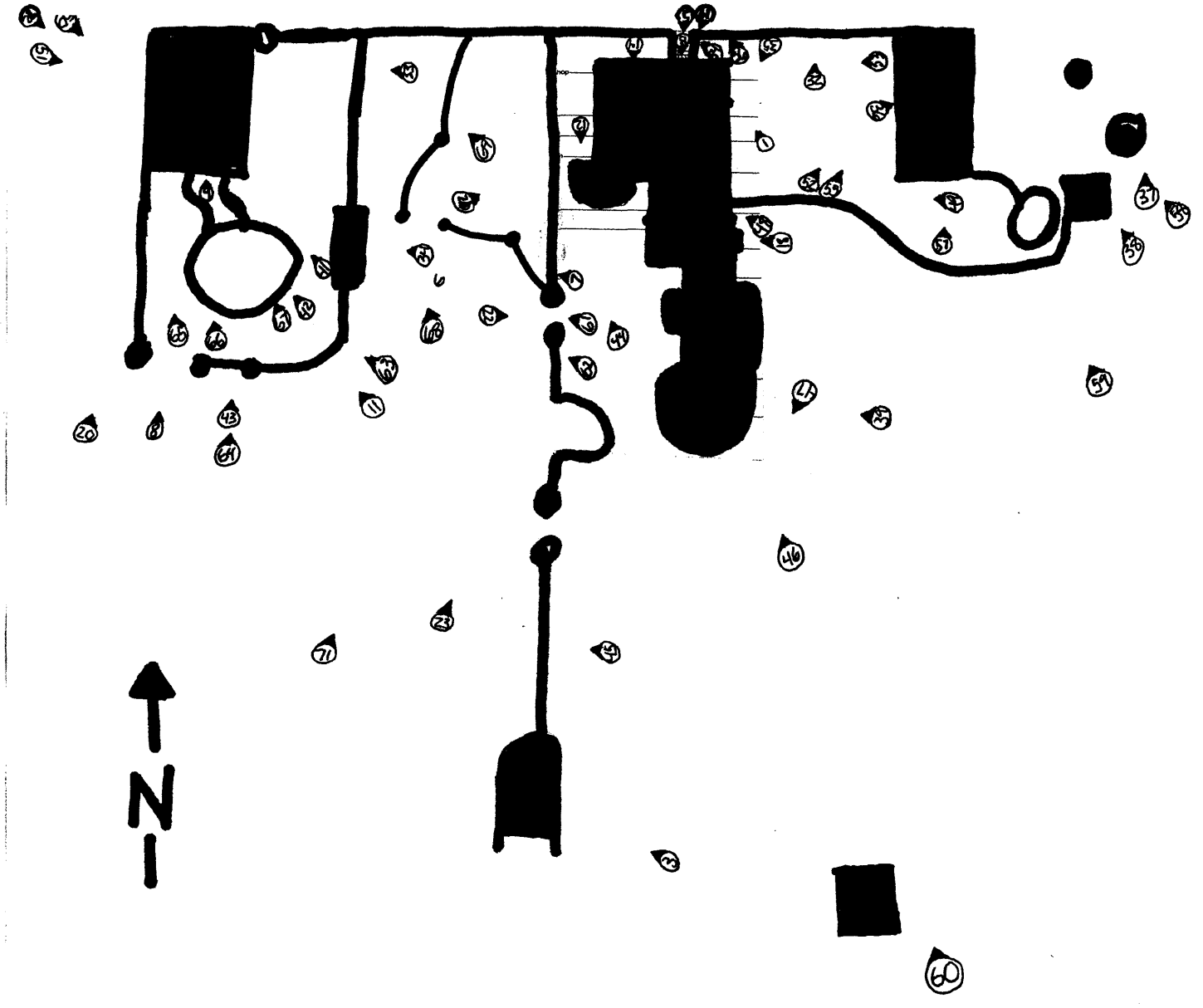
PASAQUAN
MARION COUNTY, GEORGIA
SITE MAP (Black and White Photographs Keyed)
NORTH: ↑
DIRECTION OF PHOTOGRAPH: ●



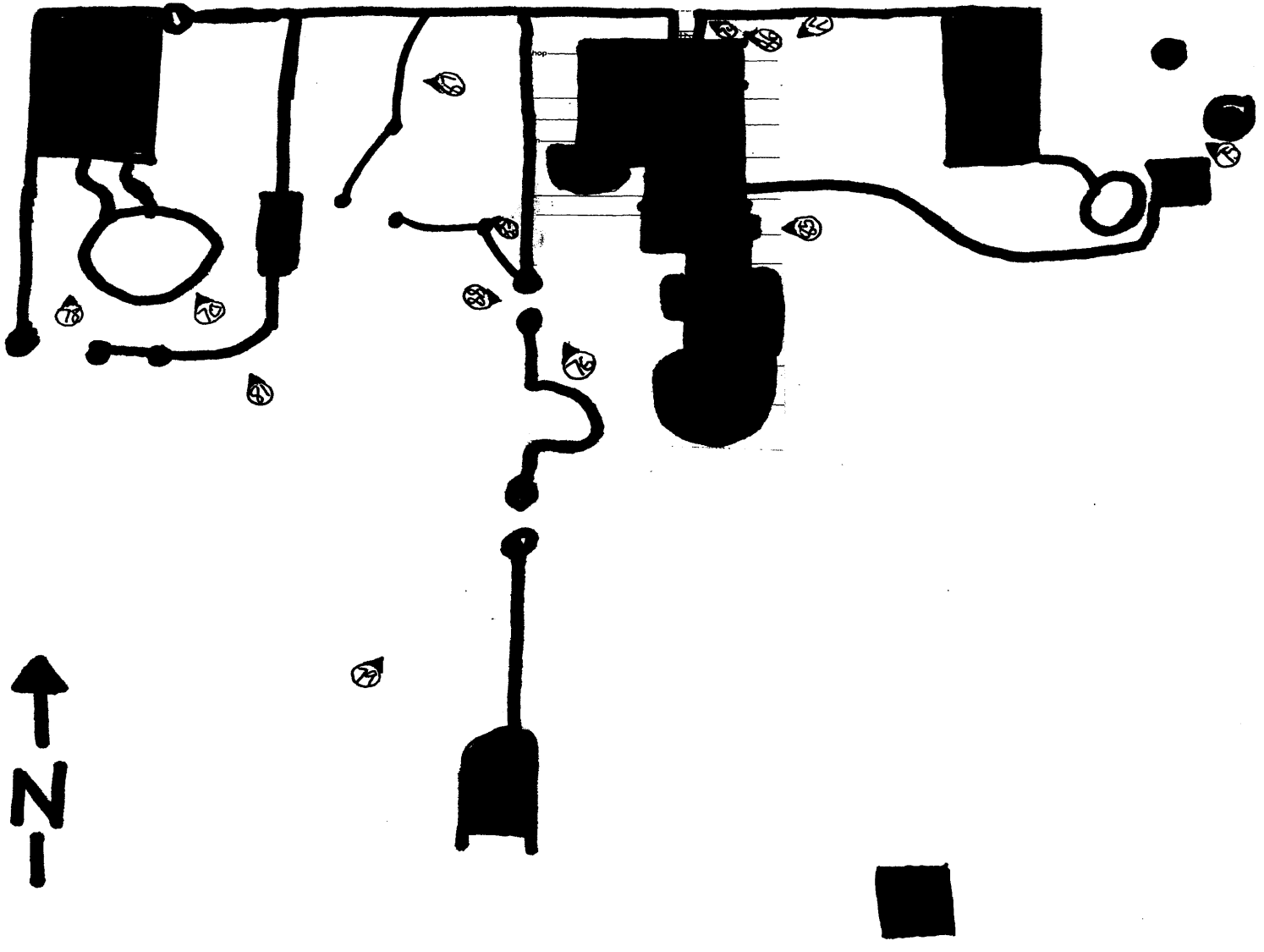
PASAQUAN
MARION COUNTY, GEORGIA
SITE MAP (Color Photographs Keyed)
NORTH:
DIRECTION OF PHOTOGRAPH:



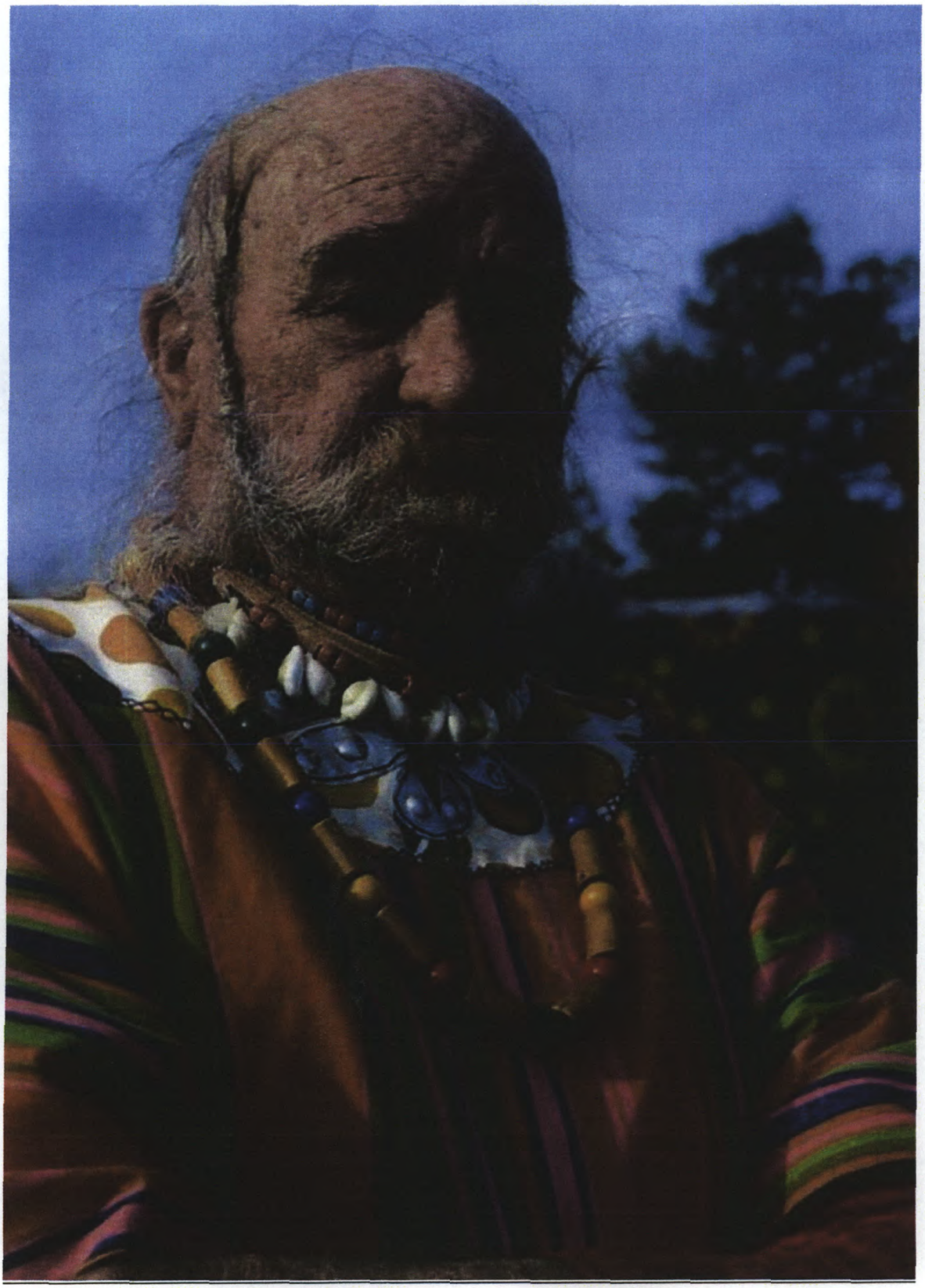
PASAQUAN
MARION COUNTY, GEORGIA
SITE MAP (BLACK AND WHITE IMAGES KEYED)
NORTH: ↑
DIRECTION OF PHOTOGRAPH: ↺



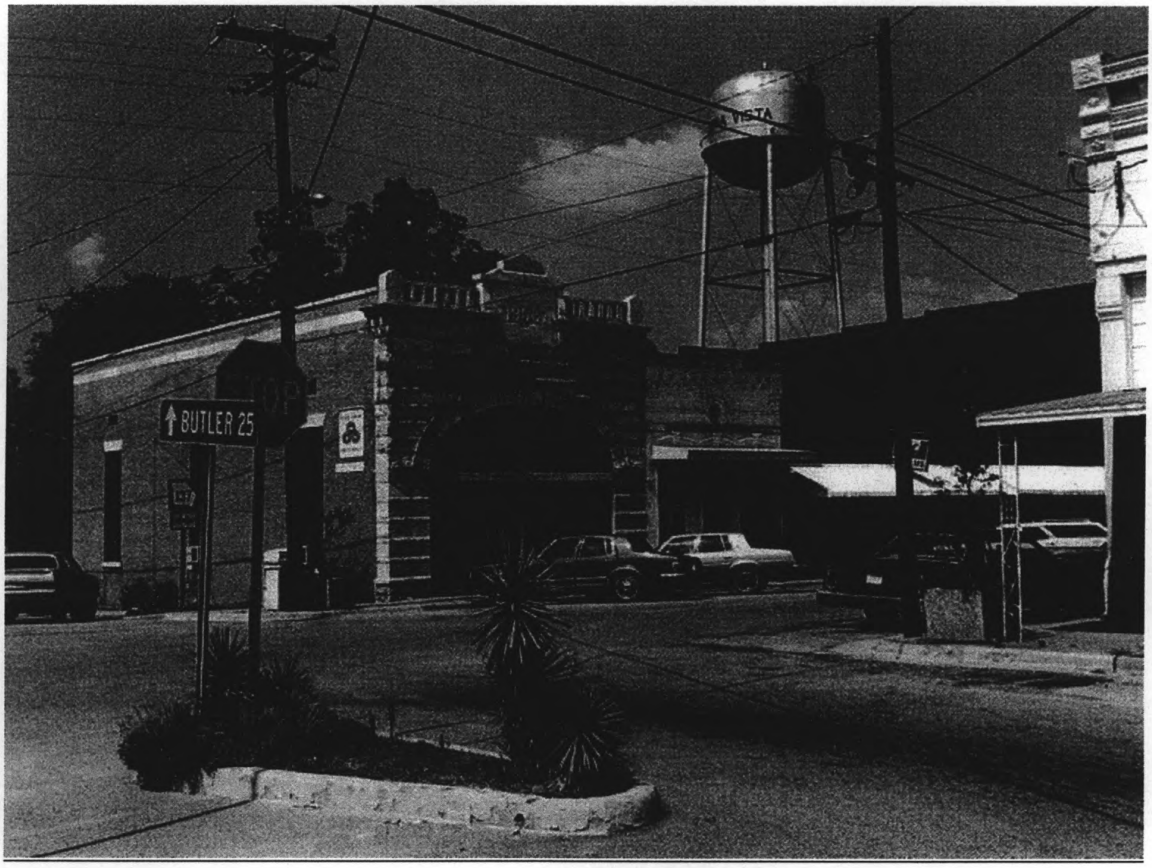
PASAQUAN
MARION COUNTY, GEORGIA
SITE MAP (Color Photographs Keyed)
NORTH: ↑
DIRECTION OF PHOTOGRAPH: ↺



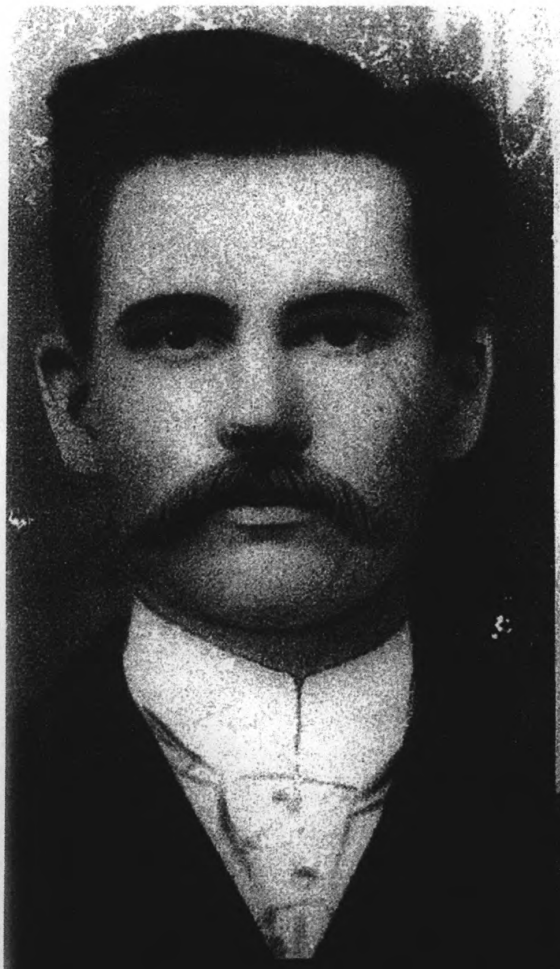
PASAQUAN
MARION COUNTY, GEORGIA
ATTACHMENT ONE: Eddie Owens Martin



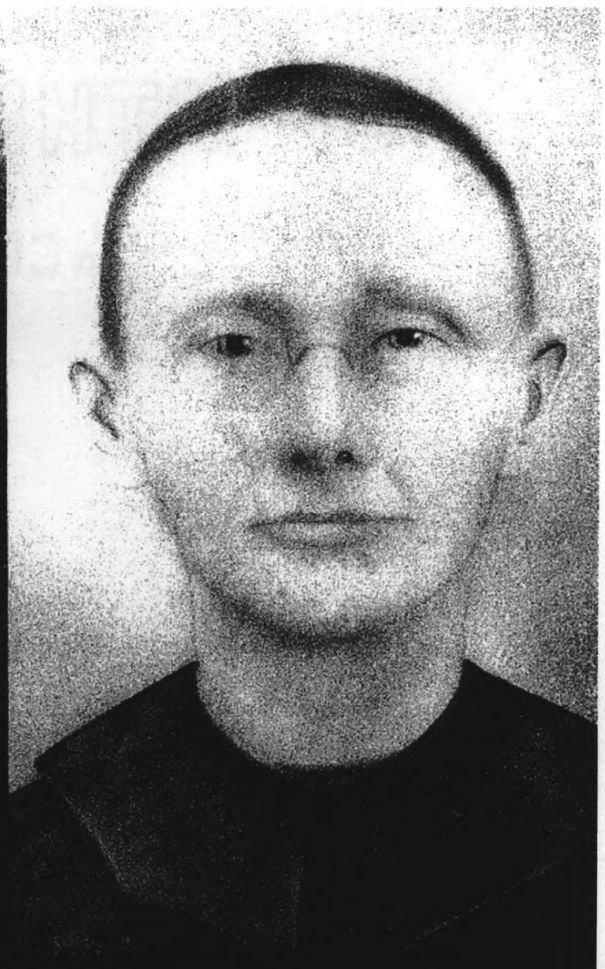
PASAQUAN
MARION COUNTY, GEORGIA
ATTACHMENT TWO: Buena Vista, Georgia.



PASAQUAN
MARION COUNTY, GEORGIA
ATTACHMENT THREE: Historic photograph of Eddie Owens Martin's parents, c. 1905.

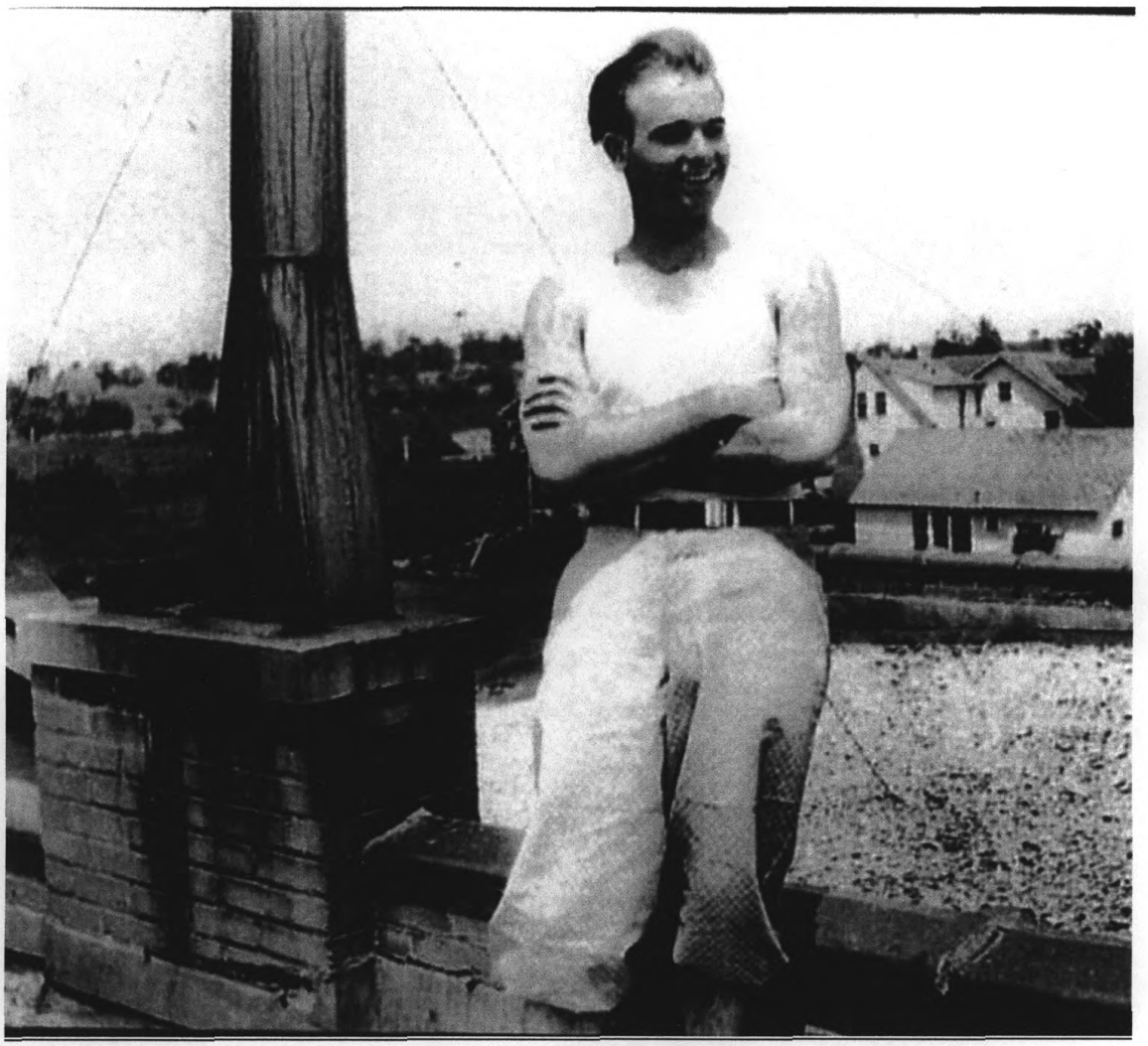


EOM's father,
Julius Martin, circa 1905.



EOM's mother,
Lydia Pearl Story Martin, circa 1905.

PASAQUAN
MARION COUNTY, GEORGIA
ATTACHMENT FOUR: Eddie Owens Martin in New York City.



PASAQUAN
MARION COUNTY, GEORGIA
ATTACHMENT FIVE: Eddie Owens Martin in New York City.

PASAQUAN
MARION COUNTY, GEORGIA
ATTACHMENT SIX: Eddie Owens Martin displays art during show held in New York City.