Condition Report and

Preservation Plan

for

Florence Deeble's Rock Garden

Lucas, Kansas



prepared for
Lucas Arts and Humanities Council, Inc.
Grassroots Art Center
Lucas, Kansas

prepared by
Preservation Services
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I. Executive Summary

In 2018, Erika Nelson and Matthew Farley were retained by Lucas Arts and Humanities Council, Inc. to assess the existing condition of and evaluate potential treatments for the Florence Deeble Rock Garden site. Additionally, stone mason Jon Pancost provided input on materials and recommended building methods for the native stonework elements of the site. The end result of this examination is a Condition Report and Preservation Plan to both record and document accumulated damage, and to provide a plan for the preservation and restoration of Florence Deeble's Rock Garden.

The Rock Garden was built by local schoolteacher Florence Deeble between 1935 and 1992. Built in the backyard of her family's house, the Rock Garden is a small, intimate site created with materials available to the maker, utilizing native stone, architectural and concrete block, concrete, paint, commercially produced sculptures, and assembled shells, stones, and minerals. The garden has two sections: the older (east) portion features a series of "postcard scenes" of places visited during summer travels, an interconnected sculptural series of forms with pillows of mortar incised with hand-inscribed titles; while the later (west) portion is an homage to Lucas and its history, an assemblage of concrete and architectural block, commercially produced statuary, engraved plaques and rulers, and formed concrete title areas. Interspersed throughout the artwork are various planting areas bordered with upright rock elements and beds of rocks set in concrete, with tinted concrete pathways connecting and bisecting the built environment.

Similar to outdoor self-built environments throughout the country (Watts Towers in Los Angeles, numerous sculpture parks and grottos throughout Wisconsin, the Garden of Eden in Lucas), the site utilizes non-traditional building techniques that don't follow generally accepted standards or conventions. From a conservation standpoint, these sites exist somewhat outside of traditional conservation standards, with best practices drawn from formal art and architecture standards, tempered by practical application and problem solving to accommodate a site's peculiarities. Each site's ad hoc construction methods lead to the development of responsive conservation treatments.

The scope of work for the assessment and plan development applies to structures within the boundaries established by the National Register of Historic Places nomination. The work includes photographic recording of current conditions, written condition reports for each area, detailing of work needed within each area, method and material recommendations for

each conservation process, hierarchy of need ranking of work, and implementation plan for conservation of the site.

The environment, to date, has not seen significant repair since Florence Deeble's passing in 1999. Volunteers and museum staff have performed landscape maintenance and basic cleaning of the site, but no directed conservation efforts have been performed. Some alterations to the site have occured (removal of garden structures, addition of sculptural and surface elements after Deeble's passing), with some elements that are currently considered a part of Deeble's Rock Garden having questionable provenance (a metal cut-out of a golfer in #2000.6.1.121 area, cut metal lantern-like object in *Circular Planter #2*, replacement of a broken gazing ball with a wire-form sphere). Due to the Rock Garden's outdoor nature, preservation in the sense of freezing the environment in time is not practical, as all materials are exposed to the elements and susceptible to natural degradation. It must be expected that routine maintenance and ongoing conservation treatments beyond groundskeeping will be necessary as they are for every outdoor cultural resource.

Despite the changes to the physical site (Deeble's house is now occupied by another, unrelated art installation, the *Garden of Isis*: some of these elements extend beyond the interior installation environment out into the yard environment, encroaching both physically and conceptually on the Deeble Rock Garden), the main structures retain a great amount of their historic integrity. The authenticity of the other criteria, as defined in *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* for evaluating integrity such as location, design, workmanship, feeling, and association, is intact.

This plan is not a static document, rather it reflects the best practices as we know them at this time. This Preservation Plan will be submitted for peer review, utilizing our network of conservators in this field, to gather additional input and recommendations reflecting the ever-changing understanding of these sites and their preservation.Our guiding philosophy boils down to doing the least wrong, taking into account the nature of the site, the vision of the builder, and materials and techniques developed through peer and personal experience conserving and restoring similar sites. Again, it should be acknowledged that conservation of any outdoor art environment is not a one-time undertaking, but a proactive program of routine inspection, evaluation, and implementation of a comprehensive maintenance program. It is inevitable that this assemblage of materials will require repair and maintenance as long as it exists as an outdoor environment.

II. Introduction

This report presents Preservation Services' assessment of the current conditions at the Rock Garden, a discussion of appropriate treatments for these conditions, and recommendations for further testing and restoration work to be undertaken, as well as a development of a preservation philosophy to guide future preservation and restoration of the site.

In the Executive Summary, we introduce the site, how we came to be involved in the current undertaking to preserve Florence Deeble's legacy, the challenges inherent in drafting a plan for this type of cultural resource, and a statement outlining the spirit in which this report has been written. After this introduction section, our information gathering and condition assessment methods are outlined (Methodology). A Site Description follows, providing a physical description of environment and its divisions, elements within the boundaries established by the report, the context within which Florence Deeble created her work, and preservation efforts to date. Condition Assessments Summaries provide an overview of the condition reports generated, discussing damage and their causes within each sculpture group, leading into the Conservation Procedures and Recommendations. Here, our preservation philosophy is outlined, with an introduction of the scale of immediacy: a ranking system indicating high through low priorities, based on condition as well as the necessity of resources. Conservation materials and methods are then detailed, with recommendations for initial restoration efforts and a general cost estimate for immediate and short term conservation of the site. A Bibliography section contains source materials referenced in the production of the Conservation Report and Preservation Plan, as well as biographies of the Preservation Services team.

Five appendices contain supplemental information and documentation: Appendix A consists of spreadsheets detailing the breakdown of areas and corresponding site map, as well as accession numbers of sculptures divided by type and area; Appendix B consists of comparative images of the site (2007 and 2018); Appendix C contains overview spreadsheets of conditions within the environment; Appendix D contains in-depth spreadsheets breaking down conditions within each sculpture group and planting/rock bed area; Appendix E lists proposed conservation materials; and Appendix F, bound separately, contains original object descriptions sheets and images (2007), updated accession lists and images (2018), current Condition Reports (2018), and historic images.

III. Methodology

Documentation

During the Summer of 2018, Preservation Services documented the Florence Deeble Rock Garden with hi-res digital captures, utilizing Samsung mobile devices. Each sculptural element (Accession #s 2000.6.1.001 - 041) was photographed front, left and right sides, and back when possible, with additional angles as needed for a complete view. Additional images of specific areas of concern were also taken, as well as bird's eye view shots of the grounds, which served as the basis for the production of a site map (Appendix A).

Current images were compared with images captured in 2007 during an inventory of the Rock Garden, taken by museum consultant Erika Nelson. Additional images were gathered from Grassroots Art Center print archives, S.P.A.C.E.S. online digital archive, and consultant's personal digital archive. Print and digital archive images range from 1970s through 2000s, providing a partial timeline of construction for comparison to current day configuration.

Conditions Survey

The survey was primarily visual, with examination occurring from ground level. Some access was limited due to excessive organic growth along the north perimeter of the sculpture garden, and at the edges of some planter/rock bed areas. Partial removal of overhanging tree limbs and organic material revealed additional areas previously obscured, with additional clearing work still needed for full access to all sides of the Postcard Scenes and History sections.

Each object was evaluated utilizing a format compatible with PastPerfect Museum Software, rating the overall condition, stability, cleanliness, condition of surface, condition of materials, condition of structure, condition of parts, listing missing parts, and a written description of condition and damage. Condition reports were translated into spreadsheets for use by Grassroots Art Center staff and conservation team, with ranking information added as an aid to developing a plan of work. Conservation materials and methods were assigned to each action item, with treatment recommendations based on industry standards and prior conservation/restoration experience with similar sites. Some adjustments to these recommendations may occur once preservation work starts, due to the unique nature of each site, and upon further consultation with industry advisors.

IV. Site Description

The Florence Deeble Rock Garden is located in the city of Lucas (population 394),in rural Russell County, Kansas. The rock garden is in the east (backyard) and north (side yard) of the residence at 126 South Fairview Avenue, a 1906 house built by Florence's parents. Created by local schoolteacher Florence Deeble between 1935 and 1992, the rock garden is a small, intimate site built with materials available to the maker: native stone, architectural and concrete block, concrete, paint, commercially produced sculptures, and assembled shells, stones, and minerals.

The garden has two sections. The older (east) portion features a series of three-dimensional postcard scenes of places she visited during summer travels, an interconnected sculptural series of forms with pillows of mortar incised with hand-inscribed titles; while the later (west) portion is an homage to Lucas and its history, an assemblage of concrete and architectural block, commercially produced statuary, engraved plaques and rulers, and formed concrete title areas. Interspersed throughout the artwork are planting areas bordered with upright rock elements and beds of rocks set in concrete, with tinted concrete pathways connecting and bisecting the built environment.

For this assessment, the Florence Deeble Rock Garden environment has been broken down into component parts, with numbers assigned based on an accession number system established by the Grassroots Art Center, altered and expanded for clarity. The entire Deeble environment is listed as Accession #2000.6.1; the (primarily) sculptural elements within the yard exist between #2000.6.1.001 and #2000.6.1.042; the garden/rock beds and paved areas within the yard exist between #2000.6.1.101 and #2000.6.1.125. A map with a breakdown of landscape areas and the location of each sculpture within that area makes up Appendix A, accompanied by a new, complete Accession list.

The following overview focuses on four groups: Postcard Scene Sculpture Areas; History Assemblage Sculptures; Planting/Rock Bed Areas; and Barrel Vault, Stairway, and Access Hatch.

Postcard Scene Sculpture Areas

Extending from the alley defining the eastern edge of the property, along the north edge of the backyard environment, and ending at the northeast corner of the house, Florence Deeble's sculpted work takes the form of vignettes referred to as postcard scenes. These works are primarily built out of multi-colored cement formed over a stacked stone and block

substrate, with some metal armature providing strength. The areas abut each other, with their meandering boundaries sometimes difficult to define.

At the alley entranceway, a post rock limestone log lays across a concrete bed, with the words "Deeble Rock Garden" drawn into the wet cement - a technique found throughout the environment for labeling sculptural areas. To the south of the title area is a rock-lined area with a rock mounted on another concrete mound, incised with lines and labeled "Four Corners."

Tinted concrete pathways and planting/rock beds populate a large portion of the backyard, with one set of paths leading visitors to the main sculptural area. The sculptures are listed here in the order they are encountered by a visitor entering from the alleyway, although they were constructed from a central starting point and expanding laterally along the yard boundary (See National Register for Historic Preservation nomination for a narrative timeline of the build, gleaned from a video tour of the environment, narrated by Florence Deeble).

The main labeled sculptural area starts with a rock, incised with lines, placed upright, labeled "Shiprock NM," accredited to neighbor Tim Schwemmer. Moving to the west is a concrete pillar topped with a sculpture of an eagle with marble eyes, constructed from found object armature and tinted concrete. Below and to the west of the eagle is Deeble's favorite postcard scene, the *YMCA Conference Camp at Estes Park, Colorado*, with *Longs Peak* in the background. The camp features twelve sculpted concrete buildings, occupying a tiered surface, with green and red mountains serving as a backdrop. The mountain forms have embedded shells and stones along the top, mimicking snow.

The *Estes Park/Longs Peak* mountain range abuts *Castle Rock Arizona*, formed from sculpted stone, colored concrete, and inset minerals. *Castle Rock* forms merge into *Oak Creek Canyon*, formed from collected stones set into concrete, with blue painted areas representing water. Additional formed and set stones make up the continuing mountain range, ending at a cactus and conical mountain both formed from concrete, with incised lines for details, labeled "Capitol Reef National Park Utah."

Deeble's first sculptural scene in the garden was formed over a former lily pond built by her father prior to 1935 and filled in by an uncle. Deeble used the covered pond area to form a painted concrete pond scene. The current surface shows signs of its former blue paint. Three ducks are located at the north side of the circular pool, along with a hamburger stand and lighthouse (non extant). Continuing west toward the side yard is an *Indian Pueblo* made of stacked cinder blocks and bricks. Next to the pueblo is *Cathedral Mountain*, *Tetons WY*,

formed from concrete embedded with onyx representing snow-capped peaks, with low-relief formed and tinted colored concrete trees along the base of the mountain. Spreading out from the *Tetons* is an area of embedded rocks and minerals, likely constructed over a former planting bed.

Next is *Mount Rushmore*, the signature piece of the Deeble Rock Garden. Stone foothills and low-relief formed and tinted concrete trees line the bottom of the sculpture, with carved stone and colored concrete rising to form the bulk of the mountain, topped with large white stones, onto which four Presidents' heads are set. The heads were built over a period of years, added gradually, and formed from found object armature and colored concrete, with some painted elements. Jefferson's head was crafted and placed first, followed by Washington, then Lincoln, and finally Teddy Roosevelt's head added circa winter 1991.

Next to *Mount Rushmore* is a large concrete mountain inscribed as *Mount Eisenhower*. The main structure is constructed of stacked concrete blocks, with sculpted and tinted and/or painted concrete, topped with embedded stones as accents. The bulk of *Mount Eisenhower* and part of *Mount Rushmore* sit atop an underground stone barrel vault, accessed by a covered stone stairwell that parallels the rear east wall of the house.

History Assemblage Sculptures

Deeble's postcard scenes were her earliest artistic explorations, with her later work taking the form of assembled vignettes devoted to the history of Lucas and its citizens. The History Assemblage Sculptures are located in the side yard, starting at the west edge of the stone barrel vault.

A small section featuring 12" plastic sunflowers, a Mary figure on a pedestal, wire and plastic stems from (what we assume were) artificial flowers, and two aluminum sculptural components are labeled with embossed aluminum "Barr Hardware Store" and "Drugs Deeble Worminger" signs. The sculptures are secured in concrete mounds, sitting atop a planter bed abutting the stone barrel vault.

Next, a cinder block and decorative landscape block structure holds three low-relief fiberglass plaques, three figural sculptures, five etched metal tags, a concrete title plate, and a commercially produced cast metal plaque, all of which make up the *Descendants of Lucas Band* assemblage. Two formed and tinted concrete towers top the structure.

The next assemblage, *House Stack*, has a core structure of concrete blocks, topped with a formed and tinted cylindrical concrete tower. Four blocks are topped with commercial

sculptures (one bronze, one porcelain, one ceramic, one missing but likely glass), with etched brass tags adhered to the front faces of the cinder block structure beneath each sculpture.

In front of the *House Stack* is a brass sundial, mounted in a formed concrete base. To the west of the sundial are thirteen clay drainage pipes, set upright, filled with concrete, forming a circular base, topped with a lawn-sized commercial fiberglass statue mounted in concrete, with "Stella and Gibb" drawn into the concrete base.

The next assemblage, *History of Lucas*, consists of a core structure of stacked decorative landscape blocks, fronted by sculpted and tinted concrete with small stairs formed into and ascending up the concrete slope. Six concrete pads with embedded engraved brass rulers, five sculpted and painted tower forms, and one decorative block with embedded plastic figures and painted text form forward faces of the structure, with engraved plastic plaques embedded in two of the lower concrete sections. Three engraved brass door knockers and two plastic and metal commercial bird cage sculptures (badly damaged) serve as top elements to various tiers. At the base are two metal carousel horse bookends set in concrete.

The *Class of 1894* assemblage is also constructed of stacked and mortared decorative landscape blocks, populated by commercial sculptures. Two low relief plaques (cast stone, modified gypsum, and/or fiberglass), two metal title plaques "Class" and "1894", a metal sun, and four sculptures in varying degrees of damage are accompanied by a concrete book form with ten embedded, etched brass tags. Three sculptures have concrete bases added on. Three main horizontal areas also contain rock stacks behind the sculptural elements. This assemblage and the next were also originally constructed as planters.

The final assemblage in the history section. *Kansas (Lucas) Rushmor*e, consists of stacked and mortared decorative landscape blocks. Two fiberglass alcoves are mounted to the top front face, holding two bronze archer figures mounted on composite wood. Six commercial sculptures (cast stone, modified gypsum, and/or fiberglass) are set into concrete bases, with hand inscribed labels.

Planting/Rock Bed Areas

Beyond the YMCA scene to the back of the yard towards the alley are several planters made of quarried limestone. Two stand-alone round planters and one larger multi-part planter are still used to hold earth and plants, with the large oblong planter composed of round constructions on each side, with connecting walls forming the main planter area (south wall collapse, late Summer 2018). There is also a low brick trash pit, and a sculpted and carved pedestal planter. Each of these exist as numbered elements, with placement indicated on the map of areas (Appendix A).

Interspersed throughout the backyard area are planting areas bordered with upright rock elements and beds of rocks set in concrete, with tinted concrete pathways connecting and bisecting the built environment. As Florence got older she filled in many of the dirt beds with thin layers of concrete and embedded rocks, resulting in many areas prone to shifting and cracking. Remnants of her mother's flowers are the iris beds along with peonies, hollyhocks, and the mature evergreens along the north and east borders.

There are two elements in the backyard section formed from road work core samples; a bench with attached planter, and a small bridge over a painted pond. A three-tiered planter formed from concrete and embedded rock holds a sculpture of a reader. In the side yard, another thirteen-piece drainage tile assemblage serves as a planter. The front porch features two box-like structures, believed to be constructed of brick with a tinted stucco finish, that also serve as planters. A commercial sculpture is mounted on the southeast corner of the main porch planter. Complete surface and structural conditions of the porch area planters are unknown at this point, as the work has been covered by another artist (*Garden of Isis* environment encroachment). In the front yard, five tree/hedge surrounds have been uncovered to date, comprised of concrete and embedded rocks and stones.

Barrel Vault, Stairway, and Access Hatch

Part of Florence Deeble's postcard scene sculptures (*Mount Eisenhower*, and part of *Mount Rushmore*) are built on top of an underground barrel vault, with part of the interconnected pathways leading up and over the south end of the vault. A stone stairway is accessed through a wood framed, metal-skinned door, while an additional square vent access point exists just behind *Mount Eisenhower*, covered with a wood framed, metal-skinned cap. Stones and shells embedded in concrete are found in two small areas of the exterior structure.

While the barrel section of the vault is in good structural shape, the stairway leading to the vault and one interior wall show signs of movement. As the integrity of this structure directly affects the built environment, we have included the structures in this assessment as a part of the environment.

Historical Context

Few women are represented in the genre of outdoor immersive self-built art environments. This, coupled with the density of such environments found in Lucas, makes the Florence Deeble Rock Garden a particularly rare find, and an important cultural component informing the story of Lucas, of the region, and of the extended international consortium of self-made worlds.

Florence Deeble was born in Lucas, Kansas in 1900. She became a schoolteacher and taught throughout the region for over 40 years, never receiving formal art training. Apart from the time she lived and taught in Osborne, Kansas, Florence lived with her parents at 126 S. Fairview, inheriting the house when they passed. Growing up in Lucas, Deeble was well acquainted with the visionary art environments dotting the Lucas landscape. Samuel P. Dinsmoor's Garden of Eden, built between 1905 and 1930, is populated by three-story concrete sculptures arranged in a sprawling narrative reflecting politics and social movements of the early 20th century, surrounding a native post rock limestone log cabin. Roy and Clara Miller established a travellers' rest area on their section of Kansas Highway 18 in 1921, then started building a sculptural environment in 1932. Working through the mid-1960s, the Millers sculpted their extensive rock and mineral collection into a series of man-sized conical towers, replicas of mountains, and a series of small cement and mineral-encrusted buildings. Beginning in 1937, farmer Ed Root spent nearly 20 years creating an environment of glass-studded concrete forms on his rural farmstead. Florence Deeble grew up in a community that liked to create outdoor sculpted environments, sharing their creations with locals and the visiting public. Her own work mirrors the materials of the local sites, but with an emphasis on commemorating local history and personal memories.

Florence Deeble continued to live on Fairview Avenue, finessing and adding to her garden well into her 90s. She died in 1999 after 3 months in a nursing home. Upon Florence's death, nephews Stephen and Charles Deeble became executors of her estate. In 2000, the site was gifted to Lucas Arts and Humanities Council, Inc. with the understanding that the exterior areas would be preserved and kept as an attraction for the public, the Deeble

House maintained as a Lucas Historical Museum, and that the site be nominated for both State and National Registers of Historic Places.

Sculpture upkeep since 2000 has been restricted to general maintenance, with some minor repairs to the site performed by LAHC volunteers and staff. In the 20 years since Deeble's passing, the natural deterioration of mortar, concrete, and paint fade has gone unchecked, with additional damage (some severe) resulting from a 40-minute hail storm on April 24, 2015. Recent heavy rains fully compromised one aging structure, *Planter with Barn*, resulting in a collapse of its south wall in August 2018.

The house itself has been repurposed into a non-related art installation, the *Garden of Isis*. While most of the installation work is restricted to the interior, exterior expansion of *Garden of Isis* elements have encroached upon Florence Deeble's exterior work (e.g., front porch planters re-surfaced with mixed media mosaic, large outdoor assemblage sculptures blurring the line between Deeble built environment and new work along the western edge of the side yard, and ambiguity between backyard environment and embellished garage structure used for mosaic workshops). The bulk of Florence Deeble's environment, however, maintains its conceptual integrity.

V. Condition Assessments Summaries

Throughout the late summer months of 2018, Preservation Services examined the Deeble Rock Garden, documenting each sculptural element (Accession #s 2000.6.1.001 - 041) from front, side, and rear angles (when possible), producing a written condition report for each sculptural element and each planting area/rock bed or paved area (Accession #s 2000.6.1.101 - 125). Rear access was limited due to excessive organic growth along the north perimeter of the sculpture garden and at the edges of some planter/rock bed areas.

Each object was examined individually, rating the overall condition, stability, cleanliness, condition of surface, condition of materials, condition of structure, condition of parts, listing missing parts, with a written description of condition and damage. Condition reports were translated into spreadsheets, with ranking information added as an aid to producing a plan of work.

Postcard Scene Sculpture Areas

The Postcard Scene sculpture areas of Deeble's environment were built in progression, outwards from a singular point of origin - the lily pond that was covered with cement, and transformed into the *Pond and Boathouse with Ducks* scene. From there, Deeble covered over planting areas as the scenes expanded and joined together, with a backdrop/built section along the north border constructed of carved stones, stacked cinder blocks, reinforcing bar, metal armatures, embedded stones and minerals, and tinted concrete. This slow, additive construction method results in many cold joints, leading to cracking and separation, as well as insufficient bed material for sculptures that grow beyond their original conception. Another compounding problem occurs when earlier structural failures are covered over without addressing the underlying causes.

Overall, the Postcard Scenes are in better shape than the other three general areas (History Assemblages, Planting/Rock Bed Areas, and Cellar Stairs and Barrel Vault), with few sculptures in Poor condition with High - Immediate attention needed. Only one section, *Pond and Boathouse with Ducks* is in Poor condition, with significant damage to sculpted elements (ducks, boats, boathouse) and loss (metal embellishments). Three sections, *Estes Park and Longs Peak*, *Campground*, and *Tetons Foothills* are listed in Fair condition, with some loss of sculpted concrete material in *Estes Park* and *Campground* vignettes, and substantial numbers of loose and degrading mineral elements in *Tetons Foothills*. *Foothills* damage is likely due to natural degradation of materials (septarian concretions and other stones),

compounded by the ad-hoc construction method. A large hollow is evident at the leading edge of the section, likely caused by dirt compaction of the original planter bed. The rest of the structures are listed as Good or Very Good.

Three sculptural sets fall into the Emergent ranking of immediacy - *Estes Park and Longs Peak, Pond and Boathouse with Ducks*, and *Campground*. These sections in particular suffer from invasive plantings and degradation of the sculptural elements, with the added consideration of visitor experience impacting the ranking.

Throughout the entire section, invasive plantings are an issue. The yard's northern border hedge prevents access to the rear of most sculptures, and unchecked growth is encroaching on some areas, Emergent ranked sections especially. Plantings within the areas are also causing cracking and crack expansion, and deterioration of adjacent surfaces as plantings expand and grow. Extra caution should be exercised when addressing this issue, paying attention to pieces that may become detached, or previously detached elements that have gotten lost in the organic debris.

History Assemblage Sculptures

Overall, the History Assemblage Sculpture section is listed as mostly Fair (*Lucas Band, Sundial, House Stack, Kansas (Lucas) Rushmore*), two listed as Good (*Stella and Gibb, History of Lucas*), and one Poor (*Class of 1894*). The latter assemblage is ranked as an area of High - Immediate attention needed, with all else ranked as Medium - Focused Restoration attention needed.

Throughout the side yard History Assemblage areas, condition issues are compounded by original construction methods. Most of the themed assemblages were built as planters, constructed of decorative landscape blocks and cinder blocks cemented together, forming low raised beds with upright wall structures at the rear of each bed. When repurposed from planter to sculpture, the dirt areas were generally covered over with a thin layer of cement, or sculptures were given a large concrete base, and placed directly on the dirt without sufficient foundation material added.

Deterioration of landscape and concrete blocks has resulted in breakage and loss, with mortar joints failing due to age, pressure from interior soil expansion, and inappropriate masonry choices. The *Stella and Gibb* base (as well as a planter base in the same yard area) is composed of thirteen clay drainage pipes filled with concrete, which are 85% compromised. Most have sloughed off at least one outer layer due to expansion,

contraction, and movement of the dissimilar materials, leading to loss and exposing the inner concrete and dirt cores.

The History Assemblage area shows the greatest amount of hail damage, with the commercial statuary not intended for extended outdoor use suffering the most loss: e.g., the Lenox porcelain lady with hat and suitcase is now headless and handless, both plastic and metal bird cage elements atop the *History of Lucas* section are shattered beyond repair.

Commercial statuary sold as suitable for outdoor use also suffered substantial loss, in part due to their already weakened states: 20 years of UV and weather have weakened plastic to the point of brittleness in stepping-stone-like sunflower elements, weakened protective fiberglass and resin surfaces of low relief plaques (which were more easily pierced and chipped by hail), and deteriorated the outer resin surfaces and protective coating layers of figurative sculptures, exposing soft inner materials, leading to erosion and loss (*Class of 1894* set including Last Supper, Thinker, David, and Socrates statuary, and *Kansas Mount Rushmore* components representing Wilcox, Scriven, Duwe, and Fred Heine), all additionally pierced and chipped by hail. The Romeo and Juliet sculpture used as *Stella and Gibb* has a section missing on Romeo (Gibb)'s leg, most likely punctured by hail.

Some figurative outdoor sculpture damage may be due to vandalism or age, in addition to hail: Boy with Umbrella from the *Descendents of Lucas Band* tableau is missing from the base upwards, with remnants still embedded in the concrete base, while the statue used for Bess Heine in *Class of 1894* is broken at the narrow stem, separated but held in place by internal support structure. A Virgin Mary statue suffers from significant damage to its surface shell (including loss of her head)and subsequent loss of interior cement structure, while the commercially produced bases for the Mary figure and two other figures show cracking of the outer coat, which will lead to similar loss and deterioration of materials.

Signage produced for the History Assemblage areas consists (mainly) of engraved brass rulers, engraved brass luggage-style tags, two-tone plastic plaques, and text engraved into wet concrete. Engraved concrete labels are all in good shape, with some lichen growth in deeper sections, with only one, "Descendants of", detached. Brass components are tarnished but legible, with some detached from the concrete substrate. One brass ruler on the *History of Lucas* assemblage is bent just above the point of emergence from concrete base. A few rulers show adhesive residue from former reattachment attempts. Three rulers are detached but accounted for.

The two-tone plastic plaques have suffered the most damage from hail and UV deterioration, with six missing and two pierced by hail with areas of loss. Many show signs of cracking from age, with some loose within the stacks, being held in place by tension or neighboring plaques. Embossed aluminum signage elements, "Barr Hardware Store" and "Drugs Deeble Warminger", are detached and bent in addition to fading of the black painted background. Historic-style low relief cast metal plaques "Class", "1894" and "Lucas Band", are in good shape, with minor fading of original surface paint.

Stabilization of the commercial sculptures are ranked as High priority, with discussion of desired course of action (preserve, restore, or replace) taken into consideration. Damage to the commercially produced statuary can be arrested and re-built through consolidation treatment (time consuming, and may not be cost effective), or replaced with similar statuary with an additional protective coating to slow the inevitable deterioration (without which would lead to the same issues in 10 years time). Base component stability (landscape and concrete block forms) of sculptural tableaus should be addressed with a sustained restoration period.

Planting/Rock Bed Areas

The planting/rock bed areas are a combination of sculptural elements (Accession #s 2000.6.1.001 - 041) and areas of plantings and rock beds (Accession #s 2000.6.1.101 - 126). Here, and in the Condition Assessment Spreadsheets, they're grouped by proximity into 9 areas: Planter Area #1, Planter Area #2, Alley Entry Area, Central Rock/Garden Area, Bridge and Planter Area, Main Patio Area, Side Yard Misc, Front of House, and Backyard Miscellaneous.

Overall, the planter/rock beds (without sculptural components) have been ranked as Less Urgent or Low due to their nature as secondary, support elements to the environment as a whole. Priority in examination and ranking has been given to the sculptural elements, and to non-sculptural elements that are unstable and have an immediate influence over, or potential impact on, adjoining sculptural elements. However, all planter/rock bed areas have been assigned accession numbers, and a condition report produced.

Throughout these areas, conditions are compounded by Deeble's progressive building. Adding components as she went, Florence covered dirt areas with concrete piece by piece, connecting existing areas with small transition areas, creating a patchwork of pavement within larger areas. Pavement/walkway issues throughout these areas include cracking of material poured too thinly or over unstable ground, crumbling of thin areas, crumbling at

edges of poured sections, and penetration of thin areas by hail. Natural rock and mineral deterioration occurs throughout, and areas still used for planting suffer from dirt movement, erosion, root penetration of forms, and organic material buildup.

Components of Planter Area #1 range from Fair through Good condition, with *Planter*, and *Landscape Bed* in Fair condition, *South Pavement* listed in Poor condition, and remaining *Garden Bed, Large Patio*, and *Rock Lined Pavement* in Good condition. Only the *Planter* is ranked as Medium - Focused Restoration needed, with the other components ranked as Less Urgent and Low.

Of the three limestone block planters in the Planter Area #2 and Alley Entry Area, one is listed as poor and needing immediate attention (*Planter Area with Barn*), one listed as fair, and one listed as very good. For all three, pressure from sodden dirt inside exerts pressure on the structure from the inside. The construction itself is unstable, in part because of the lack of staggered courses when building, and inappropriate mortar work. This has resulted in the collapse of one structure (*Planter Area with Barn*), and the expansion of components in another. The collapsed structure is of the highest priority in the planting/rock bed area, as it poses an immediate danger to adjoining structures and visitor safety. Other components of Planter Area #2 are listed as Good/Fair (*West Landscape Bed and Path*), Good (*East Landscape Bed and Path*), and Fair (*Paved Planter Surround*), with Less Urgent ranking of immediacy.

Components of the Alley Entryway area are in Very Good condition, with only the trash containment area listed as Good, due to a slight deterioration of materials. All components are stable, and ranked as Low and Less Urgent (*Trash Bin*).

Sculptural components within the Central Rock/Garden Area range from Fair/Poor through Very Good, with ranking of immediacy from Low through High. The element reflecting the worst of these, *Core Sample Bench Planter* (Fair/Poor, High immediacy), suffers from both poor construction techniques in the structure of the bench, as well as organic material and wet soil exerting pressure from the inside of the planter area.

Areas listed as Fair or Good/Fair include *West Island Bed and Path, Reader Planter,* and *Red Tinted East/West Sidewalk.* All are ranked as Medium immediacy, to be addressed in a focused restoration period. Areas marked as Good and Very Good include *Rock Stack 1, East Island Bed, Rock Stack 2, Bench Pavement and Sidewalk Rock Border, Trapezoidal and*

Surround Pavement, and *Northern East/West Sidewalk*. All of these are ranked as Less Urgent or Low immediacy.

The Bridge and Planter Area consists of two Fair (*Sidewalk Rock Border and Landscape Bed* and *Gazing Ball on Pedestal*) and four Good (*Teardrop Raised Bed, North Island Bed and Rock Borders, Core Sample Bridge, Steps and Sidewalk*) rated components, with *Core Sample Bridge* and *Sidewalk Rock Border and Landscape Bed* ranked as Medium immediacy, the others ranked Less Urgent.

The Main Patio Area consists of two major sections of tinted pavement, with the *North Patio Pavement* listed in Good condition and *South Patio Pavement* listed in Fair/Poor. They are ranked as Low and Less Urgent immediacy, respectively.

In Side Yard Misc, another thirteen-piece drainage tile assemblage serves as a planter. As with the *Stella and Gibb* base, it is composed of clay drainage pipes filled with concrete, which are 85% compromised. Most have sloughed off at least one outer layer, with most showing expansion, contraction , and movement of the dissimilar materials, leading to loss, exposing the inner concrete and dirt filler. The planter is listed in Poor condition.

At the Front of House area, condition of the two formed concrete front porch planters are unknown at this point, as the work has been covered by another artist (*Garden of Isis* environment encroachment). The commercially produced figurative statue embedded on the southeast corner of the main porch planter has suffered loss and surface degradation, due to age, weather, and inappropriate placement in an outdoor environment. In the front yard, five tree surrounds have been uncovered to date, comprised of concrete and embedded rocks and stones. Their conditions, also, are not rated.

Restoration of porch planter areas and elements found in the front yard fall into a grey area, with additional discussion needed with Lucas Arts and Humanities Council to determine their guiding collections philosophy and overall vision for the site. Possible directions include: restoration of the entire property back to Florence Deeble's original vision; maintenance of the site as a composite installation; restoration or preservation efforts expanding to all of the outdoor Deeble components, including areas outside of National Register of Historic Properties designation; limited restoration/preservation efforts to boundaries within NRHP designation; and discussion regarding differentiation between *Florence Deeble Rock Garden* and *Garden of Isis* components in overlapping outdoor areas.

Backyard Miscellaneous areas include a *Bench* (Good condition, Less Urgent), *Porch to Garage Pavement* (Good/Fair condition, Low immediacy), and *Small Landscape Bed* (Not rated, Medium immediacy). House and Foundation areas have not been included in this assessment, but do feature shaped concrete surface components.

Barrel Vault, Stairway, and Access Hatch Areas

While not a sculptural element, the barrel vault resides beneath a key set of sculptures, so is an integral part of the health and stability of the site. Movement of the west wall of the stairwell is of great concern, as it indicates insufficient water handling of roof runoff and drainage from the adjacent house structure, producing ground movement that may lead to a collapse of the barrel vault stairway, destabilization of house foundation, or both.

While the barrel section of the barrel vault is in good stable condition, the south wall of the vault (attached to the west stairwell wall) shows significant movement. A collapse of these walls would compromise the stability of *Mount Eisenhower* and *Mount Rushmore*, stair/pathway that traverses the vault, and adjoining planter areas. A collapse would also endanger the house structure, destabilizing ground around a significant portion of the northeast corner.

The hatch leading to the rear vent of the cellar (behind *Mount Eisenhower*) and the cellar stair door seem to be original constructions, with degradation of wood and metal elements as expected for the age. Both coverings are loose, with connecting hardware either nonexistent or compromised. These unsecured access points pose visitor safety and security concerns for the space below. The current gaps in coverage of stairway door and access panel may also be contributing to water problems in both stairway and vault.

VI. Conservation Procedures and Recommendations

Preservation Philosophy

Our conservation recommendations are based on first-hand experience working on other nationally recognized artist-built environments as well as on the work of other colleagues in this specialized field. Additionally, we have found guidance from the Secretary of the Interior's Standards for the Treatment of Historic Properties. Ultimately, however, we are guided by Miss Deeble and give preference to preserving her artwork's identity over saving original material. Our Preservation Plan, similar to a medical triage, takes into account the site's needs as well as its location in a rural community with limited resources. Priority is given first to preservation (cleaning, stabilization, and consolidation) and second to restoring, where necessary, the original look and intent of Miss Deeble by using materials and methods that are sustainable rather than strictly reversible, with a preference for materials that are durable, versatile, and require little maintenance.

Accompanying spreadsheets designate conservation methods to be applied, as well as a scale of immediacy. This color scale, detailed at the top of each sheet, indicates high through low rankings, which are based on priorities as well as the necessity of resources. Rankings also take into account the visitor experience, elevating some of the more iconic signature pieces and areas of the most immediate visual deterioration and damage (*Mount Rushmore* chipping and fading, History Assemblage area hail damage) while keeping sculptural elements and their stability (vault stability endangering *Mount Eisenhower* and *Mount Rushmore*) prioritized over secondary support elements (concrete pathways through planter areas).

Scale of Immediacy

RED - High: Immediate attention needed, imminent loss; unstable

ORANGE - Emergent: Time-critical attention needed, high risk of deterioration; unstable

YELLOW - Medium: Focused restoration period with multiple resources required; stable

GREEN - Less Urgent: Improvements possible, low resource requirements; stable

BLUE - Low: Minimal resources, routine maintenance; stable

GRAY - Unresolved: Unknown resources and/or debatable issues ("gray areas")

Conservation Procedures and Recommendations

Cleaning

Throughout the built environment, mold, mildew, and lichen growth as well as other organic material have been allowed to build up over the years. Though volunteers have tended landscape beds and raised planters, this same care has resulted in the propagation of plant roots and other organic material that have proved detrimental to the sculpted environment. Trees and hedges show evidence of past pruning, but have been allowed to overgrow, in one case completely covering an entire rock and planter bed. One of the first steps of cleaning will be the trimming of intrusive trees and hedges and the removal of excess organic material, including soil and vegetation, both living and dead. The pruning of trees and hedges, especially along the north fence, will be essential in providing full access to the sculptures as well as preventing further damage. Arborists, gardeners, and/or other landscape professionals should be consulted before and during this process.

This cleaning should also be done under the direction of a preservation specialist, as some sculpted elements have been weakened by the current soil conditions, the removal of which may cause material failure. These broken and/or loose components (primarily concrete and rocks) should be temporarily secured in place using a small amount of elastomeric sealant. Close attention should be paid during the removal of organic material, as sculpted elements or embedments are likely to emerge as work progresses. If it is unclear as to where these components reside, they should be collected and labeled with the closest numbered element. Throughout the site there are readily visible broken pieces of both concrete and rock, especially pieces of septarian concretions. While some of these elements are beyond conservation, the myriad pieces can be saved for later use, such as for top-dressing of planting areas.

After careful removal of loose surface debris and other contaminants, any sculpted elements that are too weak to undergo further cleaning (and are easily removed) should be extracted to a secure location for careful conservation and labeled with the most appropriate accession number. Any elements too fragile for cleaning or removal may need consolidation before additional cleaning (see consolidation recommendations below). The next cleaning stage involves the use of chemical cleaners to remove biological and environmental staining. Enviro Klean ReKlaim, a two-component cleaner has been utilized on past projects, though a milder cleaner, such as Enviro Klean ReVive, may be more appropriate here. Site testing and further consultation with the manufacturer will be necessary to confirm product

suitability for the unique and varied surfaces and substrates present in the Rock Garden. To avoid further damage, adjustable washing equipment must be used for controlling water flow rates and rinsing pressure to adapt to individual surface conditions. Scrubbing should be performed with a non-metallic, short-fibered brush to loosen soiling. Depending on the cleaner used, Sure Klean Limestone and Masonry Afterwash may be necessary to neutralize the surface. It may take several days for the full cleaning effect to be realized. When practical, allow two or more weeks for biological soiling to disappear. Repeated application may be necessary to remove remaining biological soiling.

Care should be taken to avoid using chemical cleaners on non-recommended surfaces. Cleaning of metal elements, especially brass and bronze, will require careful handling to avoid removing the existing, stable patinas. Low pressure washing with water, with the addition of non-ionic detergent as needed, should be sufficient. Mechanical removal of debris and contaminants should be performed with suitable cloths, swabs, and soft bristle brushes. Refer to the National Park Service Conserve O Gram 10/5, "Caring for Outdoor Bronze Plaques, Part II: Cleaning and Waxing." Previously applied repair adhesives should be carefully removed to provide the best adhesion conditions for new bonding materials. A special cleaning solution, such as Sure Klean Dicone NC9, may be required for complete removal of silicone-based sealants.

Consolidation

Consolidation treatments are penetrating strengtheners that replace lost binding material with new binders that help prevent further deterioration. Different types of consolidants are used for different situations and substrates. For the Florence Deeble Rock Garden, at least five different consolidation treatments are being considered, which will require site testing and further consultation with the manufacturer to select the most suitable products. For masonry surfaces, recommended consolidants should increase resistance to acid rain while retaining the substrates' natural permeability, allowing treated surfaces to "breathe" and not trap moisture. Consolidation treatments generally fall into two categories: pretreatment and post-treatment.

Pretreatment Consolidation: For severely damaged and fragile substrates, it may be necessary to use a consolidant as a pretreatment before cleaning, patching, or coating. For friable masonry substrates that require strengthening before receiving cementitious repairs or coatings, Conservare OH100 is the recommended consolidant. Areas properly treated with OH100 can receive stone repair materials, regrouting materials and PROSOCO's BMC II

silicone emulsion paint after the consolidation procedures have been completed. For example, the *Core Sample Bench Planter*, whose base is extremely deteriorated on its north side, requires strengthening before cleaning and repairs can be made. OH100 would also be a suitable consolidant for limestone blocks that require a pretreatment. An alternative product in this instance would be Conservare Hydroxylating Conversion Treatment (HCT), which is a two-component, waterborne treatment that protects and strengthens deteriorating carbonate building stones such as limestone. Treatment of HCT should be followed with HCT Finishing Rinse for best performance. HCT is compatible with both OH100 and H100. Pre-consolidation using Conservare H100 is possible, though not recommended, and only for objects that will receive non-cementitious repairs and coatings, as H100 is also a water repellent treatment. Cast stone statuary elements may be pretreated with H100 (or OH100 for that matter), though Paraloid B-72 thermoplastic resin may be the prefered consolidant to strengthen fragile resin substrates before further cleaning and repair. Again, on-site testing will determine the most appropriate methods and materials.

Post-Treatment Consolidation: H100 is best used as a final consolidant for most types of sandstone, limestone, cast stone, stucco, brick and terra-cotta. All cementitious treatments as well as patching and pointing materials should be in place before application of H100. This ethyl silicate/silane treatment, modified with a silane water repellent, replaces the natural binding materials while protecting the treated surface from water-related deterioration. Because H100 is a combination consolidation/water-repellent treatment, additional water repellent barriers are not required. Areas properly treated with H100 can receive PROSOCO's BMC II silicone emulsion paint after the consolidation procedures have been completed.

Sure Klean Weather Seal H40 may be needed for consolidation of architectural concrete block elements (further consultation and site testing is required). As with H100, all repair materials should be in place and fully cured before applying this deep-penetrating water repellent and consolidation treatment. Used for brick, most natural stone, unglazed terra cotta, historic concrete, stucco and cast stone surfaces, H40 protects against deterioration caused by water and waterborne contaminants while strengthening surfaces and soft mortar joints. It also helps prevent the rapid recolonization of biological species such as mold, mildew and lichens that normally thrive on masonry and natural stone architecture.

Rocks and minerals, such as septarian concretions, which are not practical to restore, will be allowed to slough parts as natural weathering. A consolidation treatment may prove beneficial in preventing or slowing the natural weathering processes.

For all consolidation treatments, polished and/or patinated surfaces, metal embedments (brass, bronze, aluminum, etc.), and polished rocks and minerals should be protected to prevent possible etching of the surface.

Stabilization

Stabilization of the environment should proceed from coarse to fine, first addressing major structural failures and then moving towards material failure of individual components. Initial treatments may likely be temporary fixes, e.g. wood bracing for imminent structural failures (such as shoring up *Class of 1894* or *Barrel Vault Stairway,* both listed as High priority items), to mitigate conditions and reduce all High designations to Emergent or lower. More thorough repair and structural stabilization can then proceed with the implementation of longer term solutions, subsequently reducing Emergent designations to Medium or lower. The northern side of the Main Sculpture Area, currently obscured by hedges and therefore not yet assessed, will need to be thoroughly examined, especially for structural issues and material failures. After the most imminent structural failures are dealt with, any other liability issues such as cellar access and trip hazards need to be tackled (see *Horizontal Surfaces* section below). Subsequently, material stabilization and securing will take precedence, which will help prevent future structural failures. One major class of material failures to be addressed is cracks; several types of cracks and their treatment recommendations are addressed below.

Limestone and Mortar The most obvious structural failure, which occurred during the assessment period, is the collapse of the limestone block construction, *Planter Area with Barn*. This collapse illustrates the need for drainage in this and other planters, as well as the necessity of mitigating environmental conditions throughout the site that are exacerbated by soil conditions and plantings. The northern wall may need temporary bracing to prevent further collapse in the interim. In cleaning out the dirt and debris of this collapse, blocks should not be moved until their placement and orientation is noted with a numbering system in order to rebuild the structure as close as possible to the original configuration of stone.

Where replicating original, yet improper, materials (mortar type) or methods (unstaggered courses) would represent a potential failure, adjustments may be made to prevent such

failure. In order to maintain outward appearances, internal steel armatures may be installed to carry the weight of the soil and gravel infill. Rebuilding of this structure should be overseen or contracted by an experienced mason.

During the rebuilding of this structure, soil reduction and drainage solutions will be implemented. At least half of the soil shall be replaced with a bottom layer of gravel upon which a commercial weed barrier will be placed before adding soil in the upper half. A greater reduction of soil is advisable, especially if future plantings are constrained by pots. Drainage pipe and/or weep holes will be included in the rebuild as well to address water retention issues. Other limestone planter structures may not need complete rebuilding, but would also benefit from this type of drainage system. These soil reduction and drainage treatments would benefit all raised beds and planters, whether constructed of natural rock, architectural block, brick, or ceramic tiles.

Limestone construction that does not require rebuilding may receive more targeted treatments. The mortar originally used for these constructions was a harder and less flexible mortar than what is recommended, resulting in damage to both the limestone blocks and the mortar joints themselves. Failed mortar joints can be routed and repointed with the appropriate mortar, Type O or N, based on recommendations from a mason familiar with this local stone and historic building techniques. Where originally tinted, mortar repairs should be color matched and tinted. If the mortar was originally colored after installation, either with paint or a mortar slurry, refer to the following section, *Surface Treatments*. Failing limestone blocks should first be consolidated (see the above section on *Consolidation: Pretreatment*) and only replaced if consolidation proves insufficient.

Additional masonry work includes addressing the six-inch movement of the west cellar stairway wall below ground. In the short term, this area may be braced with wood to prevent a collapse. However, it will need a more permanent repair to guarantee the safety of the sculpted environment and stability of the house. The work will require extensive hand labor due to the limited access that prevents the use of heavier machinery. The problem area will need to be excavated, the wall disassembled and then reassembled, and earth filled back in. Due to the technical and structural demands of these tasks, this work requires the expertise of professional stone masons. Underlying causes of this movement will need to be determined and subsequently addressed. This will likely require improvements to the house’s water drainage and management.

Architectural Block and Brick Architectural block constructions will be approached in a similar manner to the limestone block constructions. Small cracks in mortar joints and separations between mortar and block may be filled with an elastomeric sealant as described below in the section, *Cracks*. Large areas of compromised mortar should be removed and repointed with the appropriate cementitious mortar (Type S or N; tinted or colored afterwards with BMC II. See *Surface Treatments* section below). Cracks in the blocks themselves can be repaired with a rigid mortar (either epoxy-based or cement based: sandmix or Type S) to restore the structural integrity of the unit. Highly deteriorated, broken, or outright missing blocks should be replaced with the appropriate unit and stained or painted if necessary to match (*Surface Treatments*).

Block constructions that are structurally unsound and in danger of further movement or collapse may require complete rebuilding. All of the concrete block structures in the *History Yard Area* would benefit from the addition of concrete foundation piers or pads. Sculpture foundation pads would consist of a 2" gravel bed and a 4" poured slab, reinforced with wire panel. Block structures would be disassembled as needed to move and allow for the installation of foundations. Supplemental metal reinforcement may be added to increase redundancy and further strengthen problematic block reconstructions, such as for *Kansas (Lucas) Rushmore* and *Class of 1894*.

For soundly built structures, the least amount of deconstruction should be performed in order to safely move them for foundation installation and later artwork re-installation. Soil should be removed from the interiors of all of these concrete block constructions before being reinstalled on the foundation slabs. Soil reduction by half should be the minimum standard if opting for piers rather than full slabs. Since none of these structures are still used for plantings, a complete removal of soil in favor of sand and/or gravel (or another fill option such as rubber mulch) should be used to allow the greatest amount of drainage. Weep holes will need to be added at the bases, especially with the use of foundation slabs.

Other raised planters constructed of brick (2000.6.1.121, for example) should follow the above recommendations for repair as well as for soil reduction and drainage. The front porch planters appear to be of brick construction underneath a tinted stucco finish (below the mosaic additions). In addition to the above issues, the underlying structural issues of porch movement will need to be addressed.

Cracks Many sizes and types of cracks are present at the Rock Garden. One of the common types observed (so common that they are not specifically noted) is the hairline

crack. The agreed-upon term 'hairline' refers to cracks so small in width that they are barely visible, and are nonstructural, although there is some chance of liquid water or water vapor penetrating the mortar, leading to further cracking or corrosion of interior metal structures. Recommended treatment: monitor cracks for expansion beyond hairline.

Cracks above hairline width: Such cracks result from a variety of causes. Differences in curing time of mortar components, movement of sculptural elements, expansion of interior structure, and separation of mortar layers can result in surface cracks. Recommended treatment: clean out the crack and inject color-matched elastomeric sealant. Cleaning is best performed using picks and brushes to remove large debris and compressed air or vacuum to remove finer debris. Deep cracks may require filling with a secondary material, either sand or foam backer rod, before application of caulking. While the elastomeric sealant is still wet, broadcast sand onto the fills to texture the surface, matching adjacent area texture. Further color matching may be necessary after curing. The edges of the crack may be masked before application to avoid staining the surrounding area. Moreover, application of sealant using plastic syringes (without needles) with Luer-slip and/or eccentric tips is highly recommended for greater control of treatment.

Cracks with lossy areas: Clean as above and repair areas of chipping/loss with a mortar, either cementitious or epoxy based. The choice of repair mortar should be made on a case-by-case basis. Epoxy mortar may be preferable where small areas of loss would be too fragile if repairs were made using a cementitious mortar. Loss repairs and fills should maintain (or cut back) a gap to be filled as above with flexible sealant. Epoxy mortar (a mixture of sand, epoxy resin, hardener, and fumed silica) can be roughly formed in place and, as it begins to cure, more finely sculpted before full cure so as to blend with adjacent areas. Structural cracking that does not need to be flexible may be filled with epoxy mortar. For added strength or stickiness, substitute fiber fill for fumed silica in the epoxy mix.

Expansion cracks: Large expansion cracks are usually caused by movement, either from highly corroded steel armature expansion, freeze/thaw cycle, and/or structural support movement (soil erosion). Especially large expansion cracks may require realignment before filling. Wedging and/or pinning with reinforcement rod can maintain alignment during and after treatment. Pinning rods may be secured with elastomeric sealant (on one side at least) to maintain some flexibility, or affixed completely with epoxy where a non-flexing structural join is required. After cleaning and alignment, cracks are to be filled with elastomeric as

above, though on larger cracks (½" and up), a cementitious mortar (Type N for flexibility) may be more appropriate.

Cracks that extend through mortar and embedments: Repair of such cracks will be handled as above and fills in the embedments should follow suit. However, if an embedment is loose or can be removed from the cementitious substrate, it can be repaired with a non-flexible material such as epoxy. When reinstalling the embedment over an expansion crack, the adhesive chosen should match the crack fill of the substrate. Elastomeric sealant can be used as an adhesive to maintain flexibility. Alternatively, an embedment may be adhered with epoxy on one side of the crack for stability and elastomeric on the other side to maintain flexibility. Where not required, epoxy may be used to adhere cracked and/or loose pieces.

Cracks associated with signs of active corrosion, expansion, and deterioration: For cracks that expose metal structures and armatures, the active corrosion of metal should be addressed before filling. Because epoxy resin is a staple supply, it can also serve, with minimal fillers, as a protective coating of the exposed metal before crack repair. Testing of a more specialized treatment (e.g. a penetrating rust inhibitor) could also be beneficial, as it wouldn't require direct access to the oxidizing steel.

Stucco, Mortar Shell, or Skim/Skin Coat Repairs can be made with an epoxy or cementitious mortar. Again, this will have to be determined on a case-by-case basis. Generally speaking, epoxy is beneficial to use in areas that need a thin layer of adhesive to re-adhere delaminated mortar shell pieces, especially where there would not be room for additional cementitious repair material. It also proves advantageous where small or thin voids are also more easily filled with epoxy mortar instead of a cementitious mortar.

Epoxy mortar is a mixture of epoxy resin, hardener, sand, and an additive, either microfibers or fumed silica. Microfibers help create a "stickier" blend for vertical or overhead applications and the strands give additional strength to the mix. Fumed (or colloidal) silica creates a smooth mixture that allows for fine detailing when shaping before the final cure. After curing, it also sands easier for increased smoothness. It too is used as a thickening additive to control the viscosity of the epoxy, especially in vertical and overhead applications. Epoxy repair/sculpting mortar is most appropriate in areas that will receive UV protection as it is susceptible to UV damage, yellowing and becoming brittle.

Cementitious repairs can be made with a portland cement plaster or stucco, which generally follows this ratio for sand mix: 1 Portland: 3-5 sand: add a little lime for vertical and difficult surfaces.

Damage/Loss of Assemblage Materials

The variety of non-traditional materials used by Florence Deeble in the creation of her environment necessitates a case-by-case consideration of treatment for broken, missing, or faded sculptural and natural objects. A partial list of assembled substrates and embedments includes: limestone, sandstone, septarian concretions, architectural concrete block, pigmented/colored concrete and mortar, painted concrete, horizontal concrete sidewalks/pavers, clay drainage tile, metal (iron, bronze, brass, aluminum), shells, rocks, minerals, painted wood, plastic, fiberglass, and cast stone. Consideration should be given to the overall preservation philosophy when deciding to repair or replace items, in accordance with standards agreed upon by the conservators and institution. A non-exhaustive summary of major material categories and issues follows.

Commercial Statuary There are many types of commercial statuary present in the Rock Garden, including plastic, metal, porcelain, ceramic, and resin-based. The most common type, resin-based, includes cast stone, modified gypsum, and fiberglass. The deterioration of these sculptures accelerates once the outer, resin-based face coat is worn away. The resulting surface pitting allows the ponding of water, which exacerbates the situation. Stabilization of these pieces will require the use of an epoxy mortar or paste to fill in these voids to prevent water ponding and further erosion. Mineral fillers such as talcum can be added to an epoxy mortar in place of sand to create a smooth, sculptable putty. Epoxy putties can be used to replicate the missing details, or simply to stabilize the objects and left as a neutral fill. These repair treatments must be painted or clear coated to prevent yellowing. Alternatively, a ready-made two part sculpting putty or paste (Aves) could be used for convenience, some of which are exterior grade and already UV-stable. Epoxy repair fills may be tinted a neutral color, such as grey, or color-matched to the statuary.

The repair of holes/punctures in hollow cast statuary will require additional measures. If necessary, especially fragile shells can be consolidated with Paraloid B72 as a pretreatment. Hollow cast sculptures can be made stronger by filling them wholly or locally with another material in order to stabilize weakened areas and facilitate the application of an epoxy repair putty. In the case of extremely large voids, such as with the Hercules Bust (Fred Heine), expanding foam may be the most economical material choice. Casting resins are

another compatible fill material for the resin-based shells of the commercially produced statuary and garden decor. Castable resin fills can be extended with the use of a mineral filler such as talcum or ceramic powder. Another option is the use of micro-balloons, which not only make the resin more economical, but also lightweight. A casting resin filled with a large proportion of micro-balloons can be described as a "syntactic foam," a non-expanding foam that is stiffer, stronger, and more water resistant than water-blown expanding urethane foams of the same density. Due to the fragile nature of some of the resin shells, using micro-balloon filled casting resin would be a safer alternative to a minimally expanding foam.

Metal Elements Care will need to be taken to avoid damaging stable patinas - see sections on *Cleaning* above and *Surface Treatments* below. Broken embellishments, such as the lyre-like forms embedded at the *Pond and Boathouse with Ducks*, may be repaired using epoxy as an adhesive. If surface areas to be bonded prove too small for sufficient adhesion and strength, brazing may be required. Choice of brazing rod will be determined by type of metal being repaired. Such repairs may alter the existing patina and require repair or reapplication of surface color - either traditional or cold-applied (see *Surface Treatments* below for cold patina recommendations). Any metal that needs to be heated and reformed, e.g. the bent brass ruler in the *History of Lucas* section, may also require the reapplication of a patina. Polychromed ferrous metal elements, such as the carousel horses in the *History of Lucas* tableau, will require treatment to mitigate rust that has formed beneath existing paint layers. A product such as Sculpt Nouveau Metal Oil may aid in stabilizing and arresting rust development prior to clear coating. Other products such as zinc phosphate treatments or rust converters may also be tested.

In repairing or replacing damaged metal elements, those that provide support for other sculpted elements, e.g. the aluminum tubing of the "Hamburger Stand," will receive priority over purely decorative pieces, such as the aluminum bicycle in the *Deeble Drugs* section. Without proper historic photographic documentation, some elements will not be restored.

Clay Tile Planters The extreme damage to the clay tiles used in forming these planters presents a dilemma: the resources required to stabilize them could equal or outweigh the expenditures of rebuilding them. Replacing the clay tiles with the same material may lead to the same deterioration in a short time. Focusing on preserving Florence's (concrete) handiwork may be the most judicious use of resources. Rather than reintroducing a problematic material or combination thereof, the hollow clay tubes (filled with concrete) may instead be replaced with solid cast concrete, finished to look like the ceramic tiles.

Such translation of materials will increase durability and facilitate the addition of stucco layers, mimicking the look that Florence achieved. Further deliberation and testing will be required to find the best course of action for these precarious pieces. It is recommended that the soil reduction and drainage procedures, as described above, are followed to relieve the outward pressure caused by soil and water. Complete soil removal is advisable under *Stella and Gibb* since there are no plantings here. The installation of concrete sculpture pads or footings may help isolate the objects from the ground, preventing moisture wicking as well as settling and other movement, which has likely contributed to their damage.

Natural Materials Many natural materials, including rocks, minerals, and shells, are used in the Rock Garden. Many have broken and are lost. Stabilization and restoration of such materials should take into account their inherent fragile structures. When making repairs on fragile natural materials like limestone, a softer, more flexible mortar (Type O) should be used. Type N is acceptable for above ground use with harder sedimentary and igneous rocks. Rocks at or below grade may use a stronger mortar. Broken or unattached shells (and other hollows) should be backfilled with mortar before reinstalling. Missing shells and other natural embedments will likely not be replaced. As previously stated, sloughing septarian concretions will be allowed to weather naturally, though the use of a consolidant may prove beneficial in slowing the natural deterioration. Raised beds constructed of stone and mortar should implement the same soil reduction and drainage procedures previously discussed. For areas of large movement, as seen in the *Teardrop* and *Reader Planters*, stabilization may require concrete footings or the like to shore up structures and prevent further unequal settling.

Restoration

Some of the above treatment recommendations are not simply restricted to preservation and stabilization, but veer into restoration and rebuilding in cases of extreme deterioration or outright failure.

Reattachment Loose materials within sculptural areas should have been collected and temporarily secured with elastomeric adhesives during earlier stages. Any pieces temporarily bonded during the cleaning phase need to be more permanently adhered. The material chosen will be made on a case-by-case basis. “Hard” bonds may be made with epoxy resin and flexible bonds can be made with a thickened cement adhesive or with an elastomeric sealant. See *Cracks* section above for re-adhering embedments over existing cracks.

Replacement In cases of severe deterioration, it may be more practical to replace a piece of garden decor or statuary with a new one rather than stabilizing and/or restoring it. As many of these commercially produced pieces are still available, this option is particularly viable. Deeble largely incorporated these objects without alterations, embedding them in large mounds of mortar. Consequently, their removal and replacement would not cause undue harm to the overall assemblages. Replacement vs. Restoration is a topic that requires further consultation with Lucas Arts and Humanities, Inc. to determine the course of action that best fits their mission. Should replacement be the favored method, the replacement pieces need to be clear coated, sprayed with a two component urethane, to prolong their outdoor life.

Replication The methods for stabilization of resin-based statuary can be extended to restoring the surface details and finish. For more information regarding the restoration of such surfaces, see *Surface Treatments* below. Some commercial statuary (as well as damaged and missing two-tone plastic tags in the *History of Lucas* section) warrant complete replacement if the resource requirements for stabilization and/or restoration are too great. One exception may be the resin flowers embedded alongside the statue of Mary. To date, suitable replacements have not been located. These objects are not beyond stabilization, but may be beyond reasonable restoration. Rather than restoring each of the three resin flowers, the least damaged example could undergo full restoration, serving as a master from which a silicone or urethane mold would be made for casting replicas. Such replicas could be cast solid (rather than hollow) using UV stable resins, which would address the two major causes of original failure. After casting, these pieces would receive additional protective coats to extend their outdoor durability. Any pieces removed and not reinstalled, either because of replacement or replication, should be retained, cleaned, consolidated, and appropriately stored as a part of the material history of the site.

Sculpted Concrete Re-creation of missing or broken pieces will likely utilize materials and techniques originally employed. For repairs requiring extra strength, epoxy mortar may be used to recreate elements and/or adhere cementitious replications in place. Such rebuilding will only be made if adequate photographic evidence exists, to avoid artistic projection of what 'ought' to be. Cementitious restorations may be made using a sculpting mortar, i.e. a basic sandmix with added lime for stickiness. Closely related to cement plaster, the sculpting mortar is thicker and may include reinforcing mesh or other steel support material. Steel reinforcing materials should be galvanized or coated with epoxy or paint prior to use. Alternative reinforcement materials include fiberglass rod and mesh. Cementitious

restoration should match the color and texture of surrounding areas. As with all such restoration, test samples will need to be made to determine the proper sand grain size as well as ratios of components, including pigments, where applicable.

Surface Treatments

As many paints (including BMC II silicone emulsion paint), clear coats (urethanes and waxes), and water repellents are applied after repair materials cure, surface treatments are applied during the last stages of preservation. Many of the surface conditions noted during the assessment may likely change after the careful and extensive cleaning stage - sometimes, cleaning reveals more damage than previously observed. On the other hand, colors thought to be faded may, in fact, simply be obscured by dirt and organic growth. Careful, continuous evaluation is required to determine the best course of action. Because the majority of the environment is composed of porous masonry elements, one essential procedure is the application of a final consolidation and water repellant (see *Consolidation: Post-Treatment* above). Additional surface treatments are discussed below. As is the case with other conservation procedures, surface treatments chosen will favor durability, versatility, and low maintenance options.

Clear Coats Clear sealers for non porous elements are recommended to maintain surface conditions and add extra protection from damage caused by UV, humidity, abrasion, and corrosion. Selected products should be robust enough to require minimal maintenance by untrained staff, or easily applied so they may be applied by minimally trained staff or volunteers.

Metal elements, brass and bronze in particular, may require different treatments than resin-based statuary. Options for clear coats over metal range from a water-based polymer sealant (Smart Coat) to a two part urethane resin sealer (Ever Clear). All sealers are available in a range of finishes (gloss through matte) to match current existing appearance. Smart Coat is a non-hazardous urethane/resin sealant that forms a durable top coat. Because it does not tend to change the color of a patina, unlike solvent clear coats, Smart Coat would be a good choice as an isolation or barrier coating for brass and bronze elements. The ease of application and zero VOC content also make it ideal for future maintenance applications. Alternatively, sacrificial wax coatings, which also contain UV inhibitors and hardeners, may be applied alone or on top of a clear coat, to further extend

its service life. However, once waxes are applied, future treatments are restricted to wax, barring the complete removal of wax.

For resin-based sculptures that do not have a metal patina, a more robust sealer would be Ever Clear, a two part polyurethane. Like Smart Coat, which could also be used on resin-based sculptures, it is formulated for a wide range of substrate applications. Ever Clear provides a higher resistance to UV, weather, and abrasions, and requires less maintenance and fewer reapplications than a single component clear coat. It would also be suitable for application on metal, but could darken the existing patinas. A third, median, option is the use of a solvent based lacquer such as Clear Guard, a crystal clear durable air drying lacquer that results in a hard, fast drying, and tarnish resistant film that is UV stable and highly resistant to weather, water, and chemical damage, and resists marring and perspiration.

Color Coats Once a clear coat sealer has been applied, further surface matching, especially for the restoration of cold cast metal/resin face coats (Thinker*,* Talking to the Moon), can be achieved with the use of stains, dyes, and waxes available from Sculpt Nouveau. These colorants, which contain finely ground metal or natural pigments, will help restore the original patination of such sculptures. Application after an isolation coat assures that the original surface is not altered or damaged.

Smart Stains are strong, non-hazardous, fast drying, transparent colorants. This system allows for greater control of depth and intensity of color when matching existing patinas, and work on any substrate, and over patinas and other oxides. They are are made by combining finely ground, naturally occurring colored oxides with a water base polymer/resin binder and available in most colors as well as brass, copper, and silver. The range of colorants also includes solvent based and colored waxes, which can be selected for the greatest compatibility with the clear coat of choice. Additional clear coats on top of these color coats will extend their service life. For ease of application, water based clears and color coats may be used to achieve the desired effect, and then be made more durable with the application of Smart Coat, lacquer, or two part urethane.

Regular application of wax can further extend the durability of the clear coats (see limitations of wax noted above). Previously painted surfaces (non patinated), such as the

Carousel Horses, may require inpainting after rust isolation or treatment. Exterior enamels should be tested for compatibility.

Masonry Surfaces For masonry surfaces, PROSOCO's Breathable Masonry Coating (BMC II) is recommended, as it offers the features of a high-quality paint with the added protective power of a breathable water repellent. BMC II lets water vapor escape from masonry, while stopping destructive liquid water from entering. This preserves the masonry's appearance and prolongs its service life. BMC II may be used for inpainting, the careful filling-in of paint loss or damaged areas, keeping intact and matching the original surrounding paint, rather than completely stripping the existing paint and re-painting.

Tinted Slurry Coats/Mortar Washes On many surfaces, tinted slurry coats (mortar washes) were applied by Deeble, the thickness of which varies throughout the site. Some applications were close to the consistency of paint, and Deeble's method of painting some of her sculptures: dry commercial cement/mortar tints (yellows/tans, browns, black, red/terra-cotta, and green) were blended into a cementitious mortar wash. Other coats were thicker and more slurry- or paste-like, used to cover or repair surfaces rather than simply coloring them. All of these coats had the visual effect of uniting the disparate stages of construction. Many of these coatings show fading and loss, with varying levels of remaining slurry coat areas. Color staining of the substrate below show evidence of the colors used, even in lossy areas. Other surface colorants are likely oil-based paints; for example, the blue that represents water recalls zone marking paint and shows wear consistent with such materials.

Treatment options beyond conservation measures (cleaning and consolidating) are lower in priority, therefore the conservation/stabilization measures taken will dictate what restoration options are later available. Restoration treatments could include re-application of a tinted mortar wash to match photographic evidence of prior lost surfaces. However, this re-application would need to occur prior to consolidation treatments that include waterproofing, which would bar subsequent cementitious coating. An exception would be if final consolidation were delayed, and OH100 was the consolidant of choice.

If a tinted surface coating decision is delayed, it may not be practical to apply a cementitious material and thus necessitate the use of a breathable masonry coat--if anything at all. Otherwise, a tinted mortar wash (slurry coat) would need to be in place before the final consolidation treatment. For colored areas that are painted (flaking and

peeling) a silicone emulsion paint is the preferred colorant due to its durability and breathability. This type of coating may be used for inpainting rather than undertaking the complete removal of extant paint. BMC II has the advantage of being applied after final consolidation, avoiding the issues listed above.

Horizontal Pavement Landscapes, Paths, and Patios

Consolidation, color enhancement, and/or densifying treatments for horizontal patios and pathways are advisable, however, they are not a priority at this time. On-site testing, along with further consultation with PROSOCO should be carried out to formulate a preservation plan for these unique elements. These treatments would likely not take place until all other repairs have been made. As such, treatment options may be limited to non-cementitious repair materials. Spot treatments of extremely fragile pavement areas or areas of trip hazards may be exceptions.

Other preservation efforts will need to be undertaken in subsequent work phases (see Phased plan of Work below). Cleaning and filling of expansion and control joints should follow materials and techniques referenced in the above section on *Cracks*. Rock borders may receive a combination of repair materials and methods, see *Cracks* and *Natural Materials*. Lifted sidewalk slabs and other damage caused by root systems will be partially addressed in the cleaning stage. However, trip hazards need to be remediated and the slabs resettled. More delicate and complicated structural stabilization of delaminated or unsupported slabs (voids/hollows) related to soil compaction and/or erosion do not represent imminent danger of collapse, and are therefore a lower priority than the preservation of decorated elements.

Delamination and Unsupported Slabs Some areas, due the the nature of how they were created, have voids left by erosion or compacting materials. These areas should be identified throughout the site, either by sight or by a hollow sound, and filled. Areas include voids under horizontal pavement areas as well as beneath the main sculptural components. Voids beneath sculptural areas will take precedence over sidewalks and pathways areas. For paved areas built on top of former planters, if loose, sculptural hardscape should be removed to address the structural support movement (soil compaction and/or erosion). Any loose soil should then be compressed. Before replacing hardscape, a commercial weed barrier underlayment and appropriate infill (with bedding mix, sand, and/or gravel) should be installed. Many of the mortar or concrete layers covering former areas used for plantings are likely not reinforced. Attempting to remove large sections may cause more damage than

is beneficial overall. In such cases a flowable grout or dry sandbed mix may be poured into existing gaps, holes, and cracks to fill voids rather than following the complete removal of shell portions as described above. This should be determined on a case-by-case basis.

Phased Plan of Work

With any encompassing outdoor environment such as Florence Deeble's Rock Garden, the processes and procedures overlap, much as the sculptures themselves overlap and intertwine. This makes breaking down specific actions, applied to specific sculptures, in one contained timeframe, difficult. The process cannot be separated into the full conservation and restoration of one single sculpture, start to finish, and then moving on to the next sculpture, start to finish; rather, the entire site needs to be addressed in phases of attention.

We have broken down the overarching phases into four timeframes:

- Immediate - addressing the critical issues
- Short Term - preserving the built environment
- Mid Term - preserving the landscape areas
- Long Term - managing plantings, continued care of the built environment

We recommend pursuing the immediate and short-term preservation of the site, establishing a mid- and long-term plan for the future of the Rock Garden after the current phase is complete. The Conversation Procedures and Recommendations section, paired with the detailed, ranked Conservation Recommendation Spreadsheets (Appendix D), should act as guiding, cross-referencing documents to help determine immediacy within each phase.

A following cost estimate outlines immediate and short-term preservation work, excluding preservation of planter and rockway areas and pathways that are not immediately adjacent to sculptural elements. Pathways, rock and planter beds should be addressed in the mid-term, once the immediate and short-term needs are met. Work during these immediate and short-term phases will inform the mid-term phase, with a better understanding of the underlying issues found in non-critical support structures.

To further refine work in the mid-term phase (focused attention on planter/rock beds, pathways not addressed in short-term work, pavement issues), the institution should evaluate the current use of the Deeble environment, establish clear written intentions for

the future use of the site and grounds, and establish a care and maintenance plan that follows the preservation philosophy as a guiding principle for directing work.

For both short-term and mid-term work, grey areas identified in the detailed Condition Report Spreadsheets should also be resolved through discussion with Lucas Arts and Humanities Council to determine the best course of action, in accordance with their guiding collections philosophy and overall vision for the site (e.g., issues raised in addressing front porch planter area, use of site as factor in addressing pathway restoration or re-do for visitor safety, transition to container gardening for planter areas).

Additional considerations for long-term continued care of the site should include a maintenance plan for all plantings that limit or eliminate invasive growth (especially as it impacts the sculptural components) a cleaning schedule to lessen organic material buildup, a system for tracking damage and protocols for damage report production after any incidents affecting the built environment (weather, vandalism), and a schedule for condition reviews and comparisons to existing documentation.

Cost Estimate, Main Sculpture Area and History Assemblage Area Preservation

This estimate, produced in Fall 2018, is an estimate of costs for the preservation and restoration of the sculptural elements of Florence Deeble's Rock Garden. The scope is limited to immediate and short-term preservation work, excluding preservation of planter and rockway areas and pathways that are not immediately adjacent to sculptural elements.

Cleaning, Securing of Sculptures $10,290

a. Remove organic material

b. Disassemble front history section, move sculptural elements to interior space for conservation

c. Coordinate with Mason during dugout excavation to secure artwork located above problem area

d. Chemical cleaning of in situ work, securing of loose pieces

Masonry Repair $25,000

a. Secure stair wall area for digging out of foundation and area of concern

b. Remove dirt, limestone material as excavation proceeds

c. Rebuild West stairwell wall, realign South barrel vault wall

d. Install drainage to alleviate problem area

e. Fill, rebuild cellar entrance area

Structural repair, in situ sculptures, and site prep, front History section $15,660

a. Replace organic material under in situ sections with gravel and sand mix bed

b. Rebuild sculptural areas as necessary, reinforce where needed

c. Dig, line, gravel fill, and pour sculpture pads for front History section

Sculpture conservation, in situ sculptures and removed elements $21,519

a. Crack repair, rebuilding of collapsed areas of in situ sculptures

b. Color match, inpainting, and surface repair of in situ sculptures

c. Repair, consolidation of removed elements

d. Consolidation coating of in situ sculptures

Reinstallation $6,145

a. Rebuild front history sections on new slabs

b. Reinstall conserved sculptural elements

c. Develop conservation guidelines for continued upkeep

VII. Bibliography

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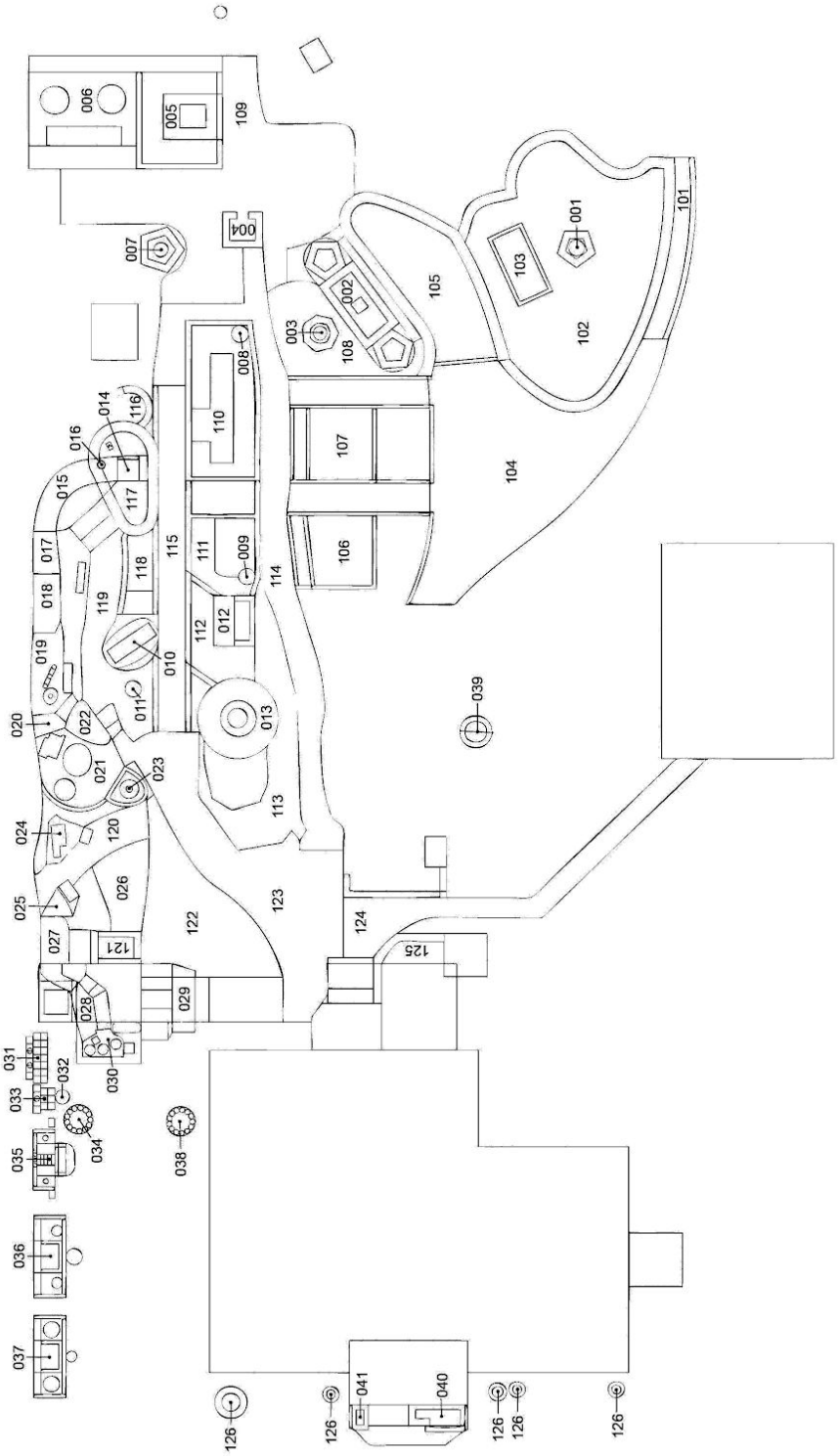
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Preservation Services Team

ERIKA R. NELSON earned her MFA from the University of Kansas in Lawrence, graduating with honors in 2001. Since 2002, she has focused on roadside vernacular architecture and immersive self-built art environments, documenting sites throughout the United States, writing for industry journals (Society for Commercial Archeology, Americans for the Arts) and international publications (Raw Vision, Public Art Review), and lecturing on topics ranging from self-built worlds, roadside culture from mid-century through present day, and rural arts policy. From 2011 - 2012, she worked with Kohler Foundation as preservation staff restoring S.P. Dinsmoor's Garden of Eden visionary art site (Lucas KS). In 2012, she secured the remaining Roy and Clara Miller's Park (Hays KS relocated back to Lucas KS) sculptures, working as Project Director for Kohler Foundation through 2013. From 2014 - 2016, she worked with International Artifacts and Kohler Foundation as an on-site objects conservator restoring Eddie Owens Martin's St. EOM's Land of Pasaquan (Buena Vista GA). From 2016 - 2017, she worked with Parma Conservation as on-site technical assistant and conservator on projects in Idaho Falls ID and Atlantic City NJ. She is currently an independent consultant, and the Cultural Resources Director for the Friends of S.P. Dinsmoor's Garden of Eden, Lucas Kansas. Email: worldslargestthings@gmail.com.

MATTHEW DOMINIC FARLEY earned his BFA with a Sculpture Emphasis and a History of Art Minor from the University of Kansas in 2008. After graduation, and pursuing a career in the field of public art, Matthew created several temporary installations for which he garnered national recognition (Americans for the Arts Public Art Network Year in Review, 2010 and 2011). Seeking further hands-on experience within this field led to on-site artist assistantships under Patrick Dougherty in 2009, Dave Loewenstein in 2010, and Suikang Zhao in 2011. These experiences prompted an invitation to participate in the restoration of S.P. Dinsmoor's *Garden of Eden* in Lucas, KS in 2011-2012. Gaining first-hand knowledge and in-field training under the direction of conservators from International Artifacts and Kohler Foundation, Inc. led to an increased interest and awareness of this unique category of public art known as artist-built environments. Subsequent work as a preservation technician include: *Miller's Park*, Lucas, KS, 2012-2013; *St. EOM's Pasaquan*, near Buena Vista, GA, 2014-2016; and under Parma Conservation, Idaho Falls, ID and Atlantic City, NJ, 2016 and 2017, respectively. Since relocating to the "Grassroots Art Capital of Kansas" in 2013, Matthew has worked as an independent consultant for Lucas Arts and Humanities Council, Inc. as well as for Friends of S.P. Dinsmoor's Garden of Eden, Inc. Currently, Matthew is developing a workshop in downtown Lucas, known as Old Blue Studio, to continue building his public art practice. Email: info@matthewdominicfarley.com

Appendix A: Breakdown of Areas: Site Map



Appendix A: Accession Numbers, Inclusive, Divided by Area

Area	Accession #	Item/Title
Planter Area #1		
	2000.6.1.001	Planter
	2000.6.1.101	Landscape Bed
	2000.6.1.102	South Pavement
	2000.6.1.103	Garden Bed
	2000.6.1.104	Large Patio
	2000.6.1.105	Rock Lined Pavement
Planter Area #2		
	2000.6.1.002	Planter Area with Barn
	2000.6.1.003	Circular Planter #1
	2000.6.1.106	West Landscape Bed and Path
	2000.6.1.107	East Landscape Bed and Path
	2000.6.1.108	Paved Planter Surround
Alley Entry Area		
	2000.6.1.004	Trash Bin
	2000.6.1.005	Four Corners
	2000.6.1.006	Deeble Yard Title Area
	2000.6.1.007	Circular Planter #2
	2000.6.1.109	Entry Pavement
Central Rock/Garden Area		
	2000.6.1.008	Rock Stack 1
	2000.6.1.110	East Island Bed
	2000.6.1.009	Rock Stack 2
	2000.6.1.111	West Island Bed and Path
	2000.6.1.012	Core Sample Bench Planter
	2000.6.1.112	Bench Pavement and Sidewalk Rock Border

	2000.6.1.013	Reader Planter
	2000.6.1.113	Trapezoidal and Surround Pavement
	2000.6.1.114	Red Tinted East/West Sidewalk
	2000.6.1.115	Northern East/West Sidewalk
Bridge and Planter Area		
	2000.6.1.116	Sidewalk Rock Border and Landscape Bed
	2000.6.1.117	Teardrop Raised Bed
	2000.6.1.118	North Island Bed and Rock Borders
	2000.6.1.010	Core Sample Bridge
	2000.6.1.011	Gazing Ball on Pedestal
	2000.6.1.119	Steps and Sidewalk
Main Sculpture Area		
	2000.6.1.014	Shiprock NM
	2000.6.1.015	Estes Park and Longs Peak Colorado
	2000.6.1.016	Eagle on Pillar
	2000.6.1.017	Castle Rock AZ
	2000.6.1.018	Oak Creek Canyon
	2000.6.1.019	Capitol Reef National Park UT
	2000.6.1.020	Yellow and Black Mountain
	2000.6.1.021	Pond and Boathouse with Ducks
	2000.6.1.022	Campground
	2000.6.1.023	Mound
	2000.6.1.024	Indian Pueblo
	2000.6.1.120	Iron Stone Pathway
	2000.6.1.025	Cathedral Mountain Tetons WY
	2000.6.1.026	Tetons Foothills
	2000.6.1.027	Mt. Rushmore
	2000.6.1.028	Mt. Eisenhower
Cellar Area		
	2000.6.1.029	Cellar Door, stairs

	2000.6.1.121	Raised Bed
	2000.6.1.030	Deeble Drugs, Mary with Flowers
Main Patio Area	2000.6.1.122	North Patio Pavement
	2000.6.1.123	South Patio Pavement
History Yard Area		
	2000.6.1.031	Lucas Band
	2000.6.1.032	Sundial
	2000.6.1.033	House Stack
	2000.6.1.034	Stella and Gibb
	2000.6.1.035	History of Lucas
	2000.6.1.036	Class of 1894
	2000.6.1.037	Kansas (Lucas) Rushmore
Side Yard Misc		
	2000.6.1.038	Clay Tile Planter
Front of House		
	2000.6.1.040	Front Porch Planter w/ Lady & Moon
	2000.6.1.041	Front Porch Planter, North
	2000.6.1.126	Tree/Shrub Rings (5)
Backyard Misc	2000.6.1.039	Bench
	2000.6.1.124	Porch to Garage Pavement
	2000.6.1.125	Small Landscape Bed
	x	Shed Foundation
House and Foundation		
	x	Square [Plinth]
	x	Rear Stairs
	x	House Foundation

Appendix A: Accession Numbers, Sculptural Elements Only

Accession #	Item/Title
2000.6.1.001	Planter
2000.6.1.002	Planter Area with Barn
2000.6.1.003	Circular Planter #1
2000.6.1.004	Trash Bin
2000.6.1.005	Four Corners
2000.6.1.006	Deeble Yard Title Area
2000.6.1.007	Circular Planter #2
2000.6.1.008	Rock Stack 1
2000.6.1.009	Rock Stack 2
2000.6.1.010	Core Sample Bridge
2000.6.1.011	Gazing Ball on Pedestal
2000.6.1.012	Core Sample Bench Planter
2000.6.1.013	Reader Planter
2000.6.1.014	Shiprock NM
2000.6.1.015	Estes Park and Longs Peak Colorado
2000.6.1.016	Eagle on Pillar
2000.6.1.017	Castle Rock AZ
2000.6.1.018	Oak Creek Canyon
2000.6.1.019	Capitol Reef National Park UT
2000.6.1.020	Yellow and Black Mountain
2000.6.1.021	Pond and Boathouse with Ducks
2000.6.1.022	Campground
2000.6.1.023	Mound
2000.6.1.024	Indian Pueblo
2000.6.1.025	Cathedral Mountain Tetons WY
2000.6.1.026	Tetons Foothills
2000.6.1.027	Mt. Rushmore
2000.6.1.028	Mt. Eisenhower
2000.6.1.029	Cellar Door, stairs
2000.6.1.030	Deeble Drugs, Mary with Flowers

2000.6.1.031	Lucas Band
2000.6.1.032	Sundial
2000.6.1.033	House Stack
2000.6.1.034	Stella and Gibb
2000.6.1.035	History of Lucas
2000.6.1.036	Class of 1894
2000.6.1.037	Kansas (Lucas) Rushmore
2000.6.1.038	Clay Tile Planter
2000.6.1.039	Bench
2000.6.1.040	Front Porch Planter w/ Lady & Moon
2000.6.1.041	Front Porch Planter, North

Appendix A: Accession Numbers, Planting Areas Only

Accession #	Item/Title
2000.6.1.101	Landscape Bed
2000.6.1.102	South Pavement
2000.6.1.103	Garden Bed
2000.6.1.104	Large Patio
2000.6.1.105	Rock Lined Pavement
2000.6.1.106	West Landscape Bed and Path
2000.6.1.107	East Landscape Bed and Path
2000.6.1.108	Paved Planter Surround
2000.6.1.109	Entry Pavement
2000.6.1.110	East Island Bed
2000.6.1.111	West Island Bed and Path
2000.6.1.112	Bench Pavement and Sidewalk Rock Border
2000.6.1.113	Trapezoidal and Surround Pavement
2000.6.1.114	Red Tinted East/West Sidewalk
2000.6.1.115	Northern East/West Sidewalk
2000.6.1.116	Sidewalk Rock Border and Landscape Bed
2000.6.1.117	Teardrop Raised Bed
2000.6.1.118	North Island Bed and Rock Borders
2000.6.1.119	Steps and Sidewalk
2000.6.1.120	Iron Stone Pathway
2000.6.1.121	Raised Bed
2000.6.1.122	North Patio Pavement
2000.6.1.123	South Patio Pavement
2000.6.1.124	Porch to Garage Pavement
2000.6.1.125	Small Landscape Bed
2000.6.1.126	Tree/Shrub Rings (5)
x	Shed Foundation
x	Square [Plinth]
x	Rear Stairs
x	House Foundation

Appendix B: Comparative images of site

Florence Deeble Rock Garden Environment – Image List

01. Backyard sculptures comp shot, 2007.
02. Front History section, c. 2011.
03. Estes Park, 1977.
04. Estes Park, 2018.
05. Miss Deeble and Campground, 1977.
06. Campground, 2018.
07. Miss Deeble, 1983 postcard.
08. Mt. Rushmore, 2018.
09. Vault entryway under Mt. Eisenhower and Mt. Rushmore, 2018.
10. Vault entryway, W. wall bulge, 2018.
11. Barrel vault S. wall, 2018.
12. Mt. Eisenhower Mt. Rushmore separation, 2018.
13. Miss Florence Deeble and Mt. Rushmore.
14. Mt. Rushmore close-up, c. 1990.
15. Mt Rushmore close-up, 2018.
16. Deeble front yard, 2005.
17. Before Lucas Mt. Rushmore, c. 1980.
18. Kansas (Lucas) Mt. Rushmore, 2018.
19. Heine.
20. Stella and Gibb, 2018.
21. Lenox Lady.
22. Collapse Sept 4, 2018.

Appendix C: Condition Assessment Overview Spreadsheet

RED - High, Immediate attention needed

ORANGE - Emergent, Time-critical attention needed

YELLOW - Medium, Focused restoration period

GREEN - Less Urgent, Improvements possible

BLUE - Low, Condition stable

Area	Accession #	Item/Title	Condition	I
Planter Area #1				
	2000.6.1.001	Planter	Fair	
	2000.6.1.101	Landscape Bed	Fair	
	2000.6.1.102	South Pavement	Poor	
	2000.6.1.103	Garden Bed	Good	
	2000.6.1.104	Large Patio	Good	
	2000.6.1.105	Rock Lined Pavement	Good	
Planter Area #2				
	2000.6.1.002	Planter Area with Barn	Poor	
	2000.6.1.003	Circular Planter #1	Fair	
	2000.6.1.106	West Landscape Bed and Path	Good/Fair	
	2000.6.1.107	East Landscape Bed and Path	Good	
	2000.6.1.108	Paved Planter Surround	Fair	

Alley Entry Area				
	2000.6.1.004	Trash Bin	Good	
	2000.6.1.005	Four Corners	Very Good	
	2000.6.1.006	Deeble Yard Title Area	Very Good	
	2000.6.1.007	Circular Planter #2	Very Good	
	2000.6.1.109	Entry Pavement	Very Good	
Central Rock/Garden Area				
	2000.6.1.008	Rock Stack 1	Very Good	
	2000.6.1.110	East Island Bed	Good	
	2000.6.1.009	Rock Stack 2	Good	
	2000.6.1.111	West Island Bed and Path	Fair	
	2000.6.1.012	Core Sample Bench Planter	Fair/Poor	
	2000.6.1.112	Bench Pavement and Sidewalk Rock Border	Good	
	2000.6.1.013	Reader Planter	Good/Fair	
	2000.6.1.113	Trapezoidal and Surround Pavement	Very/Good	
	2000.6.1.114	Red Tinted East/West Sidewalk	Fair	
	2000.6.1.115	Northern East/West Sidewalk	Very Good	

Bridge and Planter Area				
	2000.6.1.116	Sidewalk Rock Border and Landscape Bed	Fair	
	2000.6.1.117	Teardrop Raised Bed	Good	
	2000.6.1.118	North Island Bed and Rock Borders	Good	
	2000.6.1.010	Core Sample Bridge	Good	
	2000.6.1.011	Gazing Ball on Pedestal	Fair	
	2000.6.1.119	Steps and Sidewalk	Good	
Main Sculpture Area				
	2000.6.1.014	Shiprock NM	Very Good	
	2000.6.1.015	Estes Park and Longs Peak Colorado	Fair	
	2000.6.1.016	Eagle on Pillar	Good	
	2000.6.1.017	Castle Rock AZ	Good	
	2000.6.1.018	Oak Creek Canyon	Good	
	2000.6.1.019	Capitol Reef National Park UT	Very Good	
	2000.6.1.020	Yellow and Black Mountain	Very Good	
	2000.6.1.021	Pond and Boathouse with Ducks	Poor	
	2000.6.1.022	Campground	Fair	
	2000.6.1.023	Mound	Good	
	2000.6.1.024	Indian Pueblo	Good	
	2000.6.1.120	Iron Stone Pathway	Good/Fair	
	2000.6.1.025	Cathedral Mountain Tetons WY	Good	

	2000.6.1.026	Tetons Foothills	Fair	
	2000.6.1.027	Mt. Rushmore	Good	
	2000.6.1.028	Mt. Eisenhower	Good	
Cellar Area				
	2000.6.1.029	Cellar Door, stairs	Fair/Poor	
	2000.6.1.121	Raised Bed	Good	
	2000.6.1.030	Deeble Drugs, Mary with Flowers	Poor	
Main Patio Area				
	2000.6.1.122	North Patio Pavement	Good	
	2000.6.1.123	South Patio Pavement	Fair/Poor	
History Yard Area				
	2000.6.1.031	Lucas Band	Fair	
	2000.6.1.032	Sundial	Fair	
	2000.6.1.033	House Stack	Fair	
	2000.6.1.034	Stella and Gibb	Good	
	2000.6.1.035	History of Lucas	Good	
	2000.6.1.036	Class of 1894	Poor	
	2000.6.1.037	Kansas (Lucas) Rushmore	Fair	

Side Yard Misc				
	2000.6.1.038	Clay Tile Planter	Poor	
Front of House				
	2000.6.1.040	Front Porch Planter w/ Lady & Moon	Not Rated	
	2000.6.1.041	Front Porch Planter, North	Not Rated	
	2000.6.1.126	Tree/Shrub Rings (5)	Not Rated	
Backyard Misc				
	2000.6.1.039	Bench	Good	
	2000.6.1.124	Porch to Garage Pavement	Good/Fair	
	2000.6.1.125	Small Landscape Bed	Not Rated	
	x	Shed Foundation	Not Rated	
House and Foundation				
	x	Square [Plinth]	Not Rated	
	x	Rear Porch & Steps	Not Rated	
	x	House Foundation	Not Rated	
	x	Front Porch & Steps	Not Rated	

Appendix D: Conservation Recommendation Spreadsheets

Spreadsheets are broken down by area as follows:

Planter Area #1

Planter Area #2

Alley Entry Area

Central Rock/Garden Area

Bridge and Planter Area

Main Sculpture Area

Cellar Area & Main Patio Area

History Yard Area & Side Yard Misc

Front of House & Backyard Misc & House and Foundation

Appendix E: List of Proposed Materials

Manufacturer recommendations and best practices should be followed for all products listed. Note: This is only a partial listing of proprietary material options being considered and is not intended as an exhaustive inventory.

Prosoco

Enviro Klean

- ReKlaim Cleaner/Activator
- ReVive

Conservare

- H100
- OH100
- HTC & Finishing Rinse

Sure Klean

- Limestone & Masonry Afterwash
- Dicone NC9

Sure Klean Weather Seal

- H40

Consolideck

- LS
- ColorHard

Breathable Masonry Coating II (BMC II)

- Accent Base
- Deep Base
- Tint Base
- White/Pastel Base

Paver Kare

- Sand Joint Stabilizer

Gamblin Pure Pigments

Paraloid B-72 Thermoplastic consolidant and resin

Soudal Soudaseal AP Elastomeric SMX sealant

West Systems 105 Resin-based Epoxy System

Aves 2-part sculpting clays, putties, and pastes

- Apoxie Sculpt
- Apoxie Paste
- Fixit Sculpt
- Fixit Paste

Smooth-On

- Pourable Foam
- Pourable Resin, filler, and extender
- DuoMatrix NEO modified gypsum system
- Silicone Mold and Releases
- Free Form Epoxy Putties

Sculpt Nouveau

- Ever Clear Polyurethane
- Metal Coatings
- Metal Wax Kit
- Metal Oils
- Clear Guard
- Patina Stains
- Smart Coat
- Smart Stains
- Solvent Dyes
- Prime-It

Appendix F: Existing Conditions Documentation (Bound Separately)

A binder containing the following comprises Appendix F:

Original object description sheets from PastPerfect Museum Software (2007)
interlaced with
Original images from PastPerfect Museum Software database (2007)

Updated accession list, Sculptures
Updated images, Accession #s 2000.6.1.001 - 041 (2018)
interlaced with
Current Condition Reports, Accessions #s 2000.6.1.001 - 041 (2018)

Updated accession list, Planting Areas
Current Condition Reports, Accessions #s 2000.6.1.101 - 126 (2018)

Historic images



01. Backyard sculptures comp shot, 2007. The bulk of the back yard sculptures were built progressively, with Miss Deeble filling in planting areas as her postcard scenes of favorite places expanded.



02. Front History section, c. 2011. Miss Deeble's front yard section is an assemblage of purchased and repurposed elements, engraved plaques and inscribed elements, illustrating the history of Lucas. The main structures were originally planter beds, filled in as her history lesson continued.



03. Estes Park, 1977. Early view of the YMCA Conference Camp at Estes Park.



04. Estes Park, 2018. Current view of Estes Park tableau, showing organic matter accumulation, surface, structure, and material degradation.



06. Campground, 2018. Current view, Campground and pond area, showing degradation of individual elements, expansion and separation of structural components, and surface damage.



05. Miss Deeble and Campground, 1977. Early view of Campground area. Note absence of Mt. Rushmore and Mt. Eisenhower, yet to be built.



07. Miss Deeble, 1983 postcard. Building of Mount Rushmore, one of the iconic structures in the garden environment.



08. Mt. Rushmore, 2018. Current view, Mt. Rushmore, showing surface deterioration and structural issues.



11. Barrel vault S. wall, 2018. Note separation of south wall from barrel vault. Movement of stairwell wall destabilizing underground structure.



10. Vault entryway, W. wall bulge, 2018. Note 6" movement of limestone wall. Indicator of ground destabilization and movement. Vault structure supports two key sculptures, Mt. Eisenhower and Mt. Rushmore.



09. Vault entryway under Mt. Eisenhower and Mt. Rushmore, 2018.



12. Mt. Eisenhower Mt. Rushmore separation, 2018. Sculptures settling/moving due to erosion, initial construction faults, age, and structure degradation.



13. Miss Florence Deeble and Mt. Rushmore. Miss Deeble added to Mt. Rushmore over a series of years, completing the four heads in the early 1990s.



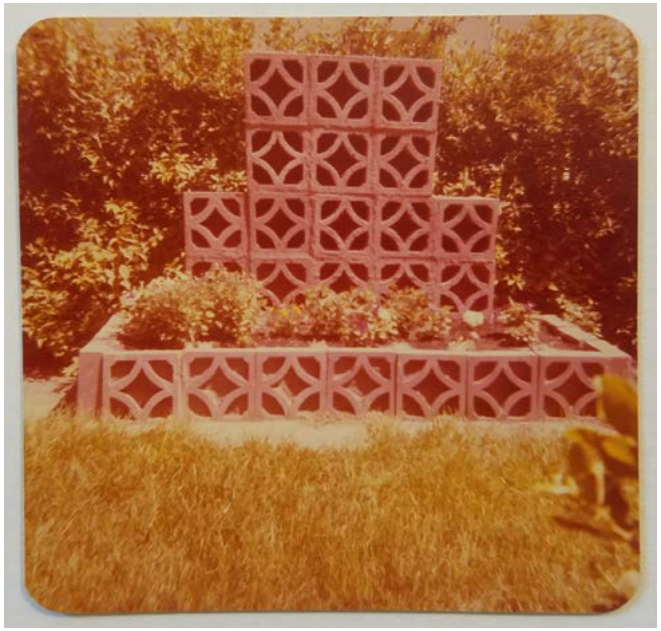
14. Mt. Rushmore closeup, c. 1990s. Miss Deeble maintained condition throughout her aging years.



15. Mt Rushmore closeup, 2018. Note chipping and deterioration of surface, and cracks throughout structure. Normal aging has been accelerated by 2015 hail storm damage.



16. Deeble front yard, 2005. Deeble's assemblage history pieces show signs of structural degradation and some failure of materials in sculptural elements.



17. Before Kansas Mt. Rushmore, c. 1980. Lucas History sections are constructed on top of planter beds, as seen here before being transformed into Kansas Mt. Rushmore.



18. Kansas Mt. Rushmore, 2018. Early planter bed structure degradation, with assembled components suffering from weather and lack of internal/bottom support.

19. Heine. Sculpture chosen to represent Fred Heine, 11 year span. Most top surfaces of sculptural elements were pierced in the 2015 hail storm, accelerating deterioration.

20. Stella and Gibb, 2018. Deterioration of base elements evident in foreground tableau, and degradation of background structures due to poor drainage, age, and lack of appropriate support.



21. Lenox Lady. 11 year span, damage from 2015 hail storm.



22. Collapse Sept 4, 2018. After a week of heavy rain, one of the shaped limestone planters collapsed under pressure exerted by saturated earth. Two other planter/sculpture areas are constructed in the same way, and need to be addressed before another failure, adding drainage and transitioning to container gardening policy.

Area	Accession #	Item/Title		Condition		Repairs Needed	Materials and Process
						HIGH - Immediate attention needed	
						EMERGENT	
						MEDIUM - Focused restoration period	
						LESS URGENT	
						LOW - Monitor	
						UNRESOLVED	
Planter Area #1							
	2000.6.1.001	Planter		Fair			
						Top planter loose	Secure
						Limestone block separation	Repoint or Rebuild
						Soil Expansion	Reduce soil, add drainage
						Loose skimcoat and loss	Recoat
	2000.6.1.101	Landscape Bed		Fair			
						Broken concrete curb	Re-bond broken pieces
						Intrusive vegetation	Reduce or remove entirely
						Oxidized steel	Apply anti-corrosion coating
	2000.6.1.102	South Pavement		Poor			
						Cracking, broken, spalling, undulating surface	Consolidation/Repair attempts or complete replacement
						Exposed/oxidized reinforcing wire	Apply anti-corrosion coating; cementitious patch
						Lack of expansion joints	Clean out, add/enlarge if needed, fill with elastomeric
						Broken/flaking rocks	Consolidation
						Overgrown vegetation	Clear/reduce
	2000.6.1.103	Garden Bed		Good			
						Loose rock in border	Repoint
						Rock scaling/flaking	Consolidation
	2000.6.1.104	Large Patio		Good			
						Spalling areas	Consolidate, cementitious patch
						Cracking	Clean out, fill with elastomeric
						Concrete curb damage	Rebuild/cementitious patch
						Damaging vegetation	Reduce or remove entirely
	2000.6.1.105	Rock Lined Pavement		Good			
						Collapsed planter debris	Clean up
						Limestone paver cracks	Elastomeric fill, or Cementitious mortar
						Lack of expansion joints	Clean out, add/enlarge if needed, fill with elastomeric

Area	Accession #	Item/Title		Condition		Repairs Needed	Materials and Process
						HIGH - Immediate attention needed	
						EMERGENT	
						MEDIUM - Focused restoration period	
						LESS URGENT	
						LOW - Monitor	
						UNRESOLVED	
Planter Area #2							
	2000.6.1.002	Planter Area with Barn		Poor			
		Barn					
						Loss of skim coat & paint	Repaint, Breathable masonry coating
						Cracking/breakage from Planter collapse	Readhere
		Planter					
						Collapse of southern wall	Remove soil, debris; drystack & brace until rebuilt
						Failing mortar throughout	Rebuild
						Spalling	Consolidate
						Separation/Movement of blocks	Repoint/rebuild
						Leaning northern wall	Brace until rebuilt
						Fading/Loss of skim coat	Repaint, Breathable masonry coating
						Soil expansion/pressure	Reduce soil, add drainage
	2000.6.1.003	Circular Planter #1		Fair			
						Soil Expansion/Pressure	Reduce soil, add drainage
						Separation/Movement of blocks	Augment Mortar/Repoint/Rebuild
						Spalling	Consolidate
						Inner PlanterALoss of skim coat and paint	Repaint, Breathable masonry coating
	2000.6.1.106	West Landscape Bed and Path		Good/Fair			
						Destructive vegetation	Reduce or remove entirely
						Cracked/crumbling and loose mortar & stones	Repoint/augment mortar
						Cracked/broken concrete path, exposed reinforcement	Clean & fill cracks; Apply anti-corrosion coating
						Path movement/sinking	Lift and stabilize/compact soil beneath
	2000.6.1.107	East Landscape Bed and Path		Good			
						Path cracked, no expansion joints	Clean out, add/enlarge if needed, fill with elastomeric
						Cracking/loose mortar & stones	Repoint/augment mortar
	2000.6.1.108	Paved Planter Surround		Fair			
						Collapsed Planter debris	Clean up
						Severe cracking - lack of expansion joints	Clean out, add/enlarge if needed, fill with elastomeric

Area	Accession #	Item/Title		Condition		Repairs Needed	Materials and Process
						HIGH - Immediate attention needed	
						EMERGENT	
						MEDIUM - Focused restoration period	
						LESS URGENT	
						LOW - Monitor	
						UNRESOLVED	
Alley Entry Area							
	2000.6.1.004	Trash Bin		Good			
						Expansion cracks	Clean out, add/enlarge if needed, fill with elastomeric
						Expansion gaps & losses	Repoint/augment mortar
	2000.6.1.005	Four Corners		Very Good			
						Separation/loss between rock and mountain bases	Crack fill
						Cracking and expansion gaps	Clean out, add/enlarge if needed, fill with elastomeric
	2000.6.1.006	Deeble Yard Title Area		Very Good			
						Vegetation overgrown	Reduce or remove entirely
						Side rocks unattached	Mortar or resin as needed
						Crack from post rock into title	Elastomeric or mortar fill
	2000.6.1.007	Circular Planter #2		Very Good			
						Fading of tinted mortar	Repaint, Breathable masonry coating
						Mortar separation	Augment mortar or elastomeric
						Spalling of block	Consolidation
						Future soil expansion?	Reduce soil, add drainage
		Steel Lantern				Provenance?	Remove if placed after Deeble
	2000.6.1.109	Entry Pavement		Very Good			
						Expansion cracking	Clean out, add/enlarge if needed, fill with elastomeric
						Overgrown vegetation	Reduce or remove entirely
						Low areas around objects	Fill/Level with mortar

Area	Accession #	Item/Title	Condition	Repairs Needed	Materials and Process
				HIGH - Immediate attention needed	
				EMERGENT	
				MEDIUM - Focused restoration period	
				LESS URGENT	
				LOW - Monitor	
				UNRESOLVED	
Central Rock/Garden Area					
	2000.6.1.008	Rock Stack 1	Very Good		
				Cracking mortar	Crack fill
	2000.6.1.110	East Island Bed	Good		
				Formerly covered by evergreen & debris	Continue cleaning/removal
				Cracking, loose mortar & stones	Repoint/augment mortar
				Movement/separation gaps	Clean out, add/enlarge if needed, fill with elastomeric
				Soil erosion/hollows beneath concrete	Back fill with cement stabilized sand
	2000.6.1.009	Rock Stack 2	Good		
				Invasive roots	Reduce or remove entirely
				Loose/broken rocks & mortar	Repoint/augment mortar
	2000.6.1.111	West Island Bed and Path	Fair		
				Broken concrete and rock border, south side	Consolidate and rebuild
				Gaps/voids in concrete bed	Back fill with cement stabilized sand
				Loose rocks	Repoint/augment mortar
				Thin/hollow sounding path (soil erosion?.	Lift and stabilize/compact soil beneath
				Invasive vegetation	Reduce or remove entirely
	2000.6.1.012	Core Sample Bench Planter	Fair/Poor		
				North side damage/loss	Stabilize; OH100; Rebuild
				Loose/missing structural rocks & mortar	Stabilize; OH100; Rebuild
				Chipping/loss	Consolidate and fill
				Seat spalling and cracking	Consolidate and fill
				Cracking/Flaking/Loss of skim coat	Consolidate, fill, replace as needed
				Movement/sinking towards South	Lift and stabilize/compact soil beneath; add footing
	2000.6.1.112	Bench Pavement and Sidewalk Rock Border	Good		
				Cracking, lack of expansion joints	Clean out, add/enlarge if needed, fill with elastomeric
				Loose rocks and mortar pieces	Repoint/augment mortar
				Gaps and cracks	Repoint/augment mortar
	2000.6.1.013	Reader Planter	Good/Fair		
		Reader		Cracking in base & left ankle	Stabilize
					Replace
		Plant Stand		Cracking	Stabilize
					Replace
				Leaning	Add footing
		Planter		Exposed/oxidizing steel	Apply anti-corrosion coating
				Concrete Cracking/breakage	Consolidate and fill
				Rock loss	Replace?

						Bottom tier movement/separation	Clean out and fill with elastomeric
							Re-align and stabilize/compact soil beneath; add footing
	2000.6.1.113	Trapezoidal and Surround Pavement		Very/Good			
						ơ int debris/weeds	Fill with modified paver sand
	2000.6.1.114	Red Tinted East/West Sidewalk		Fair			
						Cracking throughout, especially between north and	Clean and fill
							Fill with modified paver sand
						Broken, crumbling concrete	Remove and replace/recast
						Damage/lifting from tree roots	Lift to remove roots/soil and then reset
	2000.6.1.115	Northern East/West Sidewalk		Very Good			
						Pigment/slurry coat fading/loss	Reapply color matched slurry or consolidant coloring
						Separation at joints	Clean and fill with elastomeric
						Invasive vegetation	Reduce or remove entirely

Area	Accession #	Item/Title		Condition		Repairs Needed	Materials and Process
						HIGH - Immediate attention needed	
						EMERGENT	
						MEDIUM - Focused restoration period	
						LESS URGENT	
						LOW - Monitor	
						UNRESOLVED	
Bridge and Planter Area							
	2000.6.1.116	Sidewalk Rock Border and Landscape Bed		Fair			
						Invasive vegetation; root damage/lifting	Remove and then reset/reattach
						Major crack through border	Clean and fill with elastomeric
						Breakage/loss of concrete - landscape bed	Continue to excavate
							Rebuild missing concrete
	2000.6.1.117	Tear Drop Raised Bed		Good			
						Invasive vegetation	Reduce or remove entirely
						Loose and missing rocks	Repoint/augment mortar
						Large movement/stress cracking	Clean out, add/enlarge if needed, fill with elastomeric
	2000.6.1.118	North Island Bed and Rock Borders		Good			
						Mortar damage/loss	Repoint/augment mortar
						Missing rocks	Replace?
	2000.6.1.010	Core Sample Bridge		Good			
						Paint loss: "water"	Repaint, Breathable masonry coating
						Loose core sample	Repoint
						Cracking/loss in bridge concrete and foot	Clean and fill
						Loss at edges of "water"	Rebuild
	2000.6.1.011	Gazing Ball on Pedestal		Fair			
		Pedestal				Fading paint	Repaint or clear coat
						Fiberglass UV damage	Repaint or clear coat
						Fiberglass cracking and loss	Clean and fill
						Interior structural failure	Epoxy repair
						Concrete base crack	Clean and fill
		Gazing Ball				Provenance?	Remove if added after Deeble
	2000.6.1.119	Steps and Sidewalk		Good			
						Surface pitting/erosion - ponding	Consolidate, surface patch
						Red pigment loss	Recoat with slurry or consolidation color
						Cracking along borders	Clean and fill with elastomeric

Area	Accession #	Item/Title		Condition		Repairs Needed	Materials and Process
						HIGH - Immediate attention needed	
						EMERGENT	
						MEDIUM - Focused restoration period	
						LESS URGENT	
						LOW - Monitor	
						UNRESOLVED	
Main Sculpture Area							
	2000.6.1.014	Shiprock NM		Very Good			
						Small hole below base	Fill/patch
						Loss at junction with Estes Park	Fill/patch
	2000.6.1.015	Estes Park and Longs Peak Colorado		Fair			
						Loss to color skim coats	Recoat with color-matched slurry
						Large expansion crack through title	Clean and fill with elastomeric
							Attempt to re-align and pin
						Damage/loss of sculpted cabins/elements	Reconstruct if photo reference is available
						Exposed steel armatures	Apply anti-corrosion coating
						Missing sculpted elements	Replace/reconstruct if photo reference is available
						Paint fading/failure	Repaint, Breathable masonry coating
	2000.6.1.016	Eagle on Pillar		Good			
		Pillar				Large loss at rear, exposed armature	Apply anti-corrosion coating, patch
						Skim coat chipping/cracking	Clean and fill
		Eagle				Break at right ankle	Clean and fill
						Losses, left leg	Fill/patch
						Paint fade/loss	Repaint, Breathable masonry coating
						Skim coat chipping/cracking	Clean and fill
						Exposed armatures on beak, talons	Apply anti-corrosion coating
						Chipping/Loss right wing and tail	Clean and fill
	2000.6.1.017	Castle Rock AZ		Good			
						Exposed armature; metal expansion	Apply anti-corrosion coating
						Cracking/separation	Clean and fill
						large chunks missing	Patch and reconstruct
	2000.6.1.018	Oak Creek Canyon		Good			
						Pigment loss	Repaint, Breathable masonry coating
						Cracking--corroding steel interior	Apply anti-corrosion coating; patch
						Cracked/loose mortar	Repoint/augment mortar
	2000.6.1.019	Capitol Reef National Park UT		Very Good			
						Loss of pigment coatings	Repaint, Breathable masonry coating

						Cracking/breakage	Clean and fill
						Loose/missing mortar	Repoint/augment mortar
		Cactus				Oxidized/exposed armature	Apply anti-corrosion coating
						Chipping/loss	Patch
						Pigment coating loss	Repaint, Breathable masonry coating
	2000.6.1.020	Yellow and Black Mountain		Very Good			
						Pigment coating loss	Repaint, Breathable masonry coating
						Cracking mortar	Clean and fill
	2000.6.1.021	Pond and Boathouse with Ducks		Poor			
						Invasive vegetation	Reduce or remove entirely
						Paint fading/loss	Repaint, Breathable masonry coating
						Expansion cracking and movement	Clean out, add/enlarge if needed, fill with elastomeric
							Back fill with cement stabilized sand
						Missing sculpture elements	Replace/reconstruct if photo reference is available
						Damaged sculpture elements	Replace/reconstruct if photo reference is available
						Exposed/oxidized steel structure	Apply anti-corrosion coating
	2000.6.1.022	Campground		Fair			
						Paint loss	Repaint, Breathable masonry coating
						Missing elements	Replace/reconstruct if photo reference is available
						Severe cracking, crumbling mortar	Repoint/augment mortar
							Back fill with cement stabilized sand
						Wall section breakage/loss	
						Expansion cracking/breakage	Clean and fill with elastomeric
						Loose rock border sections	Re-bond
						Shell damage and loss	Replace?
	2000.6.1.023	Mound		Good			
						Slurry coat loss	Re-coat
						Cracking/separation of mortar	Repoint/augment mortar
						Sloughing/loss at Pond division	
						Expanding vertical crack on Mound	
	2000.6.1.024	Indian Pueblo		Good			
						Fading/loss of skim coat	Re-coat, or paint with breathable masonry coating
						Invasive vegetation	Reduce or remove entirely
						Metal elements broken	Re-attach with epoxy
						Missing metal elements	Replace/reconstruct if photo reference is available
						Loose/missing mortar/rock transition area	Repoint/augment mortar
							Back fill with cement stabilized sand
						Exposed/oxidized armature	Apply anti-corrosion coating
	2000.6.1.120	Iron Stone Pathway		Good/Fair			

						Movement/stress cracks in concrete	Clean and fill with elastomeric
						Loose concrete/mortar sections	Clean and fill or repoint?
							Back fill with cement stabilized sand
						Broken, missing mini post rock	Replace/reconstruct if photo reference is available
						Invasive vegetation	Reduce or remove entirely
	2000.6.1.025	Cathedral Mountain Tetons WY		Good			
						Loss of paint	Repaint, Breathable masonry coating
						Crumbling/separation at transition areas	Clean and fill or repoint
						Loss of elements	Replace/reconstruct if photo reference is available
						Expansion/stress cracking	Clean and fill
	2000.6.1.026	Tetons Foothills		Fair			
						Loss of pigment	Repaint, Breathable masonry coating
						Mortar separation	Repoint/augment mortar
						Loose/missing mineral components	Re-bond
						Gaps reveal hollows	Back fill with cement stabilized sand
	2000.6.1.027	Mt. Rushmore		Good			
						Fading/loss of paint	Repaint, Breathable masonry coating
						Skim coat chipping/cracking/loss	Recoat, crack fill, patch
						Support material erosion	Back fill with cement stabilized sand
						Exposed/oxidized armature	Apply anti-corrosion coating
						Mortar deterioration/separation	Repoint/augment mortar
	2000.6.1.028	Mt. Eisenhower		Good			
						Paint loss	Repaint, Breathable masonry coating
						Chipping/loss of skim coat	Recoat, crack fill, patch
						Separation/movement gaps	Clean and fill with elastomeric
							Attempt to realign and pin
						Exposed armature wire	Apply anti-corrosion coating
						Loss of material, lower tier	Crack fill, patch

Area	Accession #	Item/Title		Condition		Repairs Needed	Materials and Process
						HIGH - Immediate attention needed	
						EMERGENT	
						MEDIUM - Focused restoration period	
						LESS URGENT	
						LOW - Monitor	
						UNRESOLVED	
Cellar Area							
	2000.6.1.029	Cellar Door, stairs		Fair/Poor			
						Loss of paint and/or tinted slurry coat	Repaint, Breathable masonry coating
						Settling/dirt erosion beneath	Back fill with cement stabilized sand
						Loose/cracking/loss of mortar	Repoint/augment mortar
						Loss of rocks and shells	Replace?
		Cellar Door				Hinges unattached, unsecured	Reinforce door and re-attach hinges, add lock
		Stairs (below ground)					Monitor
		Stair walls (below ground)				Bulging west wall	Brace until rebuilt
		Cellar (below ground)					Monitor
		Stairs (above ground)					Monitor
		North Hatch				Unsecured	Reinforce door, add lock
	2000.6.1.121	Raised Bed		Good			
						South wall separation, leaning forward	Reduce soil, add drainage: gravel and weep holes
						Broken concrete/mortar	Repoint/augment mortar
		Steel golfer sign				Provenance?	Remove if added after Deeble
	2000.6.1.030	Deeble Drugs, Mary with Flowers		Poor			
						Concrete expansion/movement cracks	Clean out, add/enlarge if needed, fill with elastomeric
						Crumbling material	Consolidate
		Mary				Missing upper torso and head; deteriorating resin	Stabilize, fill
							Replace
		Stand				Cracking, UV deterioration	Stabilize
							Replace
		Flowers (3)				Holes, brittle/deteriorating plastic	Stabilize, fill
							Replace
						Surface coating failure	Recoat with paint or clear
		Metal Elements				Detached plaque, baskets	Re-attach
						Paint fade/loss	Repaint

						Metal bent/damage (& loss?)	Repair
Main Patio Area	2000.6.1.122	North Patio Pavement		Good			
						Concrete cracking/chipping/loss	Crack fill, patch
						Exposed/oxidized steel reinforcement	Apply anti-corrosion coating
						Undulating surface	Replace?
	2000.6.1.123	South Patio Pavement		Fair/Poor			
						Patchwork surface/layers of repairs	Replace?
						Expansion cracking	Clean out, add/enlarge if needed, fill with elastomeric
						Broken/loose patchwork, loss	Surface patch
						Pitting surface (water ponding)	Surface patch

Area	Accession #	Item/Title		Condition		Repairs Needed	Materials and Process	. stimated cost
						HIGH - Immediate attention needed		
						EMERGENT		
						MEDIUM - Focused restoration period		
						LESS URGENT		
						LOW - Monitor		
						UNRESOLVED		
History Yard Area								
	2000.6.1.031	Lucas Band		Fair				
						Invasive vegetation	Reduce or remove entirely	
		Top Baby plaque				Detached, cracking/chipping	Stabilize, reattach	
							Replace: Seven Notes, from Kingdom High (.com)	$125
		Male Head plaque				Cracking, hail damage, weathered fibe	Stabilize	
							Replace: Avail. from K.H. - Opimus plaque	$195
		Female Head plaque				Chipping	Stabilize, fill	
							Replace: Avail from K.H. - Vappa plaque	$195
		Girl with Umbrella statue				Paint/surface coating fading & loss	Recoat: paint or clear	
		Baby St Francis statue				Pitting/chipping of surface coat	Stabilize, fill	
							Replace: Baby Francis from Kingdom High	$150
		Boy with Umbrella statue		missing		Breakage/loss; only remnants of feet/b	Replace	
		Metal tags				2 detached, stable patina	clean, reattach	
		Descendants Of cement plaque				Detached	reattach	
		Lucas Band plaque				Paint fading	Recoat: paint or clear	
		block support structure				Slipping backwards, tilting	Re-brace until rebuilt	
						Support rods bending as well	Re-brace until rebuilt	
						Cracked blocks	Crack fill with elastomeric	
						Chipping of skim coat	Patch	
		top sculpted elements				Faded pigment	Recoat with slurry or breathable masonry coating	
	2000.6.1.032	Sundial		Fair				
						Deteriorated concrete base	Reconstruct	
						Slurry coat loss	Recoat	
						Major loss on west side	Reconstruct	
						Sundial unattached	Re-attach	
	2000.6.1.033	House Stack		Fair				
		Woman with Hat figurine				Breakage/loss head, hands, umbrella,	Stabilize, fill	
							Replace: Lenox "Grand Voyage" porcelain, 1995	$75
		Bucking Bronco bronze statue					If lost, replace.	$300
						Cracking/loose concrete "setting"	Re-secure with concrete or epoxy	

							Secure with new anchor	
						Loose label, rivet missing	Re-rivet	
						Damage to lasso	Monitor	
						Unsealed	Wax/Seal	
		Metal tags				Tarnished	Clean, patina, seal	
		Schoolhouse statue				Pigment loss	Clear coat or repaint	
		(?) statue		missing		3 glass elements still embedded in con	Identify, replace	
		block support structure				fading slip coat	Recoat or paint with breathable masonry coating	
						Leaning forward	Brace until rebuilt	
						1 block near total failure/loss	Remove and replace block	
						Separation of front and back tiers	Realign, rebuild if necessary	
		top sculpted element					Monitor	
	2000.6.1.034	Stella and Gibb		Good				
		Statuary				Breakage/loss, exposed armature, left	Stabilize, fill	
						Weathered surface coating	Paint or clear coat	
							Replace: Romeo and ul liet from K.H.	$275
						Separation between concrete base and	Fill gap	
		tile support structure				80-85% failure of tiles	Stabilize or Replace	
							Replace/Rebuild	
						Separation of concrete caps, tiles	Reattach	
						Skim coat damage	Recoat	
	2000.6.1.035	History of Lucas		Good				
		Carousel Horse figurine (left)				Oxidized, penetration of faded paint surface		
		Firsts bronze door knocker					Monitor; wax or clear	
		Firsts sculpted element					Monitor	
		White plaques				Missing 6	Make, install replacements	
						UV damage/weathering	Clear coat	
						Chipping/cracking/breakage/loss	Repair or replace	
						Loosely attached	Reattach	
		Bird in Cage lamp, left				Mostly missing	Replace once replica found	
		Rulers				Missing 2	Replace if replica able to be produced	
						Loosely attached	Reattach	
						Glue residue	Clean	
		Band bronze door knocker					Monitor; wax or clear	
		Lucas Band assemblage				Chipping of painted mortar	Patch, Repaint, Breathable masonry coating	
						Deterioration of plastic band men	Paint/Clear, or replace	
						Fading/loss of paint	Repaint, Breathable masonry coating	
		Bird in Cage lamp, right				Heavily damaged	Replace once replica found	
		Lucas bronze door knocker					Monitor; wax or clear	

		Lucas sculpted element					Monitor	
		Carousel Horse figurine (right)				Oxidized, penetration of faded paint su	Remove rust, paint reverse, repaint front	
						Base separated from main group	Reattach?	
		block support structure				Paint fade/loss; questionable paint	Repaint or recoat	
						Separation of blocks	Repoint/augment mortar	
		Sculpted front				Paint fade/loss	Repaint, Breathable masonry coating	
						Stress cracking, loss at base slabs	Crack fill, reconstruct losses	
		top sculpted elements					Monitor	
	2000.6.1.036	Class of 1894		Poor				
		Last Supper tableau				Major losses of surface, exposed/oxidi	Stabilize	
							Replace: Austin Sculpture, 1981, Last Supper	$80 - $200
						Separation from base	Elastomeric fill	
		Ancient wall plaque				Erosion of face; losses?	Stabilize	
						Pitting/chipping/loss of edges	Patch: epoxy putty	
							Replace	
		Thinker				Bronze/resin face coat largely lost	Stabilize, fill	
						Erosion/pitting of interior fill	Patch	
							Replace	
		Class 1894 plaques				Paint fade	Repaint or Clear Coat	
		Metal Sun				Paint cracking and loss	Repaint or Clear Coat	
						Oxidation	Repaint or Clear Coat	
		Rounded bas relief plaque				Cracking/chipping/loss	Crack fill, patch	
						Puncture	Patch	
		Tablet with metal tags				Tarnished plaques	Clean and wax/clear coat	
						Book separation from plinth; loose	Reattach, fill gap	
		David bust				Cracking/chipping	Stabilize	
							Replace: Avail. from K.H.	$185
		Socrates figure				Heavy pitting/erosion	Stabilize	
						Missing right arm, holes at chair, base	Stabilize, fill	
							Replace: Avail. from K.H.	$125
						Crumbling concrete base	Patch	
		block support structure				Leaning backwards, no rear support	Brace until rebuilt	
						Broken blocks	Crack fill and reconstruct, or Replace	
						Mortar separation/gaps	Repoint	
		rock stacks				L&R stacks fallen: rock and mortar sep	Rebuild	
	2000.6.1.037	Lucas Rushmore		Fair				
		Le Génie de la Danse Bust (Bess Heine)				Sinking into planter bed	Remove soil, add block support	
						Chip/loss of hair near back of head	Stabilize, fill	
						Major crack at base of next, exposed a	Coat armature, realign, bond crack, fill hollow	

						Surface weathering	Coat: paint or clear	
							Replace: Avail. from K.H.	$215
		Alcoves with Brass Spearmen				Expanded/failure of base	Stabilize, fill	
						Faded Sharpie writing	Clear coat, replicate if photo documentation avail.	
							Replace: Classical Niche from Kingdom High	$100 - $200
		Egyptian bust (Wilcox)				Face coat losses	Recoat 2k paint or clear	
						Pitting/erosion of surfaces; exposed ar	Stabilize, fill	
							Replace	$75
		Poseidon/Zeus bust (Scriven)				Chipping/flaking outer black face coat	Stabilize, fill	
						Erosion/loss, inner surfaces	Fill, patch, coat	
							Replace	$125
		Alexander the Great bust (Duwe)				Pitting/erosion of surface	Stabilize, fill	
						50% loss, top of head	Fill hollow, patch head	
							Replace: Leochere's portrait of Alexander the Great	$150
		Satyr bas relief (Dinsmoor)				Chipping of white top coat	Clean; apply paint or clear	
						Weathered/rough surfaces	Fill	
		Hercules bust (Heine)				Pitting/erosion top of sculpture, large lo	Stabilize, fill	
							Replace: Mithridates VI as Heracles from K.H.	$180
		block support structure				Block separation; loose blocks	Repoint or Rebuild	
Side Yard Misc								
	2000.6.1.038	Clay Tile Planter		Poor				
						Slurry coat loss	Reapply slurry	
						Cracking/breakage/loss of ceramic	Stabilize	
							Replace if material avail. - Labeled Humboldt, KS	
						Concrete cap cracking/breakage/loss	Crack fill, stabilize, reconstruct	
						Soil pressure	Reduce soil, add drainage: gravel and weep holes	
						Mortar failure	Repoint/augment mortar	
		Decorative iron				Oxidized	Monitor; clear coat	

Area	Accession #	Item/Title		Condition		Repairs Needed	Materials and Process	Estimated cost
						HIGH - Immediate attention needed		
						EMERGENT		
						MEDIUM - Focused restoration period		
						LESS URGENT		
						LOW - Monitor		
						UNRESOLVED		
Front of House								
	2000.6.1.040	Front Porch Planter w/ Lady & Moon		Not Rated				
						Mosaic covered (north side damage)	Remove	
						Large cracking	Clean out, add/enlarge if needed, fill with elastomeric; close gap	
						Cracking/movement of underlying porch and steps		
						Future soil expansion/pressure?	Reduce soil, add drainage: gravel and weep holes	
		Statuary				Deterioration/loss of face coat; holes	Stabilize/Fill	
							Replace - "Talking to the Moon" Alice Heath, Austin Productions	$225 - $500
		Tag				Oxidized metal	Clean, wax/clear coat	
						Weathered/cracking leather	Clean, apply leather treatment	
	2000.6.1.041	Front Porch Planter, North		Not Rated				
						Mosaic covered	Remove	
						Future soil expansion/pressure?	Reduce soil, add drainage: gravel and weep holes	
	2000.6.1.126	Tree/Shrub Rings (5)		Not Rated				
		(South to North) #1-4				Smaller, more easily covered by vegetation/soil	Reduce soil, evaluate further	
						Damaged/loose mortar and rocks	Repoint	
		#5				Largest, best condition	Clear organic material	
Backyard Misc	2000.6.1.039	Bench		Good				
						Loss of red slurry coat	Recoat with color-matched slurry	
						Paint loss	Repaint, Breathable masonry coating	
						Exposed, deteriorating bricks	Consolidate, patch	
						Loose/broken mortar, some loss	Repoint/augment mortar	
						Pitted/weathered concrete	Consolidate	
	2000.6.1.124	Porch to Garage Pavement		Good/Fair				
						Movement/expansion cracking	Clean out, add/enlarge if needed, fill with elastomeric	
						Breakage/loss of concrete	Monitor	
						Lifting/settling of sidewalk slabs	LIft to remove excess soil and/or backfill with cement stabilized sand; reset	
	2000.6.1.125	Small Landscape Bed		Not Rated				
						Damaging overgrowth	Reduce or remove entirely	
						Large cracking, full extent of damage unknown	Continue to clean/excavate to reveal extent of damage	
	x	Shed Foundation		Not Rated				
House and Foundation								
	x	Square [Plinth]		Not Rated				

	x	Rear Porch & Steps		Not Rated				
	x	House Foundation		Not Rated				
	x	Front Porch & Steps		Not Rated		Tiles overlay significant structural movement and cracking		

Florence Deeble Rock Garden	Accession #
	Item/Title:
Image date: c. 1980	



Florence Deeble Rock Garden	Accession #
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Florence Deeble Rock Garden	Accession #
	Item/Title:
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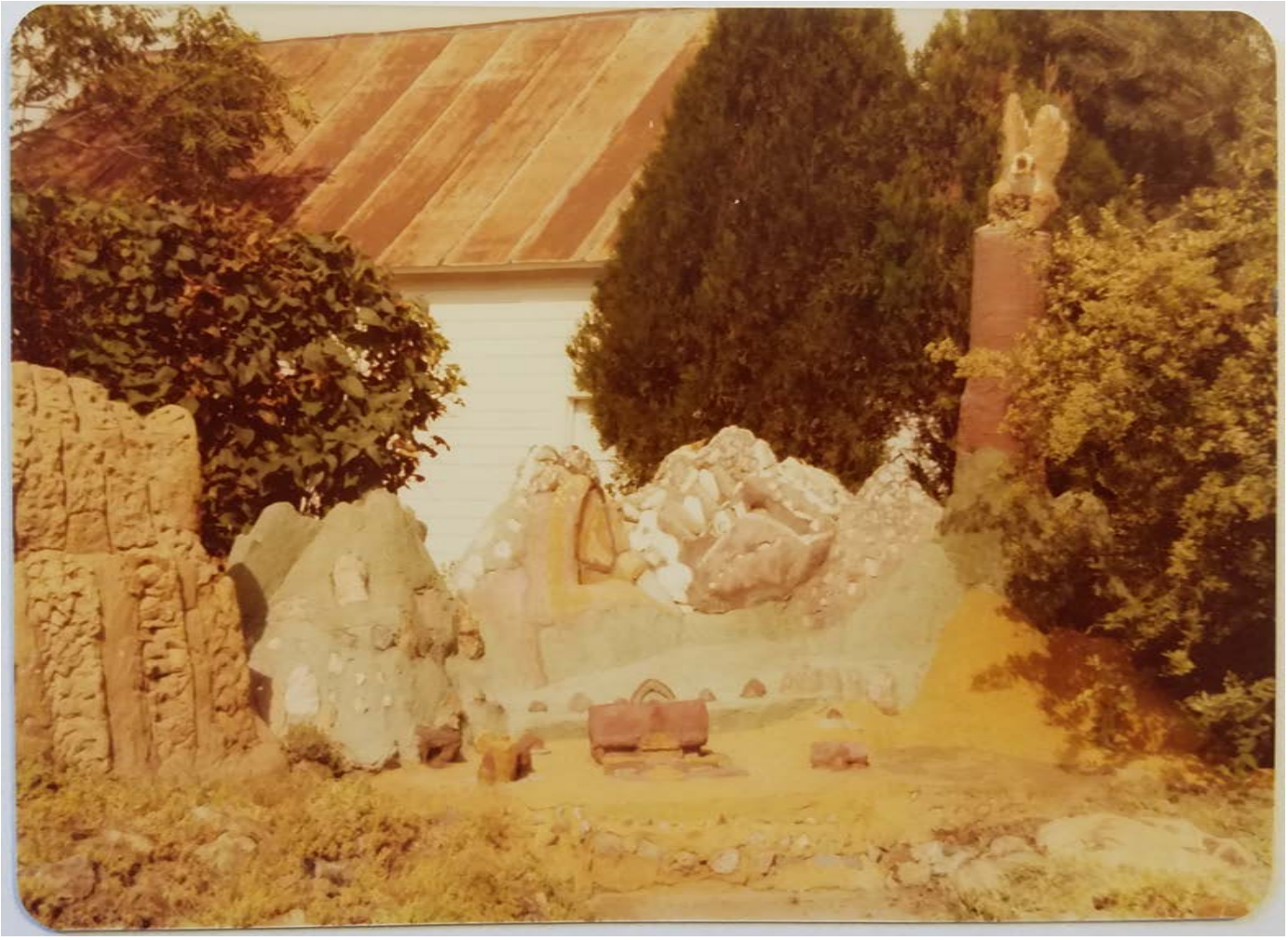
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	Item/Title:
Image date: c. 1980	



Florence Deeble Rock Garden	Accession #
	Item/Title:
Image date: c. 1980	



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Image date: c. 1980	



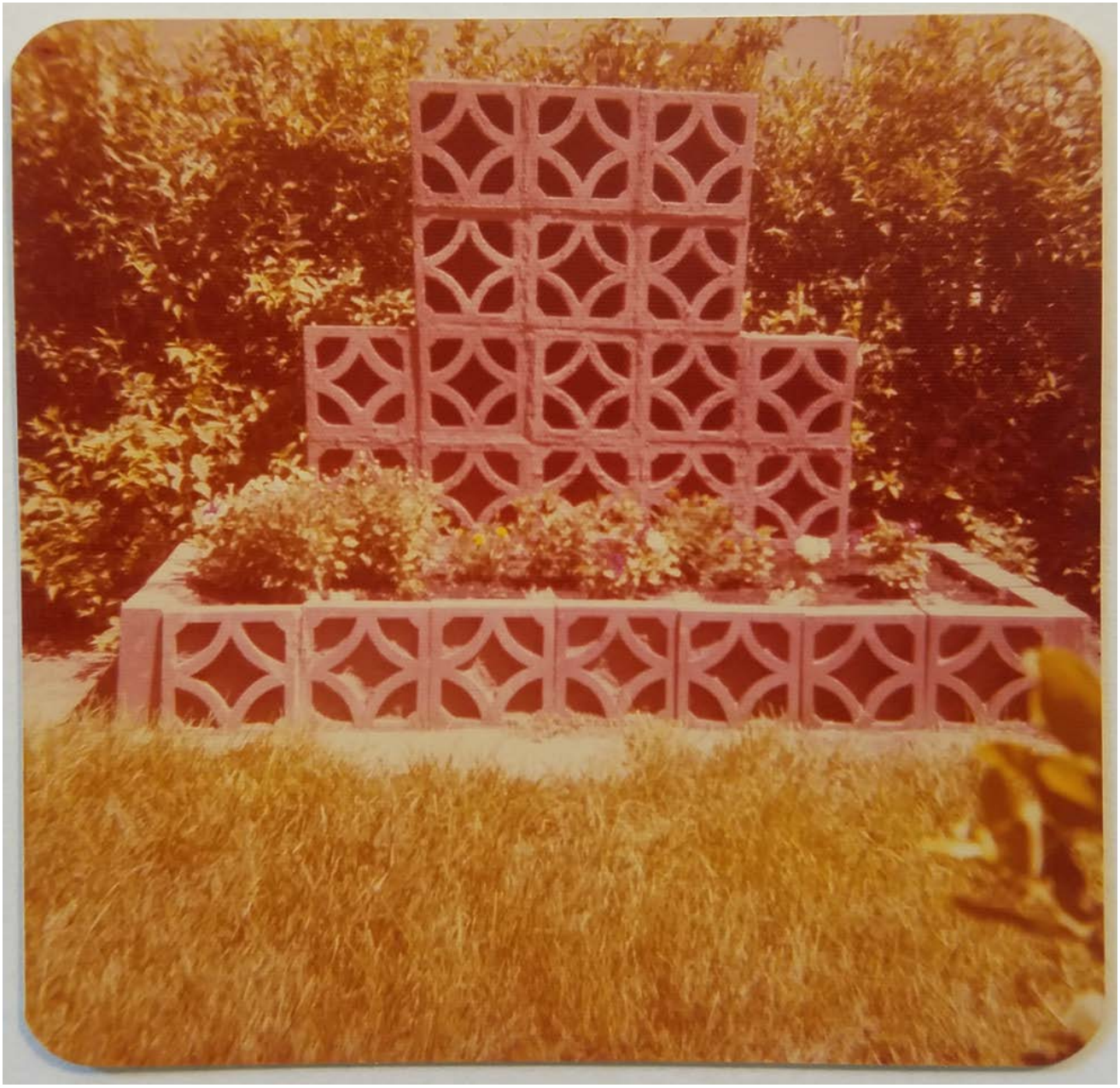
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Image date: c. 1980	



Florence Deeble Rock Garden	Accession #
	Item/Title:
Image date: c. 1980	



Florence Deeble Rock Garden	Accession #
	Item/Title:
Image date: May 1977	Images: Seymour Rosen



Florence Deeble Rock Garden	Accession #
	Item/Title:
Image date: May 1977	Images: Seymour Rosen



Florence Deeble Rock Garden	Accession #
	Item/Title:
Image date: May 1977	Images: Seymour Rosen



Florence Deeble Rock Garden	Accession #
	Item/Title:
Image date: May 1977	Images: Seymour Rosen



Florence Deeble Rock Garden	Accession #
	Item/Title:
Image date: May 1977	Images: Seymour Rosen



2000.6.1 ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	8: Communication Artifact
Old#		**Subcategory**	Art
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

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Deeble Yard

Home loc 126 South Fairview, Lucas

Description Deeble Rock Garden

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition				**Status**	
Height	0.000 in	**Width**	0.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	0.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Subjects				**Classification**	
Search terms				**People**	Deeble, Florence
Legal				**Repatriation**	
Publicaitons				**Related Notes**	
Maint start	02/07/2007			**Maint notes**	
Maint cycle					
Condition				**Cond date**	
Condition by				**Cond notes**	
Appraisor	Stephen and Chuck Deeble, Relatives of Artist			**Acq value**	15,000.00
App notes				**Value date**	12/22/2000

Current value min

Current value max

Notes

original assessment date 2007-2008

2000.6.1 ~ Environment, Sculpted (continued)

note: accession numbers past 2000.6.1 have changed

Collector		**Coll date**	/ /
Site		**Site#**	
Excavated by		**Excav date**	/ /
Identified by		**Ident date**	/ /
Preparator		**Prep date**	/ /
Pl origin			

Event

Material Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto

Found
Used
Made
Owned

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Title	Deeble Rock Garden	**Artist**	Deeble, Florence
Signed loc		**Artist2**	
Signed name		**Artist3**	

Medium Concrete//Mixed Media
Material Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture American, Kansas, Northcentral
School Folk/Outsider/Naive/Untrained

Accessories	**Frame desc**
Image size	**Frame size**

Inscription type	**Inscription text**
Inscrip techq	**Inscription position**
Inscrp lang	**Inscription translation**
Makers mark	

2000.6.1 ~ Environment, Sculpted (continued)

note: accession numbers past 2000.6.1 have changed

Dating Method
Feature

Unit	**X-Cordinate** 0.00	**Datum**
Level	**Y-Coordinate** 0.00	**Box Number**
Stratum	**Z-Coordinate** 0.00	**Bag Number**

Presrv Method

Habitat
Skeletal Elem

Kingdom	**Sub-Family**	**Age**
Phylum	**Genus**	**Era**
Class	**Species** Environment, Sculpted	**Period**
Order	**Sub-species**	**Epoch**
Family	**Sex**	**Stage**

Varieties

Ocurrence

Texture

Formation	**Lithofacies**
Member	**Assem zome**
Rock type	**Origin**
Chemical comp	**Grain size**
Crystal System	**Classification**
Spec Gravity	**Color**
Hardness	**Fossils**
Luster	**Pressure**
Streak	**Temperature**
Fracture	**Surface Proc**

Updated/by 11/07/2007 02:02 PM Nelson, Erika **Dataset**

2000.6.1a ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

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Planter

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, South East Corner

Description Planter

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Good			**Status**	
Height	37.000 in	**Width**	0.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	0.000 in		
Diameter	17.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Planter			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:06 PM Nelson, Erika

2000.6.1aa ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/30/2018

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Chimney Tile Planter

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Side Yard, SE corner

Description Chimney Tile Planter

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Poor			**Status**	
Height	50.000 in	**Width**	34.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	32.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Chimney Tile Planter			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:47 PM Nelson, Erika

2000.6.1b ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/30/2018

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Planter

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, Center East Section

Description Planter Area with Barn

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Fair			**Status**	
Height	5.500 ft	**Width**	14.575 ft	**Dim Notes**	
Length	0.000 ft	**Depth**	4.000 ft		
Diameter	0.000 ft	**Circum**	0.000 ft		
Weight	0.000 lbs	**Count**			
Collector				**Coll date**	/ /
Title	Planter Area with Barn			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:06 PM Nelson, Erika

2000.6.1bb ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/30/2018

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Hidden bench-like sculpture

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, Center Section, S. o/ Shed

Description bench?

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Good			**Status**	
Height	20.000 in	**Width**	38.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	37.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	bench?			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:47 PM Nelson, Erika

2000.6.1c ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061c.jpg



Trash Bin Area

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, Center East Section

Description Trash Bin

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Fair			**Status**	
Height	21.000 in	**Width**	45.000 in	**Dim Notes**	
Length	40.000 in	**Depth**	0.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Trash Bin			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:06 PM Nelson, Erika

2000.6.1cc ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061cc.jpg



Core Samples

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, Center Section

Description Core Sample Bridge

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Good			**Status**	
Height	18.000 in	**Width**	17.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	56.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Core Sample Bridge			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:47 PM Nelson, Erika

2000.6.1d ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061d.jpg



Four Corners

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, N. East Section, E. Boundary

Description Four Corners

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Good			**Status**	
Height	23.000 in	**Width**	29.000 in	**Dim Notes**	Slab area = 51" W x 66" D
Length	0.000 in	**Depth**	26.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Four Corners			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories
Frame desc
Image size
Frame size

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type
Inscription text
Inscrip techq
Inscription position
Inscrp lang
Inscription translation
Makers mark

Updated/by 02/25/2008 03:06 PM Nelson, Erika

2000.6.1e ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

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Deeble Entranceway

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, N. East Section, NE Corner

Description Deeble Yard Title Area

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Good			**Status**	
Height	10.000 in	**Width**	83.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	22.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Deeble Yard Title Area			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:06 PM Nelson, Erika

2000.6.1f ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

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Circular Planter

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, N. East Section, Center

Description Circular Planter

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Good			**Status**	
Height	3.000 ft	**Width**	4.500 ft	**Dim Notes**	
Length	0.000 ft	**Depth**	4.000 ft		
Diameter	0.000 ft	**Circum**	0.000 ft		
Weight	0.000 lbs	**Count**			
Collector				**Coll date**	/ /
Title	Circular Planter			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:06 PM Nelson, Erika

2000.6.1g ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

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rock stack #1

Home loc 126 South Fairview, Back Yard, NE and Center Sections

Description Rock Stacks 1&2

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Good			**Status**	
Height	32.000 in	**Width**	19.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	18.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Rock Stacks 1&2			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:06 PM Nelson, Erika

2000.6.1h ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

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Bench

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, Center Section

Description Core Sample Bench Planter

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Fair			**Status**	
Height	29.000 in	**Width**	56.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	46.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			

Collector		**Coll date**	/ /
Title	Core Sample Bench Planter	**Artist**	Deeble, Florence
Signed loc		**Artist2**	
Signed name		**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:06 PM Nelson, Erika

2000.6.1i ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061i.jpg



Reader

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, Center Section

Description Reader Planter

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Good			**Status**	
Height	5.500 ft	**Width**	7.500 ft	**Dim Notes**	
Length	0.000 ft	**Depth**	8.000 ft		
Diameter	0.000 ft	**Circum**	0.000 ft		
Weight	0.000 lbs	**Count**			
Collector				**Coll date**	/ /
Title	Reader Planter			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:06 PM Nelson, Erika

2000.6.1j ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061j.jpg



Shiprock NM

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, North Boundary, East 1/3

Description Shiprock NM

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Good			**Status**	
Height	2.000 ft	**Width**	2.000 ft	**Dim Notes**	
Length	0.000 ft	**Depth**	2.000 ft		
Diameter	0.000 ft	**Circum**	0.000 ft		
Weight	0.000 lbs	**Count**			
Collector				**Coll date**	/ /
Title	Shiprock NM			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:06 PM Nelson, Erika

2000.6.1k ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061k.jpg



Estes Park

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, North Boundary, East 1/3

Description Estes Park and Longs Peak Colorado

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Fair			**Status**	
Height	3.500 ft	**Width**	8.000 ft	**Dim Notes**	
Length	0.000 ft	**Depth**	5.000 ft		
Diameter	0.000 ft	**Circum**	0.000 ft		
Weight	0.000 lbs	**Count**			
Collector				**Coll date**	/ /
Title	Estes Park and Longs Peak Colorado			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:06 PM Nelson, Erika

2000.6.1l ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

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Eagle front

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, North Boundary, East 1/3

Description Eagle on Pillar

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Fair			**Status**	
Height	18.000 in	**Width**	8.000 in	**Dim Notes**	Including Pillar - 48" H x 9" Diameter
Length	0.000 in	**Depth**	17.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Eagle on Pillar			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:06 PM Nelson, Erika

2000.6.1m ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061m.jpg



Castle Rock

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, North Boundary, East 1/3

Description Castle Rock AZ

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Poor			**Status**	
Height	36.000 in	**Width**	44.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	30.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Castle Rock AZ			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:06 PM Nelson, Erika

original assessment date 2007-2008

2000.6.1n ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

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Oak Creek Canyon

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, North Boundary, East 1/3

Description Oak Creek Canyon

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Fair			**Status**	
Height	44.000 in	**Width**	118.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	55.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Oak Creek Canyon			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:06 PM Nelson, Erika

2000.6.1o ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061o.jpg



Capital Reef

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			
Home loc	126 South Fairview, Back Yard, North Boundary, Center 1/3		
Description	Capital Reef National Park, UT		

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Fair			**Status**	
Height	58.000 in	**Width**	56.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	55.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Capital Reef National Park, UT			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	
Provenance	The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.		

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			
Updated/by	02/25/2008 03:07 PM Nelson, Erika		

2000.6.1p ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061p.jpg



Pond and Campground

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, North Boundary, Center 1/3

Description Pond and Campground with Swans

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Good			**Status**	
Height	24.000 in	**Width**	80.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	80.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Pond and Campground with Swans			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:07 PM Nelson, Erika

2000.6.1q ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061q.jpg



Indian Pueblo

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, North Boundary, West 1/3

Description Indian Pueblo

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Fair			**Status**	
Height	30.000 in	**Width**	40.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	45.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Indian Pueblo			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:07 PM Nelson, Erika

2000.6.1r ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061r.jpg



Cathedral Mt.

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, North Boundary, West 1/3

Description Cathedral Mountain Tetons WY

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Good			**Status**	
Height	3.000 ft	**Width**	4.000 ft	**Dim Notes**	
Length	0.000 ft	**Depth**	4.000 ft		
Diameter	0.000 ft	**Circum**	0.000 ft		
Weight	0.000 lbs	**Count**			
Collector				**Coll date**	/ /
Title	Cathedral Mountain Tetons WY			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:07 PM Nelson, Erika

2000.6.1s ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061s.jpg



Mt. Rushmore

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, North Boundary, West 1/3

Description Mt. Rushmore

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Fair			**Status**	
Height	52.000 in	**Width**	64.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	30.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Mt. Rushmore			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:07 PM Nelson, Erika

original assessment date 2007-2008

2000.6.1t ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061t.jpg



Mt. Eisenhouer

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Back Yard, North Boundary, West 1/3

Description Mt. Eisenhower

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Fair			**Status**	
Height	55.000 in	**Width**	57.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	29.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Mt. Eisenhower			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:07 PM Nelson, Erika

original assessment date 2007-2008

2000.6.1u ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061u.jpg



Lucas Band

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Side Yard, N. Boundary, 1st from E.

Description

Lucas Band
On plaque: Decendents Of
House of Lucas Band Established 1887

Metal tags:
1. Baby St. Francis
of Assisi 1182 -
1226 Legendary
Lover of Nature

2. Appears to Bless
The First Born of
Lucas Bena Torr -
Ence And Chet Barr

3. Bina Torrence
Becomes Bina
Walmer Teacher of
Pianists Like Max

4. Chet Barr Oldest
Son of FW Barr
Helps Build Lucas
Water Tower Etc.

5. Chet Weds Tilly
Harris Children
Irma Helen Mel-
vern Dean Doris

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Fair			**Status**	
Height	6.500 ft	**Width**	4.500 ft	**Dim Notes**	
Length	0.000 ft	**Depth**	3.000 ft		
Diameter	0.000 ft	**Circum**	0.000 ft		
Weight	0.000 lbs	**Count**			
Collector				**Coll date**	/ /
Title	Lucas Band			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral

School Folk/Outsider/Naive/Untrained

note: accession numbers past 2000.6.1 have changed

Accessories **Frame desc**

Image size **Frame size**

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type **Inscription text**

Inscrip techq **Inscription position**

Inscrp lang **Inscription translation**

Makers mark

Updated/by 02/25/2008 03:09 PM Nelson, Erika

2000.6.1v ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

001\200061v.jpg



House Stack

Home loc 126 South Fairview, Side Yard, N. Boundary, 2nd from E.

Description

House Stack
Left metal tag section:
Edith Deeble
Barrs Daughter
Arts Wife Flo
Grant Burls Mom

Right metal tag stack:
Burl Beryl And
1st Child Chuck
Steve Comes Later
Music Continues

Bottom Metal Tag Stack:
Florence Taught
42 Yrs. Bless All
Former Students
Town and Country

Top stack in 6 sections:
Art Deeble Nine
Bluestem Cowboy
He Must Be Alas
No School Here

first Sch 1883
A Church On Sun
Art Attended SS
His Dad Is Supt

Homestead Sold
1888 Deebles
Moved To Delhi
Alf Dorman Farm

For Yrs. Art Was
On The Farm His
Dad Carried Mail
Now Lucas Calls

For Short Time
Art Joins Byers
In First Lucas
Blacksmith Shop

In 1898 Art And
JP Wormieringer
Buy Dr Eyes No I

Lucas Drug Store

note: accession numbers past 2000.6.1 have changed

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Poor			**Status**	
Height	6.000 ft	**Width**	3.000 ft	**Dim Notes**	
Length	0.000 ft	**Depth**	2.200 ft		
Diameter	0.000 ft	**Circum**	0.000 ft		
Weight	0.000 lbs	**Count**			
Collector				**Coll date**	/ /
Title	House Stack			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	
Medium	Concrete//Mixed Media				
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto				
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting				
Culture	American, Kansas, Northcentral				
School	Folk/Outsider/Naive/Untrained				
Accessories				**Frame desc**	
Image size				**Frame size**	
Provenance	The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.				
Inscription type				**Inscription text**	
Inscrip techq				**Inscription position**	
Inscrp lang				**Inscription translation**	
Makers mark					
Updated/by	02/25/2008 03:14 PM Nelson, Erika				

2000.6.1w ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061w.jpg



Stella and Gibb

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Side Yard, N. Boundary, 3rd from E.

Description Stella and Gibb

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Poor			**Status**	
Height	46.000 in	**Width**	31.000 in	**Dim Notes**	
Length	0.000 in	**Depth**	32.000 in		
Diameter	0.000 in	**Circum**	0.000 in		
Weight	0.000 oz	**Count**			
Collector				**Coll date**	/ /
Title	Stella and Gibb			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:14 PM Nelson, Erika

2000.6.1x ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

001\200061x.jpg



History

Home loc 126 South Fairview, Side Yard, N. Boundary, 4th from E.

Description

History of Lucas
Metal engraved rulers and white plaques.

Left stack, white plaques:
In 1899 Barr Was
Group Chr. To
Bring About Incorporation
Of Lucas City 3rd Class

Council: AJ Francis
D Carbiener. RT Fowler
Joe Homan
Wormeringer Became 1st Mayor

Bar Helped Establish
Farmers State Bank And Was
One Of The 1st Stockholders

Fur Owner Barr Hardware
Until 1908 When
His Healthe Failed He
Sold Hdwe. To Jim Cronin

About A Year Later Cronin
Decided To Sell The Store
He Found A Buyer - WA Roderick

Roderick's Minears and Durhams
Have Served The Community
Since 1908. Example Follows

I Still Use An Electric Fan
I Bought From Dee.
HS Student Working For Her Dad

We All Love Dee And Bob
They Serve Us When We Were
In Need - Thanks Dee And Bob

Second column:
When OD Hoops
Retired From
The US Army Ordinance Corps
He And Pat Returned To Lucas

Dean & Pat
Gave Generously
Of Their Time And Talents

To Cultural Needs Of Lucas

Dean's Book
"This Is My Sign - Garden Of Eden"
Is Dedicated To The
Memory Of SP Dinsmoor

Quote From Author,
D Wilcox Dean Has
Proved To Be A
Wonderful Resourceful Writer

Dean Lived In
Dinsmoors Time
Heard His Voice Saw Him Work
Thanks Dean For The Memories

Center Stack, White Labels: Column 1:
Grandfather FW Barr
Born In Mich. In 1854
Came West At Age 16
To Help Build Cawker City

In 1878 He Married
Miss May Morgan
Daughter of JM Morgan
Prop. Of Cawker City Hotel

When Their First Child
Edith Was 3 They Moved
To Russell - Barr
Worked For Hill And Brundage

In 1888 The Lucas Advance
Advertised Need Of A Hdwe.
Firm. Barrs Moved To Lucas

Brumfield Ran The Store
Barr Spent Much Time Making
Tin Roofs And Ceilings

Tower Was Built By Mr. Barr's
Brother-In-Law. JP Wormienger
And Later Sold To City.

But He Found Time To Serve
As Stockholder In Co. Which
Built The First Water Tower

Brumfield Became A Partner
Of Grandfather. The Store
Was Called B And B Hardware

Column 2:
C.W. Deeble, Sherman's Drummer
Boy On March To The Sea
Was Born In
Ohio In 1847

In 1878 C W And Becky
Chose To Pull Up
Stakes. Take Art.
Fred And Florence To Kansas

They All Came To
Russell Co.
To Homestead At Blue Stem
South Of What Is Now Lucas

C W Deeble, Enthusiastic
Supt. Of
Blue Stem Sabbath School
Lived There 5 Years

Satan Heard Not Of
Blue Stem Til
The RR Came To Scatter
Folks Far And Wide

Deeble Moved To Delhi
To What Is Now A Part
Of Alfred Dorman's Farm

When Lucas Was Established
PO Was Moved To Town
East Wolfe Became Lucas

Postmasters: AJ Francis
Harrison Naylor, CW Deeble
SL Austin, George Toliver

CW Deeble, JH Deeble,
AC Carson, Emma Hoopman,
Daisy Tilzey, Otto Walmer

Elizabeth Mansfield,
Grace Brown, Laura Rose,
Kenneth Bretz, AJ Mettlen

And Presently, Well Loved
Community Minded,
Jo Ann Mettlen

Column 3:
Since 1907 Lucas Has Had
The Garden Of Eden
Built By
Samuel P Dinsmoor

Dinsmoor's 11-Room Stone
Log Cabin Plus Yard And
Monuments Electrically Wired
By F Barr

As A Child I Looked Forward
The Arrival Of The PM Train
And Uncle Floyd's Lights

By 1911 Lucas Had Installed
An Up-To-Date Electric Plant
F Barr Became The City Supt

After 7 Years Of Service
Barr Resigned To
Enlist In The Navy
When US Entered World War I

Years Later In 1967
Mr. & Mrs. Wayne Naegele
Purchased The Garden

note: accession numbers past 2000.6.1 have changed

Restoration Began And The
Wiring Was In Excellent
State Of Preservation

what Wonderful News It Was
For FO Barr And Others Who
Worked Hard On The Project

Metal Ruler Section:

Left Top Stack, type is in all caps:
1ST BAND THIS NECK OF WOODS
SA WILSON, DIR: 1887
1894 GRAMMER SCHOOL
FRED DEEBLE 1887
FRANK BULTON 1887
OLIN PUTMAN 1887
AL TORRENCE 1887
ARTHUR DEEBLE 1887
L. CASTLE 1887
ED HARRIS 1887
FRANK HARRIS 1887
C.W. DEEBLE 1887
B.G. SCRIVEN 1887
BERT DEEBLE 1890S
HOWARD DEEBLE 1890S
OTTO WALMER EARLY 1900S
J.S. BATES EARLY 1900S
BERT HARRIS EARLY 1900S

Right Top stack, All Caps:
HARRY CARBIENER, DIR 1927
LEON RICHOLSON 1920S
CLYDE WORMERINGER 1920S
HAROLD DEEBLE EARLY 1900S
DORMANS, LUCY AND SONALFRED (this ruler is hand-etched)
GRANT DEEBLE, 1930S
BURL DEEBLE, 1930S
GWEN DEEBLE GNOST ORGANIST 1970
EARL DEEBLE 1987
LUCAS HERITAGE AWARD
LUCAS QUARTET AND ABELINE BAND
LEAD EISENHOWER IN PARADE 1953
LEE TORRENCE MEM 4 KS BANDS
RAY COOK MANY INSTRUMENTS
WM SHEETS FAMOUS DRUM MAJOR
WENDELL COWAN GIFTED HS STUDENT
BESSE HEINE SOLOIST 1926 - 89
ELDRA METTLEN, NAEGLE CH. ORG.

Front Section, Left:
1871 Chris Harsh Barges, 1st
Permanent Wolf Creek Res.
Jack & Torrence Store
Also Early, Before 1887
East Wolf PO Became
Lucas Post Office 1887
First Bank of Lucas 1887
U.B. Church Welcomed All 1887

Florence Eye Musician 1890s

note: accession numbers past 2000.6.1 have changed

Front, Center, Top Section:
Hometown boys Make Good
Don Wilcox, Native Son First
Generation Starship Story (1940)
The Voyage That Lasted 600 (yrs)
Rex Duwe, Native Son 1st
Smalltown Banker To Be
Pres. Am Bankers Assn 1975
Rex Duwe Day In KS
Oct 8 1975 Proclaimed

Front, Center, Bottom, 9 rulers going up and down, not etched.

Front Center Right:
First Lucas Commencement
AH Wallace 1887
Anna (Morgan) Spaulding
Anna (OBrien) Pangburn
Edith (Bard) Deeble
Robert H Oswald
J.C. Ruppenthal, Principal
SW Whitaker Teacher
SC BD-Dinsmoor, Scriven Dye

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Fair			**Status**	
Height	7.000 ft	**Width**	7.000 ft	**Dim Notes**	
Length	0.000 ft	**Depth**	5.000 ft		
Diameter	0.000 ft	**Circum**	0.000 ft		
Weight	0.000 lbs	**Count**			
Collector				**Coll date**	/ /
Title	History of Lucas			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	
Provenance	The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.		

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			
Updated/by	02/25/2008 03:41 PM Nelson, Erika		

2000.6.1y ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

001\200061y.jpg



Class of 1894

Home loc 126 South Fairview, Side Yard, N. Boundary, 5th from E.

Description Class of 1894

Open concrete tablet has 10 plates, all caps, big and little:
A QUOTE FROM JC
RUPPENTHALL ON
2-18-1953 - LUCAS
INDEPENDENT

60 YRS AGO I WAS
LUCAS SCH SUPT
SW WHITAKER MY
ONLY ASSISTANT

BACK IN 1894
WE WERE PROUD TO
GRADUATE THE 1ST
COMMON SCH CLASS

CLASS SONG "IN
THIS AMBITIOUS
1ST CAMPAIGN WE
GRADUATE TONIGHT"

ROLL: ANNA MORGAN
ANNA O'BRIEN
EDITH BARR
ROBERT OSWALD

MARRIED NAMES:
ANN SPALDING
ANNA PANGBURN
EDITH DEEBLE

IMPOSSIBLE DREAM
A HIGH SCHOOL FOR
LUCAS DID COME
TO PASS IN 1905

ONE GRADUATE '08
CECIL SCRIVEN
LATER LUCAS
TEACHER

IN 1912 MONEY
VOTED TO BUILD A
3-STORY STONE
BUILDING

THANKS TO MRS
MABEL SCRIVEN
ANOTHER TEACHER
FOR HER HELP

note: accession numbers past 2000.6.1 have changed

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Fair			**Status**	
Height	5.000 ft	**Width**	8.000 ft	**Dim Notes**	
Length	0.000 ft	**Depth**	4.500 ft		
Diameter	0.000 ft	**Circum**	0.000 ft		
Weight	0.000 lbs	**Count**			
Collector				**Coll date**	/ /
Title	Class of 1894			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	
Provenance	The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.		

Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:45 PM Nelson, Erika

2000.6.1z ~ Environment, Sculpted

note: accession numbers past 2000.6.1 have changed

07/29/2018

001\200061z.jpg



Lucas Rushmore

Collection	Florence Deeble Rock Garden and House		
Other#		**Category**	10: Unclassifiable Artifacts
Old#		**Subcategory**	Need to Classify
Accession#	2000.6	**Othername**	
Received as	Donation	**Accession date**	12/22/2000
Cataloged by	Erika Nelson	**Catalog date**	04/01/2007
Source	Stephen and Chuck Deeble		
Creditline			

Home loc 126 South Fairview, Side Yard, N. Boundary, 6th from E.

Description Lucas Rushmore

Pieces labeled with placks and written text: from L to R:
Bess Heine, Don Wilcox, B.G. Scriven, Rex Duwe, Fred Heine

Bottom: Sam Dinsmoor

In alcoves: Edith Deeble, First Lucas Librarian
Doc. a Wilcox, Aurora Club Founder

Date				**Status date**	
Year Range	1979 - 1991			**Status by**	
Condition	Poor			**Status**	
Height	5.000 ft	**Width**	8.000 ft	**Dim Notes**	
Length	0.000 ft	**Depth**	4.000 ft		
Diameter	0.000 ft	**Circum**	0.000 ft		
Weight	0.000 lbs	**Count**			
Collector				**Coll date**	/ /
Title	Lucas Rushmore			**Artist**	Deeble, Florence
Signed loc				**Artist2**	
Signed name				**Artist3**	

Medium	Concrete//Mixed Media
Material	Ceramic/Clay/Concrete/Metal/Mineral/Mixed Media/Plaster/Sandstone/Shell/Sto
Technique	Assemblage/Embossing/Masonry/Polychromed/Sculpting
Culture	American, Kansas, Northcentral
School	Folk/Outsider/Naive/Untrained

Accessories		**Frame desc**	
Image size		**Frame size**	

Provenance The property was passed along to Florence Deeble's nephews upon her death in 1999. They deeded the property and accompanying environment to Lucas Arts and Humanities Inc. in 2000.

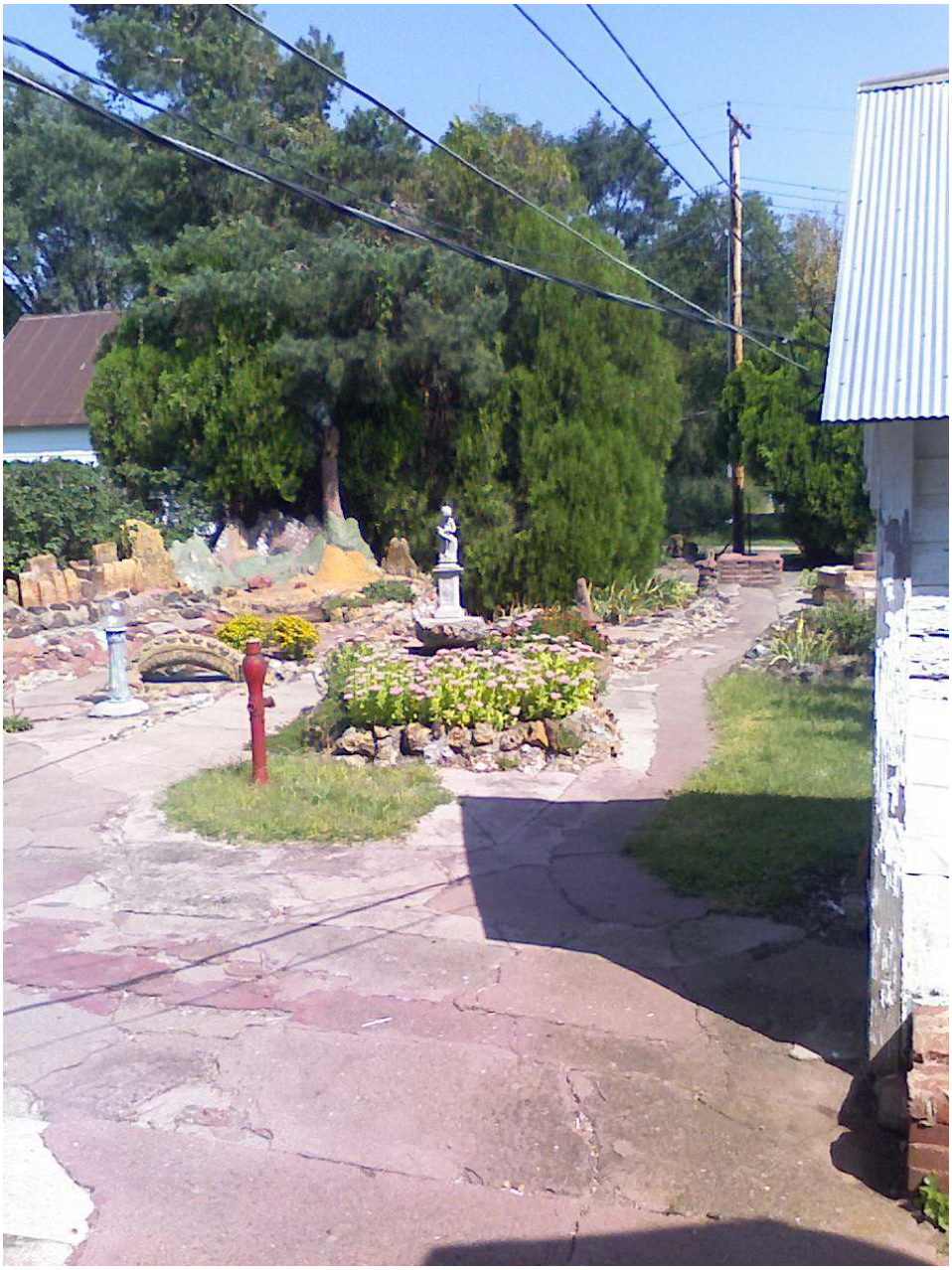
Inscription type		**Inscription text**	
Inscrip techq		**Inscription position**	
Inscrp lang		**Inscription translation**	
Makers mark			

Updated/by 02/25/2008 03:46 PM Nelson, Erika

note: individual accession numbers past 2000.6.1 have changed

2000.6.1 Environment, Sculpted

Grassroots Art Center



Description
Deeble Rock Garden

note: individual accession numbers past 2000.6.1 have changed

2000.6.1 Environment, Sculpted

Grassroots Art Center



Description
Deeble Rock Garden

note: individual accession numbers past 2000.6.1 have changed

2000.6.1 Environment, Sculpted

Grassroots Art Center

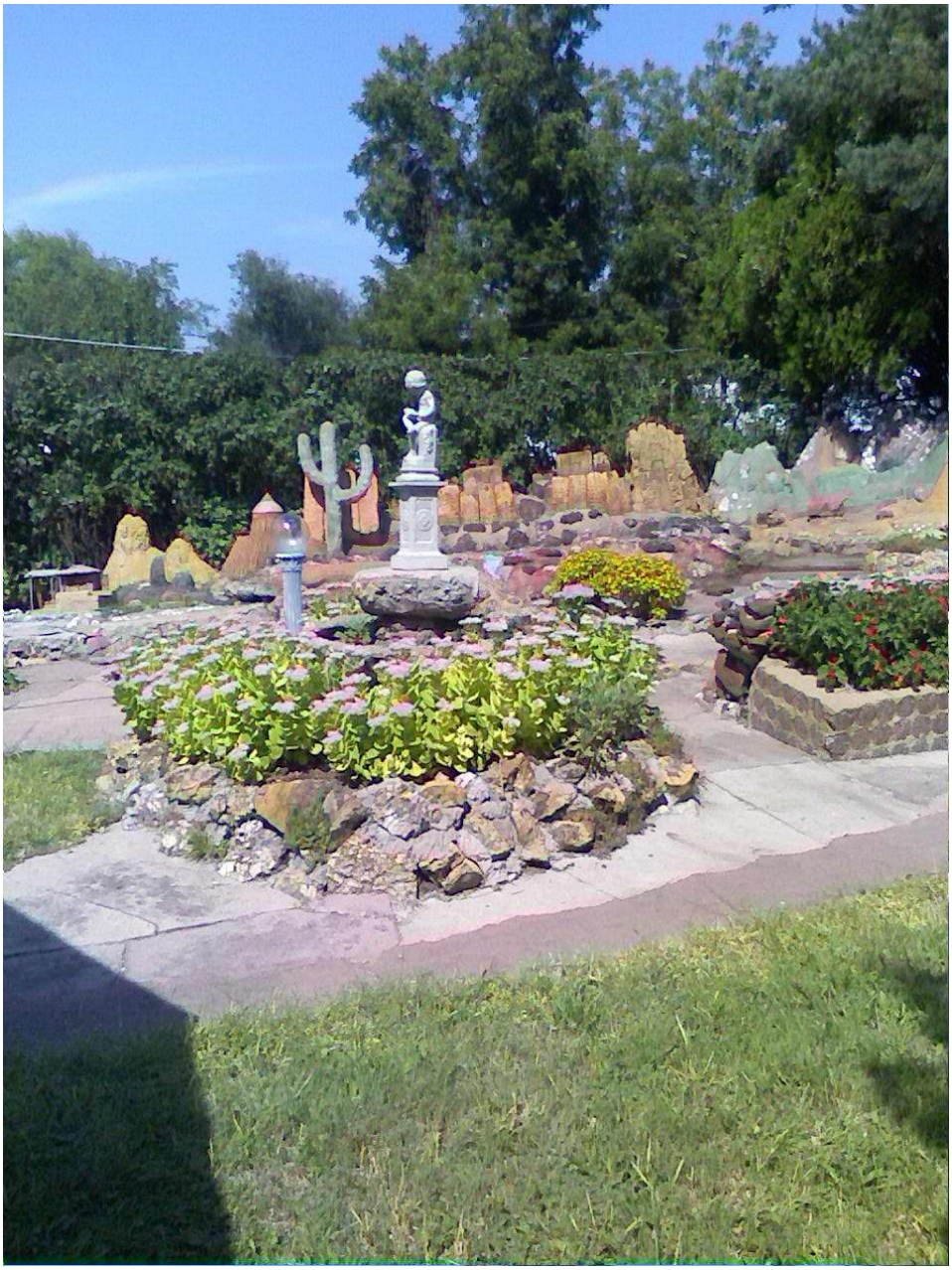


Description
Deeble Rock Garden

note: individual accession numbers past 2000.6.1 have changed

2000.6.1 Environment, Sculpted

Grassroots Art Center

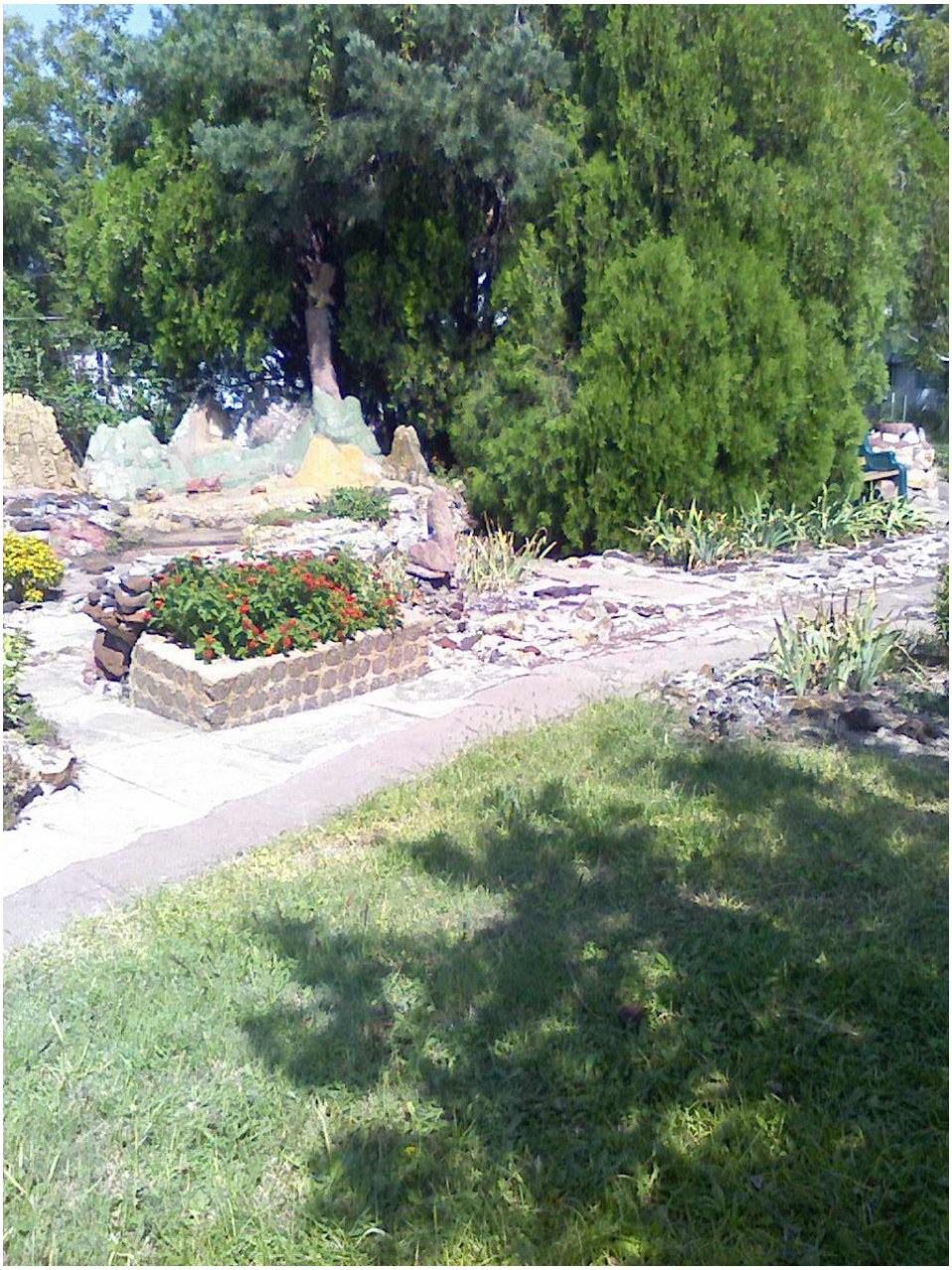


Description
Deeble Rock Garden

note: individual accession numbers past 2000.6.1 have changed

2000.6.1 Environment, Sculpted

Grassroots Art Center

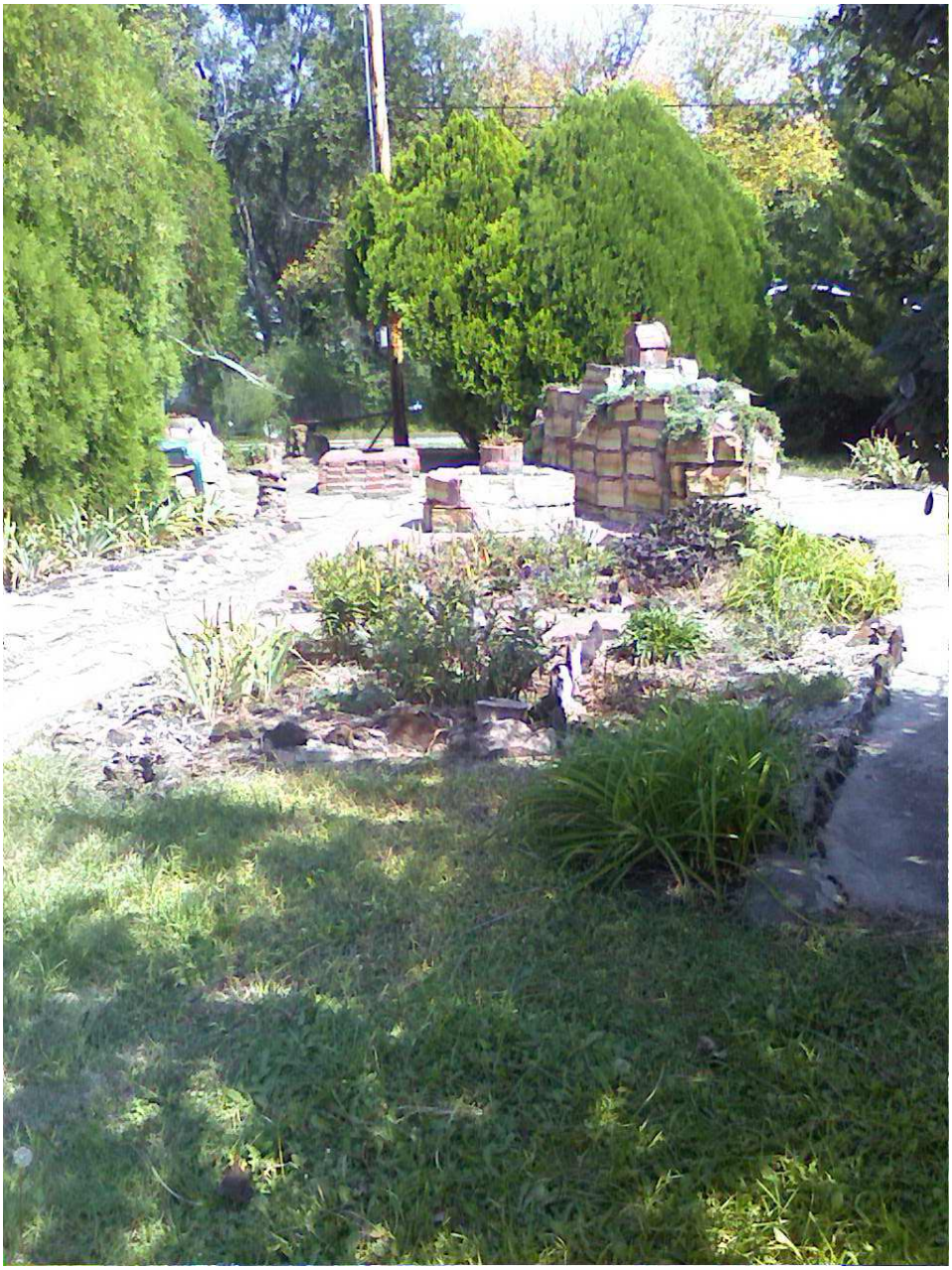


Description
Deeble Rock Garden

note: individual accession numbers past 2000.6.1 have changed

2000.6.1 Environment, Sculpted

Grassroots Art Center

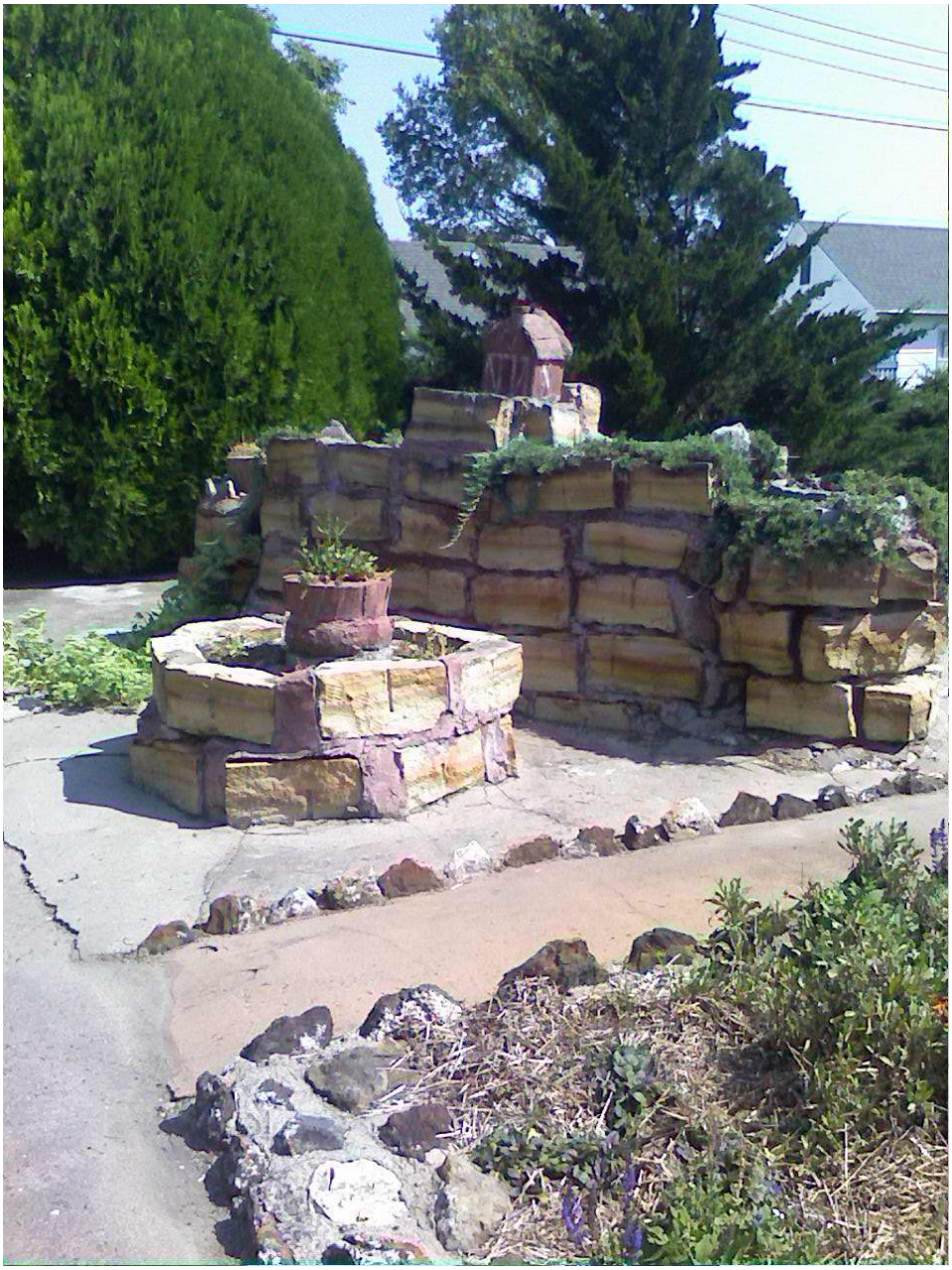


Description
Deeble Rock Garden

note: individual accession numbers past 2000.6.1 have changed

2000.6.1 Environment, Sculpted

Grassroots Art Center



Description
Deeble Rock Garden

note: individual accession numbers past 2000.6.1 have changed

2000.6.1 Environment, Sculpted

Grassroots Art Center



Description
Deeble Rock Garden

note: individual accession numbers past 2000.6.1 have changed

2000.6.1 Environment, Sculpted

Grassroots Art Center



Description
Deeble Rock Garden

note: individual accession numbers past 2000.6.1 have changed

2000.6.1a Environment, Sculpted

Grassroots Art Center

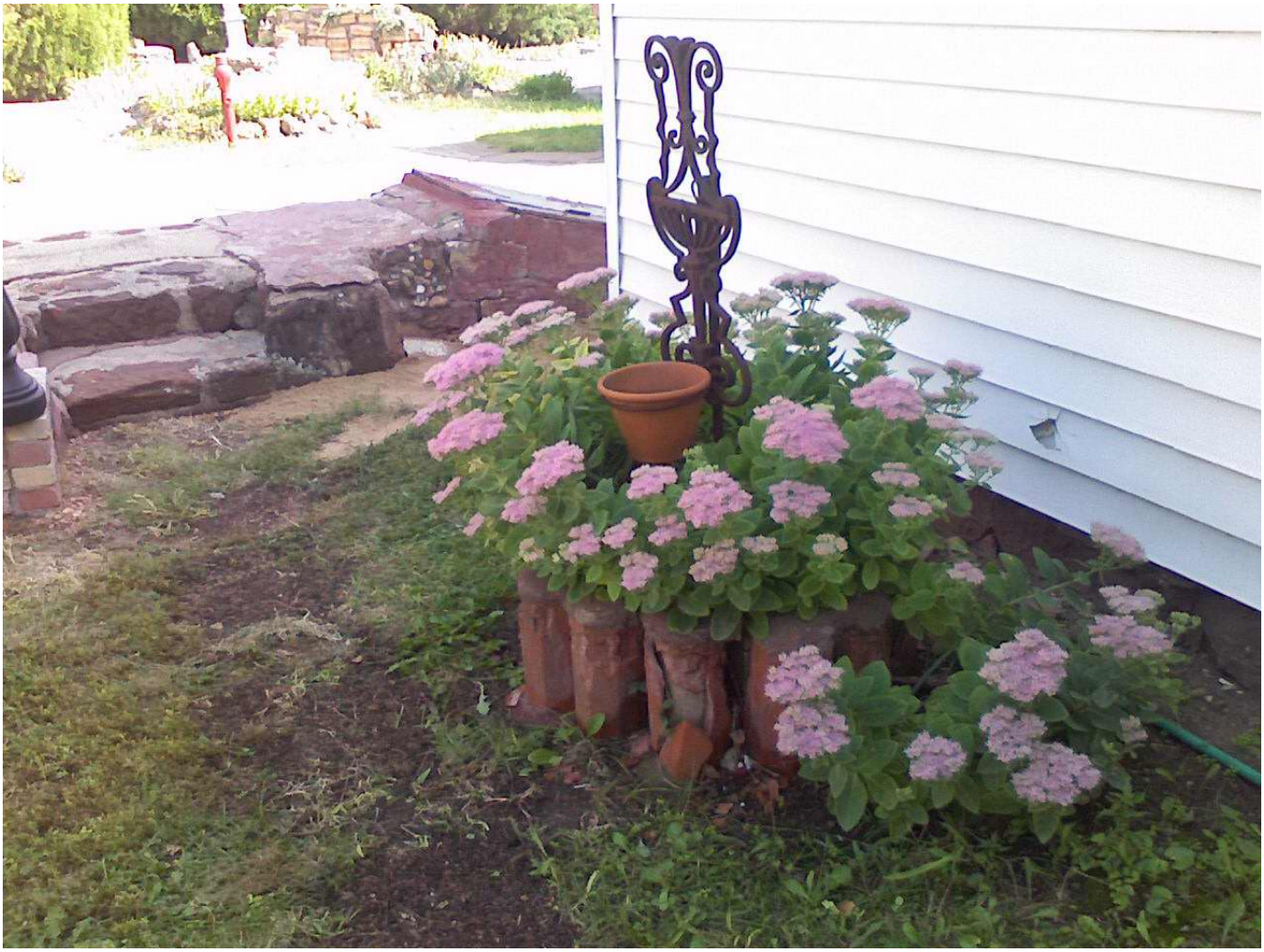


Description
Planter

note: individual accession numbers past 2000.6.1 have changed

2000.6.1aa Environment, Sculpted

Grassroots Art Center

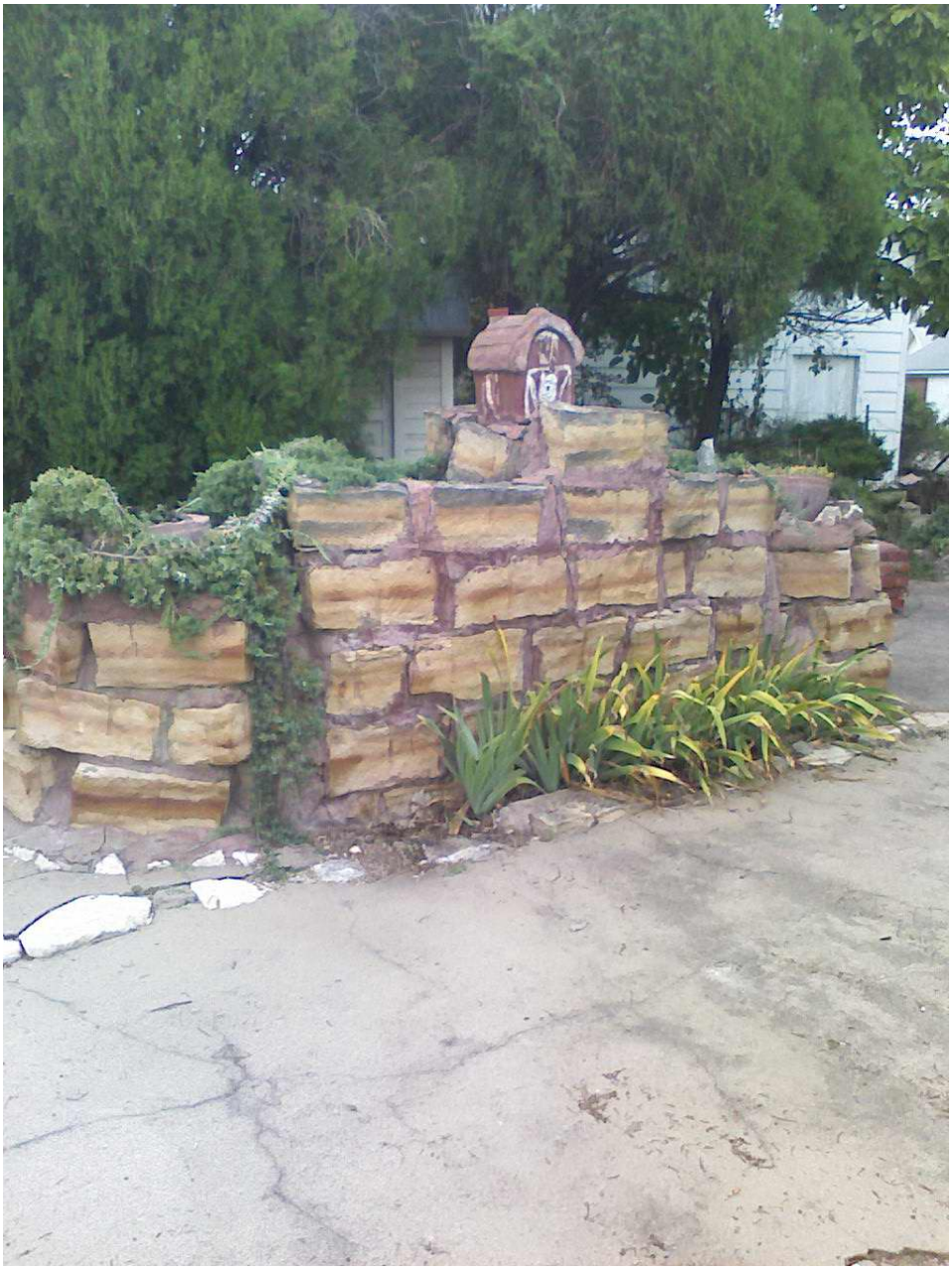


Description
Chimney Tile Planter

note: individual accession numbers past 2000.6.1 have changed

2000.6.1b Environment, Sculpted

Grassroots Art Center



Description
Planter Area with Barn

note: individual accession numbers past 2000.6.1 have changed

2000.6.1b Environment, Sculpted

Grassroots Art Center



Description
Planter Area with Barn

note: individual accession numbers past 2000.6.1 have changed

2000.6.1b Environment, Sculpted

Grassroots Art Center



Description
Planter Area with Barn

note: individual accession numbers past 2000.6.1 have changed

2000.6.1bb Environment, Sculpted

Grassroots Art Center

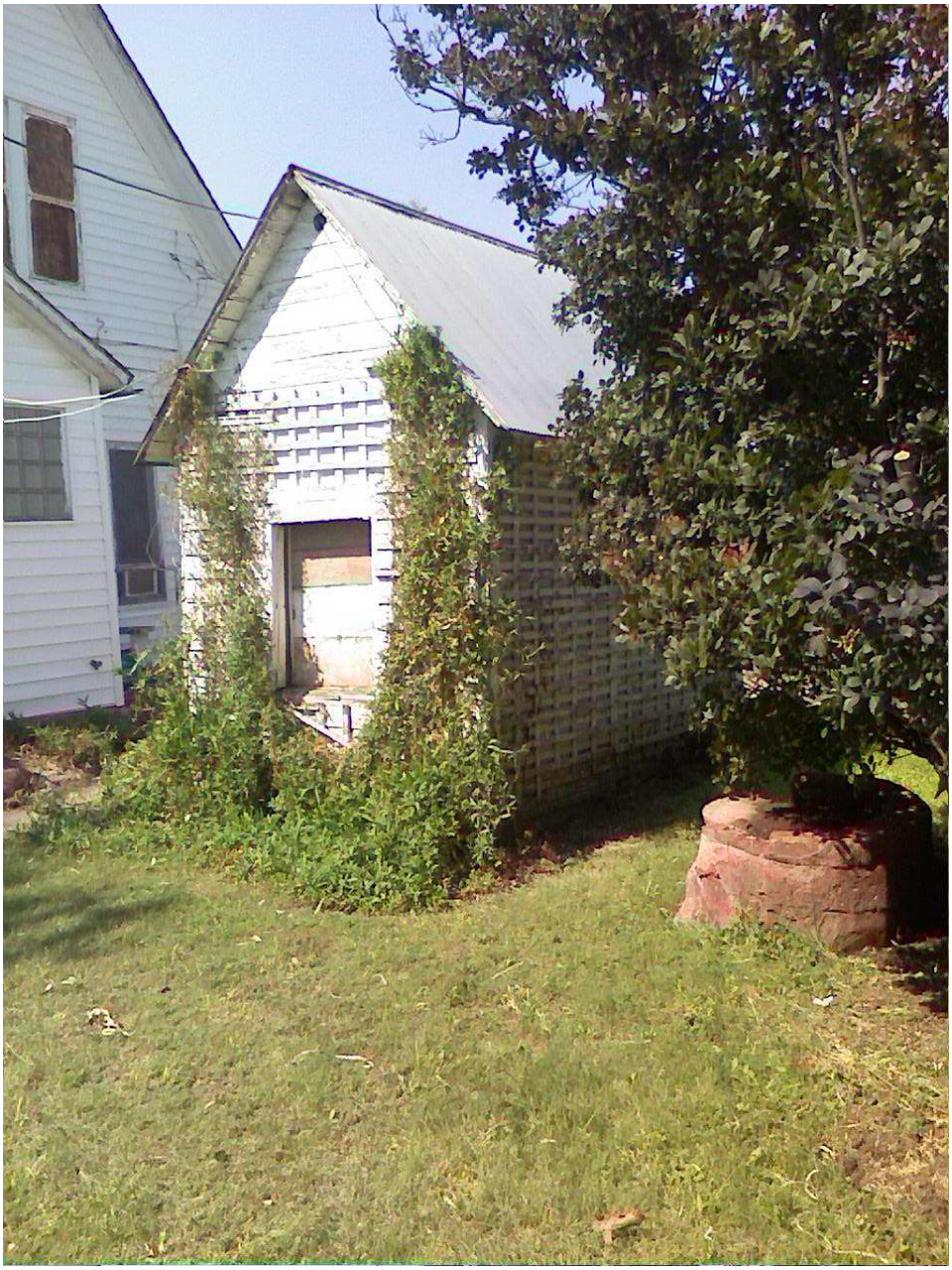


Description
bench?

note: individual accession numbers past 2000.6.1 have changed

2000.6.1bb Environment, Sculpted

Grassroots Art Center



Description
bench?

note: individual accession numbers past 2000.6.1 have changed

2000.6.1c Environment, Sculpted

Grassroots Art Center



Description
Trash Bin

note: individual accession numbers past 2000.6.1 have changed

2000.6.1cc Environment, Sculpted

Grassroots Art Center



Description
Core Sample Bridge

note: individual accession numbers past 2000.6.1 have changed

2000.6.1cc Environment, Sculpted

Grassroots Art Center



Description
Core Sample Bridge

note: individual accession numbers past 2000.6.1 have changed

2000.6.1d Environment, Sculpted

Grassroots Art Center



Description
Four Corners

note: individual accession numbers past 2000.6.1 have changed

2000.6.1d Environment, Sculpted

Grassroots Art Center



Description
Four Corners

note: individual accession numbers past 2000.6.1 have changed

2000.6.1e Environment, Sculpted

Grassroots Art Center



Description
Deeble Yard Title Area

note: individual accession numbers past 2000.6.1 have changed

2000.6.1f Environment, Sculpted

Grassroots Art Center



Description
Circular Planter

note: individual accession numbers past 2000.6.1 have changed

2000.6.1g Environment, Sculpted

Grassroots Art Center

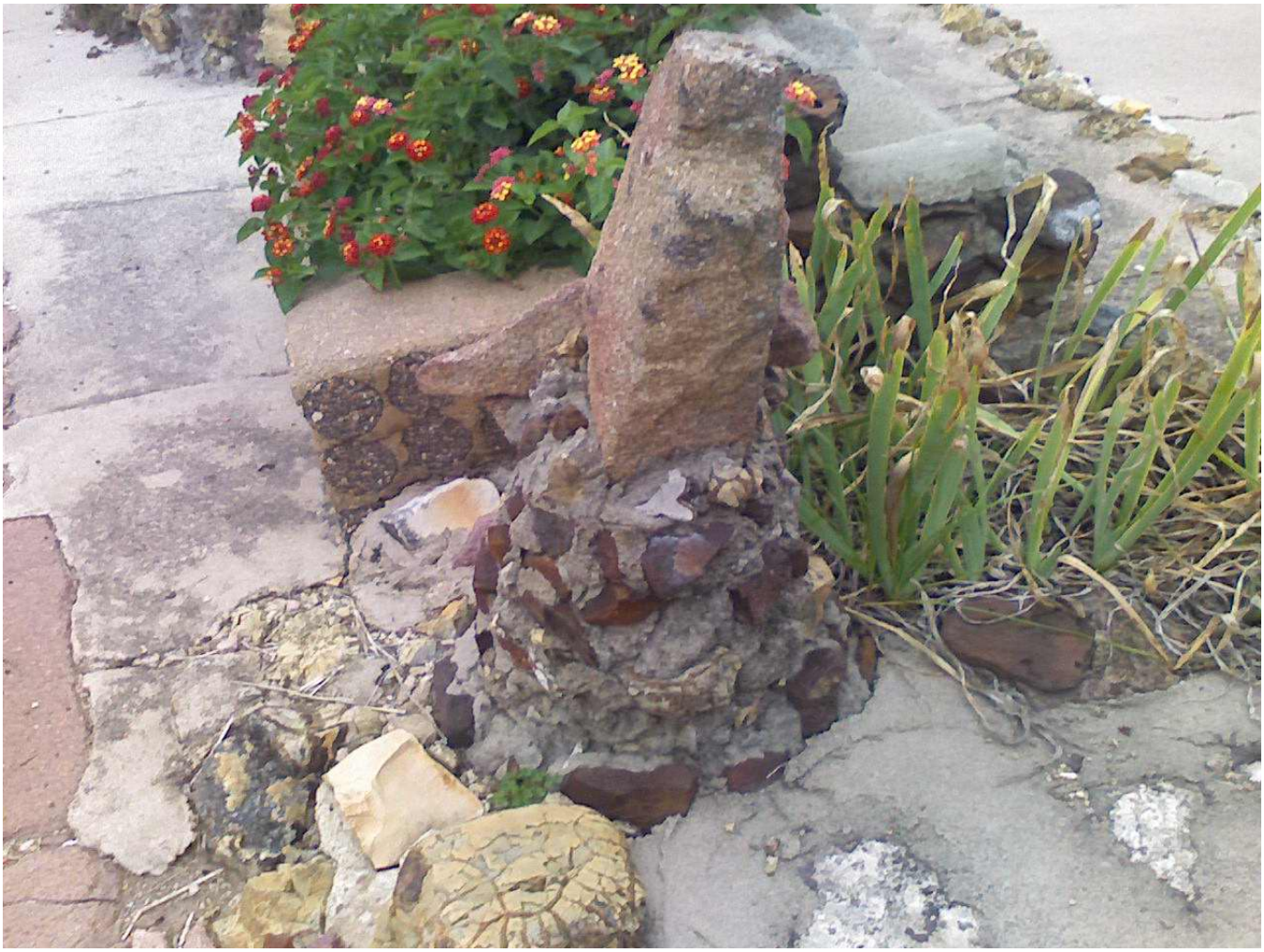


Description
Rock Stacks 1&2

note: individual accession numbers past 2000.6.1 have changed

2000.6.1g Environment, Sculpted

Grassroots Art Center



Description
Rock Stacks 1&2

note: individual accession numbers past 2000.6.1 have changed

2000.6.1h Environment, Sculpted

Grassroots Art Center



Description
Core Sample Bench Planter

note: individual accession numbers past 2000.6.1 have changed

2000.6.1h Environment, Sculpted

Grassroots Art Center



Description
Core Sample Bench Planter

note: individual accession numbers past 2000.6.1 have changed

2000.6.1h Environment, Sculpted

Grassroots Art Center



Description
Core Sample Bench Planter

note: individual accession numbers past 2000.6.1 have changed

2000.6.1i Environment, Sculpted

Grassroots Art Center



Description
Reader Planter

note: individual accession numbers past 2000.6.1 have changed

2000.6.1i Environment, Sculpted

Grassroots Art Center



Description
Reader Planter

note: individual accession numbers past 2000.6.1 have changed

2000.6.1i Environment, Sculpted

Grassroots Art Center



Description
Reader Planter

note: individual accession numbers past 2000.6.1 have changed

2000.6.1j Environment, Sculpted

Grassroots Art Center



Description
Shiprock NM

note: individual accession numbers past 2000.6.1 have changed

2000.6.1k Environment, Sculpted

Grassroots Art Center



Description
Estes Park and Longs Peak Colorado

note: individual accession numbers past 2000.6.1 have changed

2000.6.1k Environment, Sculpted

Grassroots Art Center

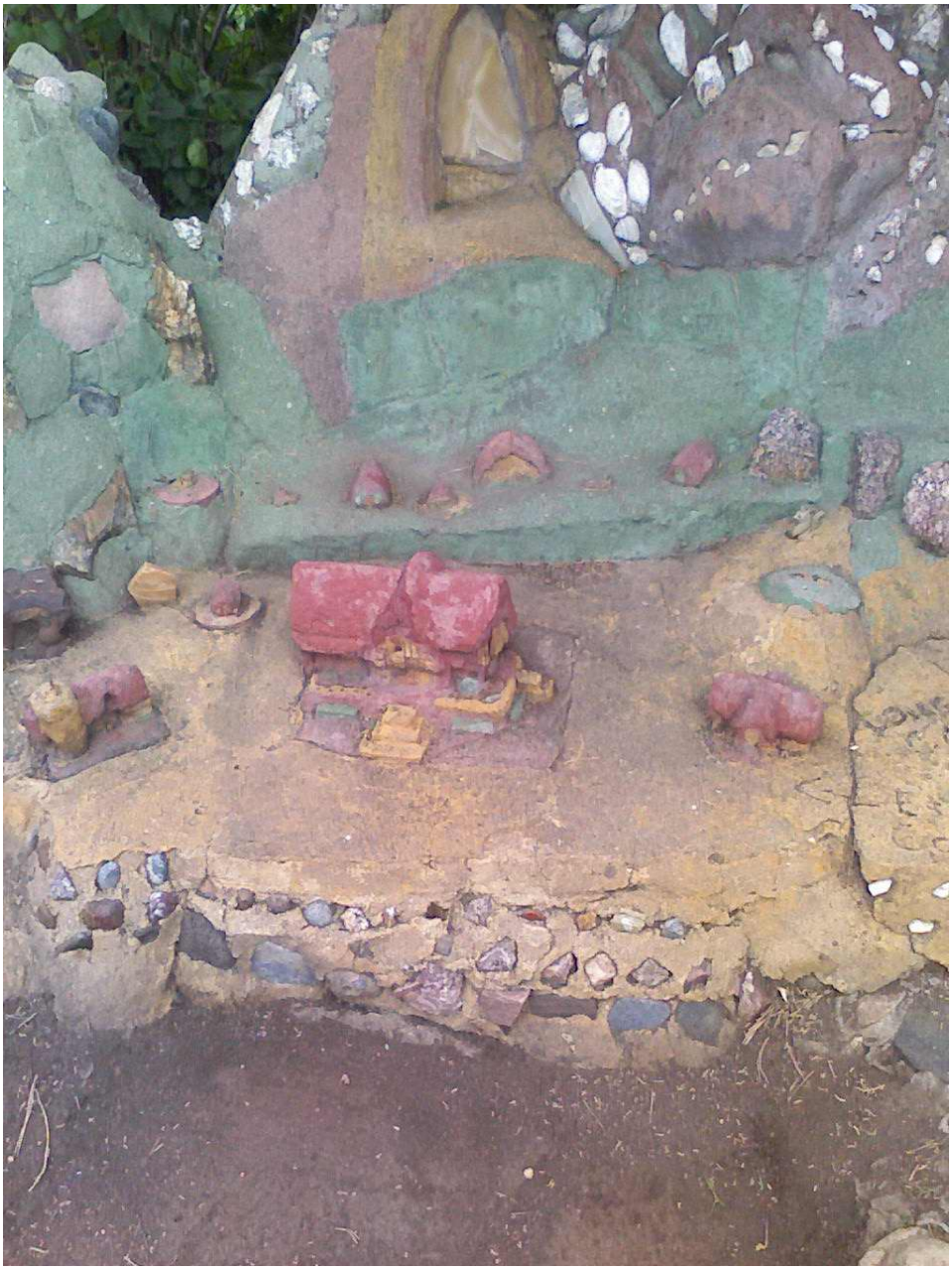


Description
Estes Park and Longs Peak Colorado

note: individual accession numbers past 2000.6.1 have changed

2000.6.1k Environment, Sculpted

Grassroots Art Center



Description
Estes Park and Longs Peak Colorado

note: individual accession numbers past 2000.6.1 have changed

2000.6.1l Environment, Sculpted

Grassroots Art Center



Description
Eagle on Pillar

note: individual accession numbers past 2000.6.1 have changed

2000.6.1l Environment, Sculpted

Grassroots Art Center



Description
Eagle on Pillar

note: individual accession numbers past 2000.6.1 have changed

2000.6.1m Environment, Sculpted

Grassroots Art Center



Description
Castle Rock AZ

note: individual accession numbers past 2000.6.1 have changed

2000.6.1m Environment, Sculpted

Grassroots Art Center



Description
Castle Rock AZ

note: individual accession numbers past 2000.6.1 have changed

2000.6.1n Environment, Sculpted

Grassroots Art Center

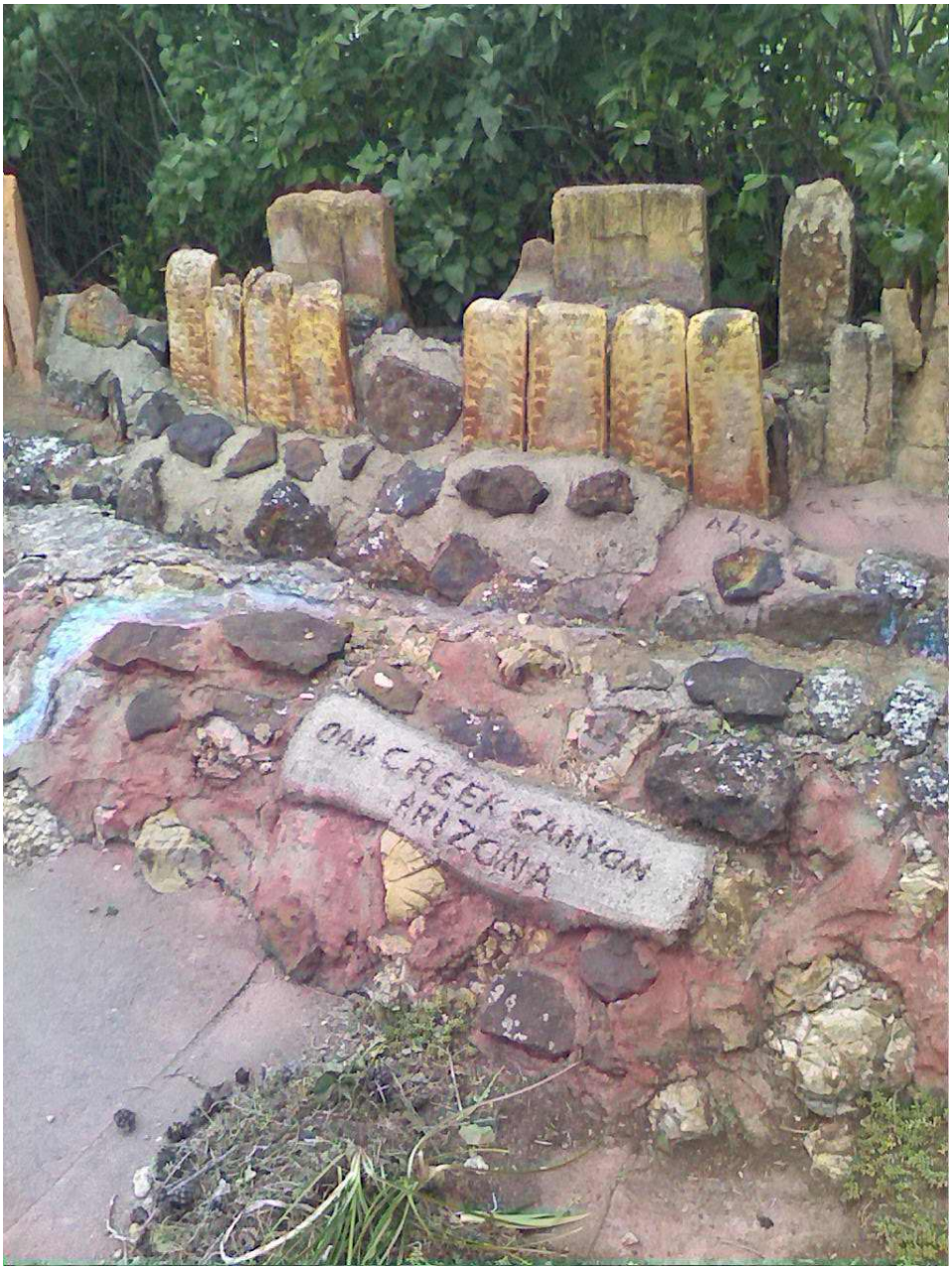


Description
Oak Creek Canyon

note: individual accession numbers past 2000.6.1 have changed

2000.6.1n Environment, Sculpted

Grassroots Art Center



Description
Oak Creek Canyon

note: individual accession numbers past 2000.6.1 have changed

2000.6.1n Environment, Sculpted

Grassroots Art Center



Description
Oak Creek Canyon

note: individual accession numbers past 2000.6.1 have changed

2000.6.1o Environment, Sculpted

Grassroots Art Center



Description
Capital Reef National Park, UT

note: individual accession numbers past 2000.6.1 have changed

2000.6.1o Environment, Sculpted

Grassroots Art Center



Description
Capital Reef National Park, UT

note: individual accession numbers past 2000.6.1 have changed

2000.6.1o Environment, Sculpted

Grassroots Art Center



Description
Capital Reef National Park, UT

note: individual accession numbers past 2000.6.1 have changed

2000.6.1p Environment, Sculpted

Grassroots Art Center



Description
Pond and Campground with Swans

note: individual accession numbers past 2000.6.1 have changed

2000.6.1p Environment, Sculpted

Grassroots Art Center



Description
Pond and Campground with Swans

note: individual accession numbers past 2000.6.1 have changed

2000.6.1p Environment, Sculpted

Grassroots Art Center



Description
Pond and Campground with Swans

note: individual accession numbers past 2000.6.1 have changed

2000.6.1p Environment, Sculpted

Grassroots Art Center



Description
Pond and Campground with Swans

note: individual accession numbers past 2000.6.1 have changed

2000.6.1p Environment, Sculpted

Grassroots Art Center



Description
Pond and Campground with Swans

note: individual accession numbers past 2000.6.1 have changed

2000.6.1p Environment, Sculpted

Grassroots Art Center



Description
Pond and Campground with Swans

note: individual accession numbers past 2000.6.1 have changed

2000.6.1q Environment, Sculpted

Grassroots Art Center



Description
Indian Pueblo

note: individual accession numbers past 2000.6.1 have changed

2000.6.1r Environment, Sculpted

Grassroots Art Center



Description
Cathedral Mountain Tetons WY

note: individual accession numbers past 2000.6.1 have changed

2000.6.1s Environment, Sculpted

Grassroots Art Center

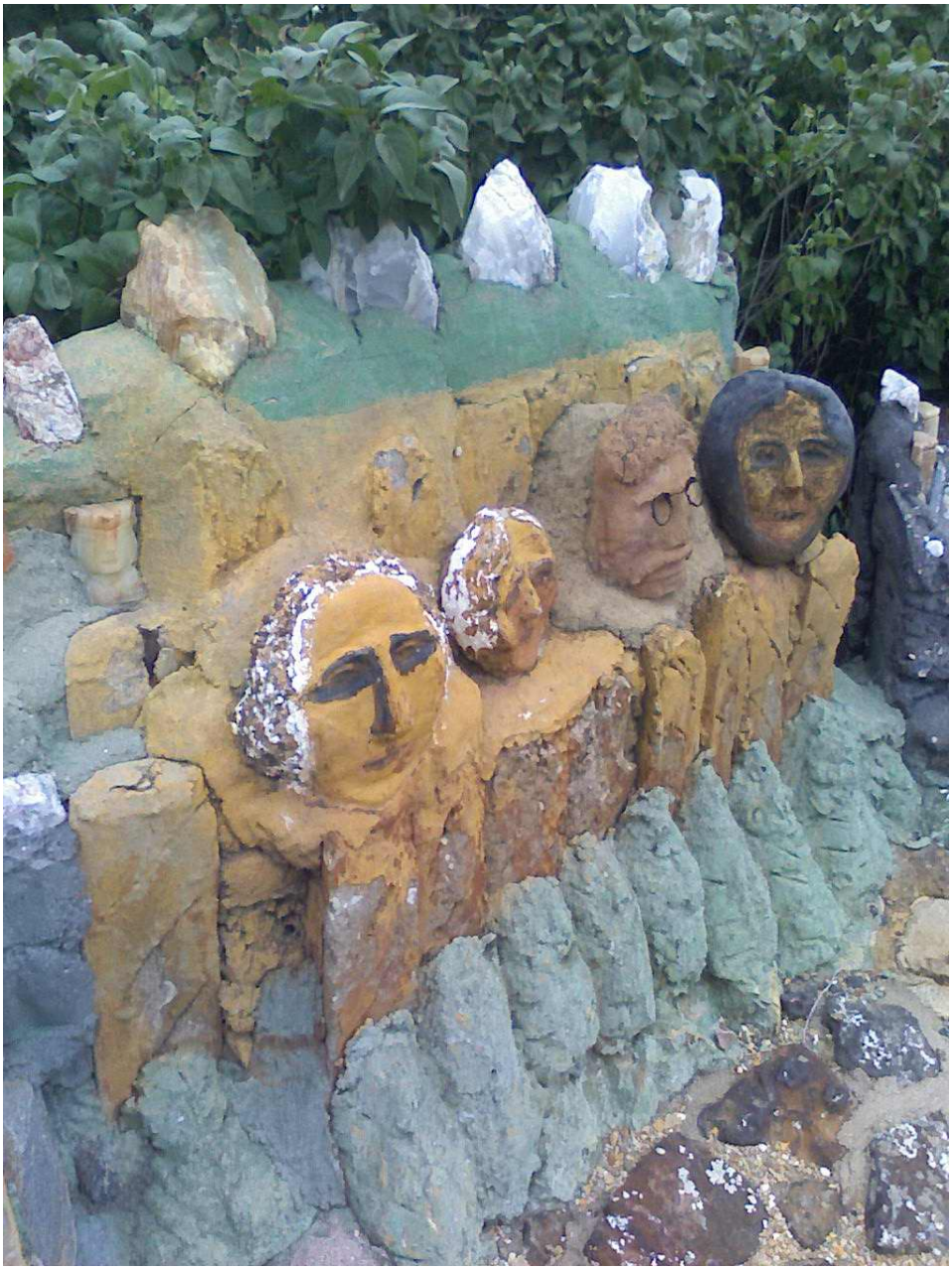


Description
Mt. Rushmore

note: individual accession numbers past 2000.6.1 have changed

2000.6.1s Environment, Sculpted

Grassroots Art Center



Description
Mt. Rushmore

note: individual accession numbers past 2000.6.1 have changed

2000.6.1t Environment, Sculpted

Grassroots Art Center

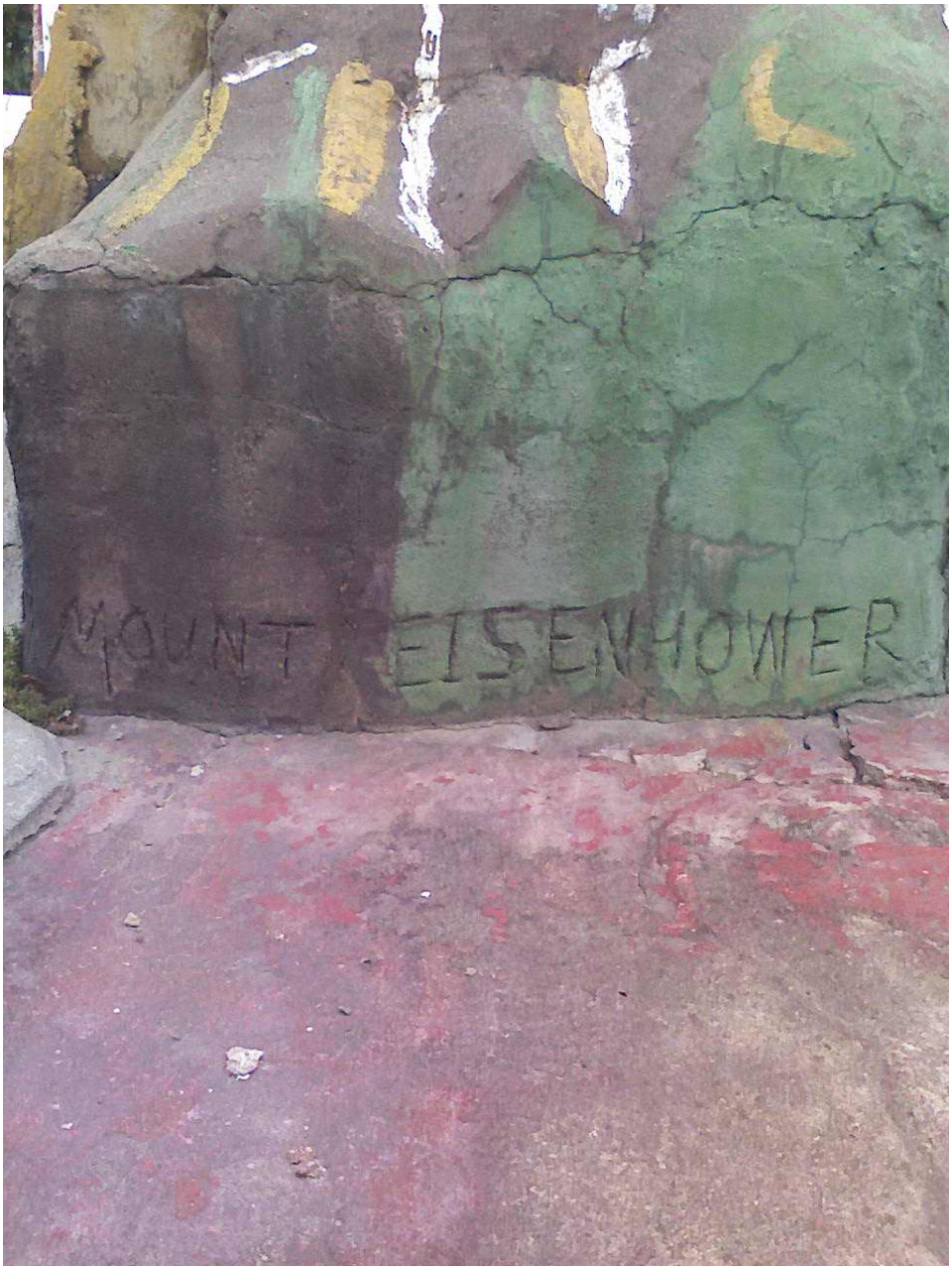


Description
Mt. Eisenhower

note: individual accession numbers past 2000.6.1 have changed

2000.6.1t Environment, Sculpted

Grassroots Art Center



Description
Mt. Eisenhower

note: individual accession numbers past 2000.6.1 have changed

2000.6.1u Environment, Sculpted

Grassroots Art Center



Description
Lucas Band
On plaque: Decendents Of
House of Lucas Band Established 1887

Metal tags:
1. Baby St. Francis
of Assisi 1182 -
1226 Legendary
Lover of Nature

2. Appears to Bless
The First Born of
Lucas Bena Torr -
Ence And Chet Barr

3. Bina Torrence

note: individual accession numbers past 2000.6.1 have changed

2000.6.1u Environment, Sculpted

Grassroots Art Center



Description
Lucas Band
On plaque: Decendents Of
House of Lucas Band Established 1887

Metal tags:
1. Baby St. Francis
of Assisi 1182 -
1226 Legendary
Lover of Nature

2. Appears to Bless
The First Born of
Lucas Bena Torr -
Ence And Chet Barr

3. Bina Torrence

note: individual accession numbers past 2000.6.1 have changed

2000.6.1v Environment, Sculpted

Grassroots Art Center



Description
House Stack
Left metal tag section:
Edith Deeble
Barrs Daughter
Arts Wife Flo
Grant Burls Mom

Right metal tag stack:
Burl Beryl And
1st Child Chuck
Steve Comes Later
Music Continues

Bottom Metal Tag Stack:
Florence Taught
42 Yrs. Bless All

note: individual accession numbers past 2000.6.1 have changed

2000.6.1v Environment, Sculpted

Grassroots Art Center



Description
House Stack
Left metal tag section:
Edith Deeble
Barrs Daughter
Arts Wife Flo
Grant Burls Mom

Right metal tag stack:
Burl Beryl And
1st Child Chuck
Steve Comes Later
Music Continues

Bottom Metal Tag Stack:
Florence Taught
42 Yrs. Bless All

07/30/2018 14:45:53

Image date: 2007 ERN

c:\pp4\images\001\200061v-2.jpg

note: individual accession numbers past 2000.6.1 have changed

2000.6.1v Environment, Sculpted

Grassroots Art Center



Description
House Stack
Left metal tag section:
Edith Deeble
Barrs Daughter
Arts Wife Flo
Grant Burls Mom

Right metal tag stack:
Burl Beryl And
1st Child Chuck
Steve Comes Later
Music Continues

Bottom Metal Tag Stack:
Florence Taught
42 Yrs. Bless All

07/30/2018 14:46:09

Image date: 2007 ERN

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note: individual accession numbers past 2000.6.1 have changed

2000.6.1v Environment, Sculpted

Grassroots Art Center



Description
House Stack
Left metal tag section:
Edith Deeble
Barrs Daughter
Arts Wife Flo
Grant Burls Mom

Right metal tag stack:
Burl Beryl And
1st Child Chuck
Steve Comes Later
Music Continues

Bottom Metal Tag Stack:
Florence Taught
42 Yrs. Bless All

07/30/2018 14:46:24

Image date: 2007 ERN

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note: individual accession numbers past 2000.6.1 have changed

2000.6.1v Environment, Sculpted

Grassroots Art Center



Description
House Stack
Left metal tag section:
Edith Deeble
Barrs Daughter
Arts Wife Flo
Grant Burls Mom

Right metal tag stack:
Burl Beryl And
1st Child Chuck
Steve Comes Later
Music Continues

Bottom Metal Tag Stack:
Florence Taught
42 Yrs. Bless All

note: individual accession numbers past 2000.6.1 have changed

2000.6.1v Environment, Sculpted

Grassroots Art Center



Description
House Stack
Left metal tag section:
Edith Deeble
Barrs Daughter
Arts Wife Flo
Grant Burls Mom

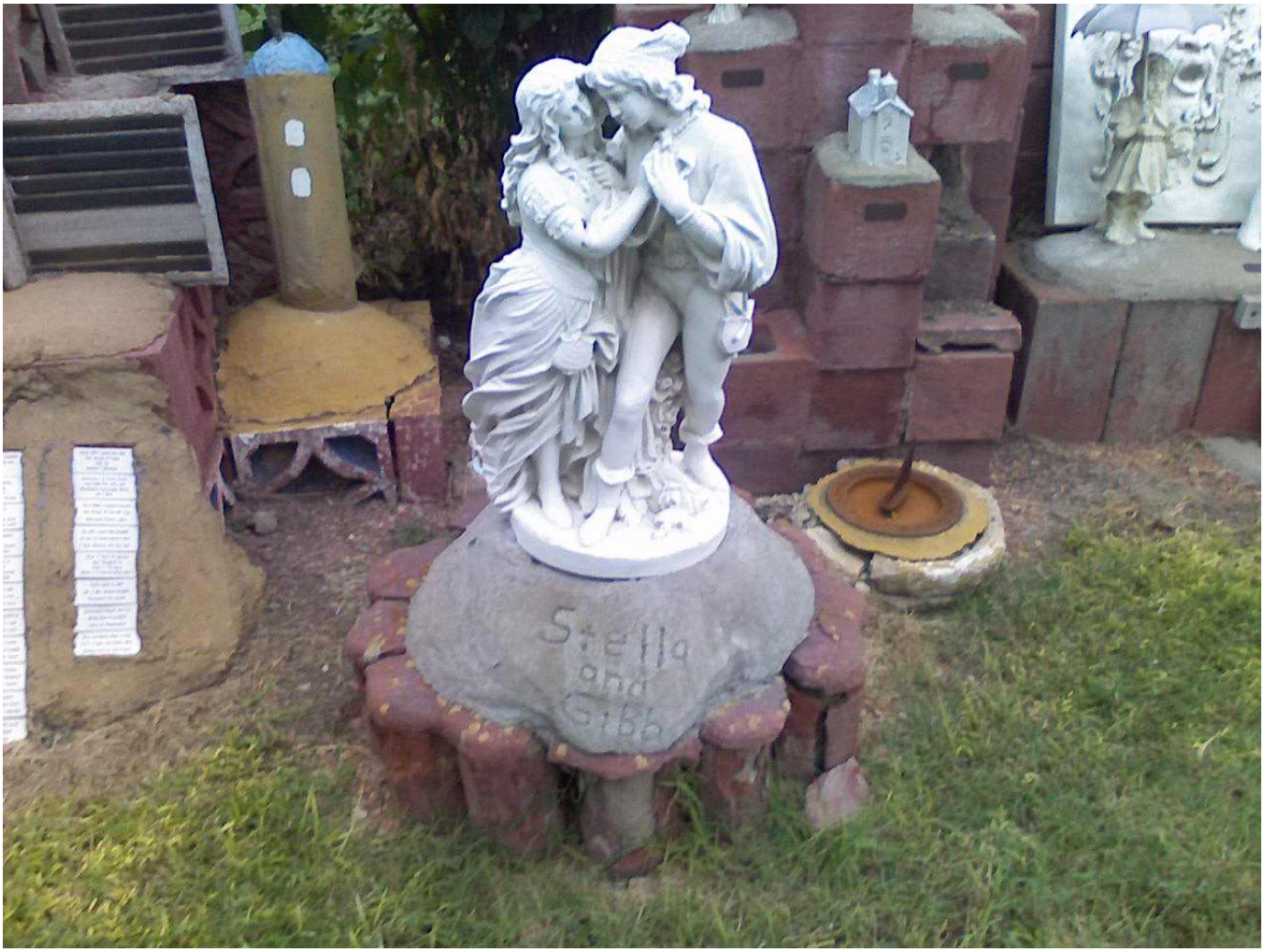
Right metal tag stack:
Burl Beryl And
1st Child Chuck
Steve Comes Later
Music Continues

Bottom Metal Tag Stack:
Florence Taught
42 Yrs. Bless All

note: individual accession numbers past 2000.6.1 have changed

2000.6.1w Environment, Sculpted

Grassroots Art Center



Description
Stella and Gibb

note: individual accession numbers past 2000.6.1 have changed

2000.6.1w Environment, Sculpted

Grassroots Art Center



Description
Stella and Gibb

note: individual accession numbers past 2000.6.1 have changed

2000.6.1x Environment, Sculpted

Grassroots Art Center



Description
History of Lucas
Metal engraved rulers and white plaques.

Left stack, white plaques:
In 1899 Barr Was
Group Chr. To
Bring About Incorporation
Of Lucas City 3rd Class

Council: AJ Francis
D Carbiener. RT Fowler
Joe Homan
Wormeringer Became 1st Mayor

Bar Helped Establish
Farmers State Bank And Was

Image date: 2007 ERN

note: individual accession numbers past 2000.6.1 have changed

2000.6.1x Environment, Sculpted

Grassroots Art Center



Description
History of Lucas
Metal engraved rulers and white plaques.

Left stack, white plaques:
In 1899 Barr Was
Group Chr. To
Bring About Incorporation
Of Lucas City 3rd Class

Council: AJ Francis
D Carbiener. RT Fowler
Joe Homan
Wormeringer Became 1st Mayor

Bar Helped Establish
Farmers State Bank And Was

07/30/2018 14:48:03

Image date: 2007 ERN

c:\pp4\images\001\200061x-2.jpg

note: individual accession numbers past 2000.6.1 have changed

2000.6.1x Environment, Sculpted

Grassroots Art Center



Description
History of Lucas
Metal engraved rulers and white plaques.

Left stack, white plaques:
In 1899 Barr Was
Group Chr. To
Bring About Incorporation
Of Lucas City 3rd Class

Council: AJ Francis
D Carbiener. RT Fowler
Joe Homan
Wormeringer Became 1st Mayor

Bar Helped Establish
Farmers State Bank And Was

note: individual accession numbers past 2000.6.1 have changed

2000.6.1x Environment, Sculpted

Grassroots Art Center



Description
History of Lucas
Metal engraved rulers and white plaques.

Left stack, white plaques:
In 1899 Barr Was
Group Chr. To
Bring About Incorporation
Of Lucas City 3rd Class

Council: AJ Francis
D Carbiener. RT Fowler
Joe Homan
Wormeringer Became 1st Mayor

Bar Helped Establish
Farmers State Bank And Was

Image date: 2007 ERN

note: individual accession numbers past 2000.6.1 have changed

2000.6.1x Environment, Sculpted

Grassroots Art Center



Description
History of Lucas
Metal engraved rulers and white plaques.

Left stack, white plaques:
In 1899 Barr Was
Group Chr. To
Bring About Incorporation
Of Lucas City 3rd Class

Council: AJ Francis
D Carbiener. RT Fowler
Joe Homan
Wormeringer Became 1st Mayor

Bar Helped Establish
Farmers State Bank And Was

07/30/2018 14:48:51

Image date: 2007 ERN

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note: individual accession numbers past 2000.6.1 have changed

2000.6.1x Environment, Sculpted

Grassroots Art Center



Description
History of Lucas
Metal engraved rulers and white plaques.

Left stack, white plaques:
In 1899 Barr Was
Group Chr. To
Bring About Incorporation
Of Lucas City 3rd Class

Council: AJ Francis
D Carbiener. RT Fowler
Joe Homan
Wormeringer Became 1st Mayor

Bar Helped Establish
Farmers State Bank And Was

07/30/2018 14:49:07

Image date: 2007 ERN

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note: individual accession numbers past 2000.6.1 have changed

2000.6.1x Environment, Sculpted

Grassroots Art Center



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Farmers State Bank And Was

note: individual accession numbers past 2000.6.1 have changed

2000.6.1y Environment, Sculpted

Grassroots Art Center



Description
Class of 1894

Open concrete tablet has 10 plates, all caps, big and little:
A QUOTE FROM JC
RUPPENTHALL ON
2-18-1953 - LUCAS
INDEPENDENT

60 YRS AGO I WAS
LUCAS SCH SUPT
SW WHITAKER MY
ONLY ASSISTANT

BACK IN 1894
WE WERE PROUD TO
GRADUATE THE 1ST

07/30/2018 14:50:09

Image date: 2007 ERN

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note: individual accession numbers past 2000.6.1 have changed

2000.6.1y Environment, Sculpted

Grassroots Art Center



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Class of 1894

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07/30/2018 14:50:38

Image date: 2007 ERN

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note: individual accession numbers past 2000.6.1 have changed

2000.6.1y Environment, Sculpted

Grassroots Art Center



Description
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BACK IN 1894
WE WERE PROUD TO
GRADUATE THE 1ST

07/30/2018 14:50:51

Image date: 2007 ERN

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note: individual accession numbers past 2000.6.1 have changed

2000.6.1z Environment, Sculpted

Grassroots Art Center



Description
Lucas Rushmore

Pieces labeled with placks and written text: from L to R:
Bess Heine, Don Wilcox, B.G. Scriven, Rex Duwe, Fred Heine

Bottom: Sam Dinsmoor

In alcoves: Edith Deeble, First Lucas Librarian
Doc. a Wilcox, Aurora Club Founder

note: individual accession numbers past 2000.6.1 have changed

2000.6.1z Environment, Sculpted

Grassroots Art Center



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Grassroots Art Center



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Grassroots Art Center



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Accession Numbers, Sculptural Elements Only

Accession #	Item/Title
2000.6.1.001	Planter
2000.6.1.002	Planter Area with Barn
2000.6.1.003	Circular Planter #1
2000.6.1.004	Trash Bin
2000.6.1.005	Four Corners
2000.6.1.006	Deeble Yard Title Area
2000.6.1.007	Circular Planter #2
2000.6.1.008	Rock Stack 1
2000.6.1.009	Rock Stack 2
2000.6.1.010	Core Sample Bridge
2000.6.1.011	Gazing Ball on Pedestal
2000.6.1.012	Core Sample Bench Planter
2000.6.1.013	Reader Planter
2000.6.1.014	Shiprock NM
2000.6.1.015	Estes Park and Longs Peak Colorado
2000.6.1.016	Eagle on Pillar
2000.6.1.017	Castle Rock AZ
2000.6.1.018	Oak Creek Canyon
2000.6.1.019	Capitol Reef National Park UT
2000.6.1.020	Yellow and Black Mountain
2000.6.1.021	Pond and Boathouse with Ducks
2000.6.1.022	Campground
2000.6.1.023	Mound
2000.6.1.024	Indian Pueblo
2000.6.1.025	Cathedral Mountain Tetons WY
2000.6.1.026	Tetons Foothills
2000.6.1.027	Mt. Rushmore
2000.6.1.028	Mt. Eisenhower
2000.6.1.029	Cellar Door, stairs
2000.6.1.030	Deeble Drugs, Mary with Flowers

2000.6.1.031	Lucas Band
2000.6.1.032	Sundial
2000.6.1.033	House Stack
2000.6.1.034	Stella and Gibb
2000.6.1.035	History of Lucas
2000.6.1.036	Class of 1894
2000.6.1.037	Kansas (Lucas) Rushmore
2000.6.1.038	Clay Tile Planter
2000.6.1.039	Bench
2000.6.1.040	Front Porch Planter w/ Lady & Moon
2000.6.1.041	Front Porch Planter, North

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.001 **Object Name:** Planter

Conservator: ERW **Report created by:** _____ **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☐ Stable ☒ Unstable

Cleanliness: Good

Condition of Surface: Good - Some loss of top skim coat

Condition of Materials: Good - some spalling of limestone around base

Condition of Structure: Good -

Condition of Parts: Good

Parts Missing: none

Mechanism Operation: _____

Description of Condition/Damage

Top planter loose from upright, but may be designed that way. Limestone blocks separating from concrete base, expanding away from structure. Skim coat loss @ bottom edge of top planting form, loose skim coat just above lossy areas

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2022.6.1.002 **Object Name:** Planter area with Barn

Conservator: ERN **Report created by:** _____ **Date:** 10-11-18, 10-22-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☐ Fair ☒ Poor ☐ Not Rated ☐ Stable ☒ Unstable

	PLANTER	BARN
Cleanliness:	lichen growth throughout	Lichen growth, organic material
Condition of Surface:	Good/Fair. FADING of mortar color throughout	Paint loss of white, normal erosion of concrete
Condition of Materials:	Fair, limestone spalling @ corner tiers	Fair
Condition of Structure:	Poor - Collapse	Good
Condition of Parts:	good, fair	Good
Parts Missing:		Barn moved to shed on-site
Mechanism Operation:		

Description of Condition/Damage

Collapse of main planter structure - dirt + water resulted in failure of S-most long wall. Mortar throughout failing, cracking. In fail area, some limestone blocks show evidence of structural fail. Painted mortar areas in collapse area partially intact, separated. Remaining planter area - Separation of mortar throughout as stones shift. Lossy areas throughout, more pronounced @ base. Top decorative elements on both ends: Separation of mortar/concrete 'pad', shifting with settling of structure. Concrete planters w/in end sections - good. Fading of colored skim coat.

N. Wall of main structure: pronounced inward lean, potential fail (continuation of fail) due to collapse, erosion of S. wall

BARN - Loss areas on front of slip/skim coat, above door & upper detail sections. Crack upper L. front barn roof. Missing chunk, R. front edge barn roof (Saved in box in shed)

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.003 **Object Name:** Circular Planter #1

Conservator: ERN **Report created by:** _____ **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Lichen growth.

Condition of Surface: Fair- inner planter spalling, fading of skim coat, paint

Condition of Materials: Fair. Some spalling of lower blocks

Condition of Structure: Fair. Separation, though, potential de-stabilization

Condition of Parts: Good

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Separation, blocks & mortar. Some mortar loss throughout. Limestone structure expanding due to use as planter, trapped moisture & soil expansion.

Inner planter exterior surface shows some loss of skim coat & tinted concrete. General deterioration, lowest turquoise paint/skim coat layer wear

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.024 **Object Name:** Trash Bin

Conservator: EQN **Report created by:** _____ **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Lichen growth throughout

Condition of Surface: expansion cracks interrupt top surface, losses @ breaks

Condition of Materials: good

Condition of Structure: Expansion cracks, but incredibly stable

Condition of Parts: Good

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Large expansion gaps with losses @ junctures.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.005 **Object Name:** Four Corners

Conservator: ERN **Report created by:** _____ **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☒ Very Good ☐ Good ☐ Fair ☐ Poor ☐ Not Rated ☐ Stable ☐ Unstable

Cleanliness: Lichen growth, organic debris

Condition of Surface: Very good

Condition of Materials: Very good

Condition of Structure: Very good

Condition of Parts: Very good

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

MONUMENT

Very small amount of separation/loss @ N. side, between rock base & top of Mountain/foothills base.

TITLE AREA -

Lichen growth, organic material buildup. Very good condition

SURROUND - Some cracking between Main title pad & Surround, expansion gap. Expansion gap, organic material growth on W. edge @ rear, & North edge center.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2022.6.1.006 **Object Name:** Deeble Yard Title area

Conservator: ERN **Report created by:** _____ **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☒ Very Good ☐ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Lichen growth, Organic debris

Condition of Surface: Good, some expansion cracking in title @ Got Garden

Condition of Materials: Very good

Condition of Structure: Good, expansion cracks in main slab, need to remove organic material @ edges

Condition of Parts: V. Good

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Overgrowth, invasion of surrounding plant material needs to be addressed Side large rocks not attached.

Crack from post rock through "G" of GARDEN in deeble title plaque.

TS - DEEBLE. ROCK GARDEN - DS

Front slab - minor wear, cracking throughout. Organic debris

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.007 **Object Name:** Circular planter #2

Conservator: ERN **Report created by:** _____ **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☒ Very Good ☐ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Lichen growth, organic debris

Condition of Surface: Good, some fading of tinted mortar, skim coat

Condition of Materials: Good, some spalling of limestone blocks

Condition of Structure: Minimal separation of mortar & blocks

Condition of Parts: Good

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Some separation of limestone/mortar, but overall good. Center planter in good condition.

Provenance for central lantern?

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.008 **Object Name:** Rock Stack 1

Conservator: _____ **Report created by:** MDF **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☑ Very Good ☐ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Dirt and pine needle built up around base, minor lichen growth

Condition of Surface: good

Condition of Materials: good

Condition of Structure: cracking of mortar

Condition of Parts: chipping/breakage of concretions

Parts Missing: – pieces of concretions

Mechanism Operation: –

Description of Condition/Damage

Small cracks in mortar; chipping/breakage of concretions, which is consistant throughout the site. Otherwise a sturdy stack.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.009 **Object Name:** Rock Stack 2

Conservator: _____ **Report created by:** MDF **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☑ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Minor lichen growth; plant/organic debris/excess growth

Condition of Surface: good

Condition of Materials: good

Condition of Structure: good

Condition of Parts: Breakage/chipping of rocks - concretions & iron bearing

Parts Missing: no major parts missing, but pieces of parts.

Mechanism Operation: _____

Description of Condition/Damage

Some of the plant roots appear to be causing damage around base of the rock stack on the Soon west side. Loose and broken rocks around the base of the stack in the rock bed. Loose mortar pieces as well. Loose and broken pieces are around the South half of this rock stack. Damage may not be from roots, but from drainage/freeze/thaw on southern exposure.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.1.6.610 **Object Name:** CORE Sample Bridge

Conservator: ERN **Report created by:** _____ **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Lichen, organic debris

Condition of Surface: 80% paint loss in water area, cracks throughout

Condition of Materials: Very good

Condition of Structure: Good - Some loss under bridge N. foot, cracking of N. foot

Condition of Parts: Very good

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Loose Core Sample upper bridge part, cracking throughout of concrete elements, Some loss starting.
Invasive organic material.
Transition yellow concrete beginning to fail, potential loss of material @ N. bridge foot. Loss of material @ edges of water section.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.011 **Object Name:** Gazing Ball on Pedestal

Conservator: ERN **Report created by:** _____ **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☐ Stable ☐ Unstable

Cleanliness: Good

Condition of Surface: Fair - paint chalky, fading. Pitting of fiberglass surface

Condition of Materials: Poor - damage to fiberglass base, loss. Fiberglass brittle

Condition of Structure: Good

Condition of Parts: Poor - fiberglass base damage, questionable provenance ball

Parts Missing: Globe - provenance? Wire form does not seem correct, evidence of glued attachment of prior element. Research

Mechanism Operation: _____

Description of Condition/Damage

Base of fiberglass pedestal NE, loss & cracking of outer form, exposing inner fiberglass. Inner structure of base contains broken elements, previous structure on top?

Crack @ concrete base.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.012 **Object Name:** Core Sample Bench Planter

Conservator: _____ **Report created by:** MDF **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☒ Poor ☐ Not Rated ☐ Stable ☒ Unstable

Cleanliness: Lichen/fungus growth on north side

Condition of Surface: Spalling, cracking, chipping/pitting

Condition of Materials: Fair

Condition of Structure: Poor - settling, deterioration of base, movement

Condition of Parts: Fair

Parts Missing: Skim coat (over concrete base) missing in sections, missing rocks, missing

Mechanism Operation: —

Description of Condition/Damage

North side of bench base has quite a bit of damage. Large section of concrete is missing at the mid section, exposed interior is crumbling and deteriorating. Large base section to the east is loose; base corner on NW side is more stable. There are many loose rocks on bench arm rests and below, in what makes up the sides of the bench. Large rock and others loose and/or missing on west side, leaving an undercut/void where more damage is possible. The NW corner North side does have some large areas of chipping/loss & cracking. The seat is cracked down the middle and is spalling/eroding along edges and at the chair back. There is cracking & flaking of the skim coat on the chair back where it meets the seat. The planter has settled, dipping towards the south away from the bench - at least 1/4" separation on the west side. Besides this separation and sinking, the planter area seems in much better shape by comparison. The core samples being more regular perhaps promoted a more consistent method of mortar construction. Minor cracking. Bench is significantly compromised needs re-pointing and rebuilding of some areas. East side - loose rock & mortar between bench & planter.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.013 **Object Name:** Reader Planter

Conservator: _____ **Report created by:** MDF **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☑ Good ☑ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: organic debris, lichen growth (minor) on concrete statue & base

Condition of Surface: Good

Condition of Materials: chipping / breakage of concretions

Condition of Structure: good

Condition of Parts: good

Parts Missing: pieces of parts (concretions)

Mechanism Operation: -

Description of Condition/Damage

Pre-made statuary at top has some fairly major cracking throughout the base that the child is sitting on. crack/separation at left ankle as well. Smaller cracking of the column pedestal that the "reader" statue is on. These (statue & pedestal) are leaning towards the east, off center, but seem to be attached. The sculpted pedestal below has some cracking running through it and is missing some of its rocks around the outer wall - or parts of rocks, as concretions were cast with in this piece. The next tier down, is formed around some iron/steel structure the oxidized ^ top ring/band is visible around the top of this stone basin. There is some cracking and breakage on the SE edge and likely some missing rock as well. This tier is fairly well in tact and stable. The bottom tier/basin shows more evidence of movement - seam separations and loose rocks. The SW quarter of this ring shows the worst damage - broken/chipped rock with loss. There is also a large gap separation on the west side. Another (smaller) gap at the NE shows movement towards the south (down hill)

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.014 **Object Name:** SHIPROCK NM

Conservator: ERN **Report created by:** _____ **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☒ Very Good ☐ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Heavy lichen growth, organic debris

Condition of Surface: V. Good, Small Hole in yellow/green surface just under cement base

Condition of Materials: V. Good. Normal erosion/wear to limestone element carved

Condition of Structure: Stable, V. Good

Condition of Parts: V. good

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Very good except area noted above.

Some material loss in junction between this & adjoining Longs Peak/Estes Park section

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.015 **Object Name:** Estes Park & Longs Peak Co

Conservator: ERN **Report created by:** _____ **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Excessive organic debris, lichen growth

Condition of Surface: Fair - losses to color skim coats, cracking throughout

Condition of Materials: Stone - very good. Shells - poor. Concrete cabins, elements - poor

Condition of Structure: Fair. Large expansion crack through title, in L. most mtn. Settling

Condition of Parts: Poor - Sculpted elements heavily damaged, eroded

Parts Missing: R - on Green mound, Top middle, possible loss of 2 sm. bldgs. L. Middle, loss of building. L. lower tier, loss of bldg.

Mechanism Operation: _____

Description of Condition/Damage

Main building - Large Loss @ roofline, exposed armature front porch railing (nail heads) front & back main peak, chipping front roof edge.

1. Slight Cracking, erosion @ peaks, Paint fade of red, yellow - chalky. Chip front upper porch
2. Missing main element, exposed anchor nail
3. Erosion of peak area
4. Foundation only, loss of small building
5. Crack @ peak through red roof area
6. Possible metrial loss, roof
7. Paint fade, greens on front. Chipping of color, skim coat
8. Exposed armature nails, indicating larger original structure
9. " " " " " " "
10. Erosion of roof structure, paint/color layer loss @ base
11. 2/3 structure damaged, missing 50% of material or more. Exposed nails indicate full cabin-like structure. Existing structure cracked, paint faded/chalky
12. Exposed armature nails indicate missing element of cabin structure

R. mtn - Damage to shell, inclusions, exposing concrete substructure.

Middle mtn - fairly good shape

L. mtn - expansion of cracks between constructed layers, separations. Lossy area on front, mid/middle. Loss of green layer on L. rear.

Title area - separating from campground area, back area

Expansion/separation below Building Element #12. L. edge

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.016 **Object Name:** Eagle on Pillar

Conservator: ERN **Report created by:** _____ **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

EAGLE

Cleanliness: Lichen growth, organic debris

Condition of Surface: Fair - paint fade, loss Skim Coat cracking, chip in neck skim coat

Condition of Materials: Fair/good - L. eye marble dull, some concrete erosion

Condition of Structure: Good - break @ R. ankle

Condition of Parts: Good

Parts Missing: _____

Mechanism Operation: _____

PILLAR

Same. ↓ loss in front, rear

Exposed armature, poss. expansion rear of pillar

Description of Condition/Damage

Large loss rear of piller, exposing armature.
Loss of material, upper L. leg eagle, large eroded area L. leg
Chipping throughout upper surfaces, eagle
Exposed armatures on beak, talons
Chipping, loss R. wing front, middle rear on side
Possible chipping, loss R. tail area
(areas of concern are listed as Eagle's R. or L.)

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2020.1.6.017 **Object Name:** CASTLE ROCK

Conservator: ERN **Report created by:** _____ **Date:** 10-11-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☐ Stable ☐ Unstable

Cleanliness: Lichen growth, organic debris

Condition of Surface: Good

Condition of Materials: Fair - lossy areas, sculpted concrete

Condition of Structure: Fair - Exposed armature, metal expansion on L. & R. sides

Condition of Parts: Fair

Parts Missing: Possible loss upper R. of mountain w/ missing armature indication

Mechanism Operation: _____

Description of Condition/Damage

R. Side, large chunk missing along R. edge. Possible chunks missing R. Front where smaller iron pipe armature exposed.

Large cracks, separation @ shoulder, & through Transition to Estes Park set. Exposed armature, top

L. Side, exposed armature (x2) with loss of sculpted elements, w/ additional cracking & potential loss of material. Separation between title area & structure.

Exposed armature top, rear sculpted element, L. side

ARIZ - goes with Castle Rock section?
Split through text area, separating

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.018 **Object Name:** Oak Creek Canyon

Conservator: _____ **Report created by:** MDF **Date:** 10-13-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Fair Lichen growth throughout, organic debris

Condition of Surface: Fair Loss of pigment in lower mortar, river, mountains; erosion of cliffs

Condition of Materials: good

Condition of Structure: mostly good

Condition of Parts: Breakage of concretions, cracking / crumbling of mortar

Parts Missing: pieces of rocks

Mechanism Operation: _____

Description of Condition/Damage

Much of the brick red paint or coating has worn off, though it would have been prominent on the lower sections of mortar and place name sign. The painted "river" is still visible, but much of the paint is worn / faded cracked and missing completely in some areas. This was painted over the brick red coating. Some of the rocks appear to have been coated as well. The upper cliffs had some kind of yellow / red coating which is suffering as well. bare concrete is visible, some of which shows surface erosion of the cliff face as well as cracking on another face of the western cliff section — likely caused by rusting interior steel support expansion. There is cracking & weak mortar in some places - including along the seams of the sidewalk and above and below the seam between upper & lower sections (where the river is) The cliff / mountain structures are mostly solidly built, but there are some weak areas of mortar that are loose and/or cracking due to movement & expansion of steel support armatures.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.019 **Object Name:** Capitol Reef National Park, UT

Conservator: _____ **Report created by:** _____ **Date:** 10-13-18

Condition Details

Overall Condition:

☐ Excellent ☑ Very Good ☐ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Good Lichen growth throughout, minor organic debris

Condition of Surface: Good/Fair loss of pigment coatings.

Condition of Materials: Good

Condition of Structure: Good

Condition of Parts: Good

Parts Missing: parts of rocks.

Mechanism Operation: –

Description of Condition/Damage

Broken pieces of concretions - near Black/Yellow Mountains / small planter area, one rather large. Mound / mountain has some cracking / breakage near its dome peak seam. Likely some missing mortar as some is hollow sounding and loose. Also seems to be missing a colored coating, - remnants remain in the whitish dome peak and below - Although, these also have integral coloring that contrasts with the uncolored peak. The cliff faces behind the cactus show some cracking - likely from expanding / rusting steel armatures. In particular the second furthest west has the worst cracking down the middle of its face. The rock to the east, in between this set of cliffs and the Oak Creek Canyon cliffs is cracking and has several loose pieces. The cactus is in good condition, there is a small divot / chip near its base on the east side. Chicken wire is at / near the surface in some areas and shows oxidation. There is a broken piece of base on the west side Either the green was integral or it has transferred because there appears to be loss of an original coating in areas - particularly the top sides of the arms for example.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.020 **Object Name:** Yellow and Black Mountain

Conservator: _____ **Report created by:** MDF **Date:** 10-13-18

Condition Details

Overall Condition:

☐ Excellent ☑ Very Good ☐ Good ☐ Fair ☐ Poor ☐ Not Rated ☐ Stable ☐ Unstable

Cleanliness: Good - organic debris ; minor lichen growth

Condition of Surface: good

Condition of Materials: good

Condition of Structure: very good

Condition of Parts: good

Parts Missing: part of yellow coat ; concretions

Mechanism Operation: _____

Description of Condition/Damage

The yellow coating of the yellow mountain is mostly intact, with some thin areas visible as are the brush strokes of application. There is a fairly large section missing of this yellow coat on the front of the mountain to the east. It is roughly square in shape, approximately 2.5" x 2.5". Between yellow & black mountains are some concretions which have some broken/missing pieces there is a small piece of broken black tinted mortar at this area as well. Otherwise, these are small & sturdy with relatively little damage. Unclear if the red limestone [?] has been broken or not.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.021 **Object Name:** Pond and Hamburger Stand with Swans

Conservator: ERN **Report created by:** _____ **Date:** 10-16-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☐ Fair ☒ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Invasive plant material (live) lichen growth, organic material (bird) dip

Condition of Surface: Poor - paint fade, pond area, tops of structures, geese (boats). fade/crack of slip coat

Condition of Materials: Fair Concrete pond area cracked, loose. Structure of bldgs. OK

Condition of Structure: Poor - Settling in major portion, separation of lg. concrete areas evidently expanding cracks.

Condition of Parts: F/P - See individual sculpture elements

Parts Missing: Possible missing plaster sculpture in mound inside pond area. Missing support, corner of H. Stand

Mechanism Operation: _____

Description of Condition/Damage

Pond - Surface deterioration & separation @ expansion joints, flaking @ junctions & other sculpture areas. Mound inside pond shows evidence of broken or missing surface components (shells?) + 4 areas of pigmented concrete that may have been sculptural. Ev. of metal upright in one indicating loss of fancy element. Central area mostly plaster, possible figural or other sculptural element. Pond surround @ rear cracked, loose.

Hamburger Stand - Erosion of roofline, exposed metal license plates. No pigment left on top. Missing corner metal (aluminum) standoff. Green small structure shows metal substrate. Cracking, erosion @ bridge to campground.

Swans - 1 heavily damaged, exposed armature on 1 & 3

Boats - Yellow (rear), Red, Green (front) - Paint fade on Y. & G., chipping / loss of material on Red.

Maintain structures @ rear of area invaded by plants - need to remove to see rest of structure, stop expansion / breakage of structure due to floral invasion

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.022 **Object Name:** Campground

Conservator: _____ **Report created by:** MDF **Date:** 10-13-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Organic debris, lichen growth

Condition of Surface: Paint loss

Condition of Materials: broken shells

Condition of Structure: Cracking / movement separation

Condition of Parts: Broken shells

Parts Missing: Possibly missing some steel/iron ornamentation

Mechanism Operation: -

Description of Condition/Damage

Some significant cracking in the concrete in this section The outside wall built of stone & mortar has cracking and there is a broken/missing section of wall near the southern point - The rock & concrete top piece is slightly loose. There is cracking/separation between the wall that defines the campground and the interior fill severe cracking/crumbling of mortar in some areas - especially along the wall that has the pond on its other side, less room to expand, so there's more breakage. The outer wall top has remnants of green paint, but has lost the majority of this coating. The ground area inside the walls retains more of this green, but has some large areas of loss There are several broken sea shells and at least one missing entirely. There is very few remnants of blue paint in the raised area surrounded by shells. On either side, in the diamond shapes, there are small broken tube ends, indicating something broken off and missing. The yellow cylinders and other forms appear to have had steel/iron elements that have been broken off. Yellow paint/coating is missing on these small forms. The wall between the campground and pond has some large sections which are loose and unattached.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.023 **Object Name:** Mound

Conservator: ERN **Report created by:** _____ **Date:** 10-16-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☑ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Lichen, organic material

Condition of Surface: Good, normal concrete wear. Silty coat on main part of mound

Condition of Materials: Mostly missing - trace evidence.

Condition of Structure: Fair - Cracking throughout planting area surround, 1 over 1" wide

Condition of Parts: Good. Sloughing of concretions, some rock deterioration

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Expansion cracks & gaps throughout planter surround area.
Transition area between Mound & Pond area suffering loss, sloughing of material in rocks, separation of rocks & mortar

1 widening crack extading from base to top of mound, 1 horizontal crack emanating from vertical crack.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.024 **Object Name:** Indian Pueblo & Castle

Conservator: ERN **Report created by:** _____ **Date:** 10-16-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☐ Stable ☐ Unstable

Cleanliness: Lichen growth, invasive organic material (living), organic material buildup

Condition of Surface: Fair/poor - flaking color skim coat top, 30% missing green skim coat entrans. area

Condition of Materials: Good - Metal elements broken off @ base, rusting

Condition of Structure: Fair - Separation @ transition areas, Pueblo to Concretions & Concretions to greenway

Condition of Parts: Built structures good, Concretions fair

Parts Missing: 2 missing metal elements, 1 missing metal top twisted wire on castle, figure on lookout, top L. of Pueblo

Mechanism Operation: _____

Description of Condition/Damage

Lower green trans area - excessive cracking, loss of material, loose. Deterioration between sections & between rock elements. 2 yellow circular areas missing finials.

Castle - Deteriorating area behind main sculpture, invasive plant growth forcing concrete apart. Fading of skim coat, small areas of loss of skim coat.

PUEBLO - CANNOT ACCESS BACKSIDE

Chipping, loss of colored horizontal surface directly in front of built structure. Green skim remnants may indicate loss of an unidentified element. Separation of nameplate / base & nameplate / rocks underneath, rock path.

Missing fishe-feet still evidenced on roof of pueblo. Exposed armature, nail on front of vertical structure top left, w/ ghost of missing object?

Crumbling of concrete @ transition areas.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.025 **Object Name:** Cathedral Mountain Tetons WY

Conservator: ERN **Report created by:** _____ **Date:** 10-16-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Lichen growth, rock detritus, organic material buildup

Condition of Surface: Good - loss of blue skimcoat

Condition of Materials: Good - expected erosion of concrete, deterioration of minerals

Condition of Structure: Good - CANT SEE BACK STRUCTURE - overgrown area

Condition of Parts: _____

Parts Missing: Loss of ¼ upper elements (voids in black), loss in trees front

Mechanism Operation: _____

Description of Condition/Damage

Blue water areas 80% loss of pigment/skim coat. Loss of green tree sections, crumbling/separation @ transition areas of concrete. Stress/expansion cracks left side especially so →

Some cracking of crystals, pockmarked from hail damage & normal wear outside.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.026 **Object Name:** Tetons Foothills

Conservator: ERN **Report created by:** _____ **Date:** 10-16-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Rubble, lichen growth, invasive organic material

Condition of Surface: Loss of pigment skim coat, water stain

Condition of Materials: Fair - Fractures deteriorating, Concrete trans. areas breaking up

Condition of Structure: Area of concern - gap @ front reveals cavity under structure

Condition of Parts: _____

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Transition mortar areas separating, excessive sloughing of mineral components. Gap @ base & walkway reveals hollow area, settling of walkway area in front possible cause for concern. Many loose mortar areas due to deterioration of mineral elements.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.027 **Object Name:** Mt. Rushmore

Conservator: CRN **Report created by:** _____ **Date:** 10-16-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Lichen growth, rubble

Condition of Surface: Fair - Loss to skim coat, cracking throughout, Figure - paint fair, most white gone, Fading of pigmented areas.

Condition of Materials: Good

Condition of Structure: Good

Condition of Parts: Good

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Skim coat packed, some loss areas throughout top back of heads area. Fair/loss of skim coat more substantial, erosion of support material w/ exposed armature. Stress cracks top. Horizontal crack all along top section

Stone area underneath - Mortar deterioration between stones & @ all edges/ transition areas.

Exposed armature, L. of Washington, & inside L. peak area

Washington - Chips to skim coat, exposed armature throughout hair. Very little white left

Jefferson - Chipping, loss of skim coat w/ lg. hail chips to forehead, cheek, nose

Roosevelt - Pretty OK

Lincoln - Chipping of skim coat, larger areas of loss R. side hair, Chin, L. side beard/chin.

Black paint surface separating

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.028 **Object Name:** Mt. Eisenhower

Conservator: ERN **Report created by:** _____ **Date:** 10-16-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Depends on Cellar area

Cleanliness: Lichen growth

Condition of Surface: Fair. 70% paint loss

Condition of Materials: Good-Chipping/loss of skim coat, heavy @ R. edge

Condition of Structure: Large Separation @ transition area, 2" gap - Settling, unstable?

Condition of Parts: ↳ Cinder block structure seems good, but lg. gaps @ rock foundation area between it & Main section

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

LARGE gap @ R. edge, along transition area indicating settling of entire structure.

Loss of skim coat @ top R. of mountain shoulder. Cracks throughout show expansion. Chipping, loss of skim coat @ front edge, above green.

Top elements have exposed wire, separating from block structure.

Loss of material in lower tier @ shoulder transition areas, heavy on L. side

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.029 **Object Name:** Cellar door, stairs

Conservator: _____ **Report created by:** MDF **Date:** 10-18-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☑ Fair ☑ Poor ☐ Not Rated ☒ Stable (Short term) ☐ Unstable

Cleanliness: Fair organic debris, lichen growth throughout

Condition of Surface: Fair to poor - loss of paint &/or slurry coat (red) on majority of surface

Condition of Materials: Fair

Condition of Structure: Poor - Many cracks, evidence of movement, interial dirt erosion

Condition of Parts: Fair

Parts Missing: Chunks of mortar, decorative rocks and shells on W&E between door & steps

Mechanism Operation: Poor hinges unattached, hinge board cracked; needs secured.

Description of Condition/Damage

Stress cracks throughout door side mortar walls - breaks down of limestone beneath mortar - midway on east side of door and at top of door on the east side. Loose mortar joints - Repointing (if not rebuilding) needed. West door wall in better shape. Repointing still needed in some areas. Between door and steps area - separation between major wall sections/blocks cracks of mortar/concrete top and also on west side wall where a gap is visible between limestone block and rock to the north. Cavity likely due to erosion of dirt upon which the concrete was laid. This erosion likely cause of other areas of movement in horizontal concrete pads north of steps. This erosion is probably combined with settling/sinking of walls - particularly the west walls/bed and steps. Steps on either side of middle appear to have sunken 1" or so. Cracking of mortar on west side of steps in joints & between step and Double Drug area. Top area south of Mt Eisenhower has large cracking and shows movement of possibly 1" downward towards the west. There is separation between these horizontal slabs and the east wall that forms the inside wall of the south planter. Mortar cracked and crumbled in existing joints. Additional cracking at the back between Eisenhower & Rushmore. North hatch of Cellar in good shape although door needs rebuilt and secured.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.030 **Object Name:** Deeble Drugs Mary w/Flowers

Conservator: ERN **Report created by:** _____ **Date:** 10-18-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☐ Fair ☒ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Pretty good, some invading plants (mirror)

Condition of Surface: Very poor - plastic surfaces pitted, brittle. Cement surfaces OK

Condition of Materials: Poor - Plastic deterioration, flowers & many. Damage to metal elements. Victor panel OK

Condition of Structure: Good

Condition of Parts: Poor

Parts Missing: Mary head, flowers on stems?

Mechanism Operation: _____

Description of Condition/Damage

Barr Hdw. Cart - Top title plaque detached aluminum curves holding it detached. Hanging flower baskets paint fade, detachable. Paint fade/loss to flowers in cart. Bent aluminum decorative work along top, in middle display area. Missing seat to bicycle?

Mary - Missing from shoulders up. Exterior plastic coating pitted, UV degradation, chipping/missing throughout remaining form. Pedestal multiple cracks, expanding

Flowers - metal stems present in 3 places, remainder missing

Flat flower inclusions - failure of plastic, L. ~10% missing, Center 40% missing, R 20% missing

Horse sentinels - (originals, or replacements?) 1 in good shape, damage to head at just below figure on 2nd.

DRUGS DEEBLE WORMINGER - Paint fade w/in aluminum plaques, bent edges (ha.l)

Uprights bent, not broken.

Concrete & block planter area - Expansion cracks & crumbling of material between block section & cellar section. Deterioration of concrete @ junctions. Deterioration of concrete @ R. edge of flower slab. Large gap between rear block area & back of Mr. Eisenhower. Tilted forward - Settling, or design?

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.031 **Object Name:** Lucas Band

Conservator: ERN **Report created by:** _____ **Date:** 10-18-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☐ Stable ☒ Unstable

Cleanliness: Lichen growth, invasive plants, organic debris

Condition of Surface: Fair - weathering of fiberglass to chalky appearance, plaque faded, loss of surface coat on girls face

Condition of Materials: Fair - Fiberglass weathering

Condition of Structure: Poor - Cinderblock structure slipping backwards, tilting

Condition of Parts: 1 excessively broken, rest fair, pit on female plaque head

Parts Missing: 1 sculpture missing, R. 1 metal tags ~~missing~~ loose, 1 missing

Mechanism Operation: _____

Description of Condition/Damage

Blocks - sliding/tilting towards back. Chipping of colored skim coat beneath Children plaque.
Metal rock holding up back tilted also, bulk of blocks resting on loose rock.
Some cracked blocks evident (1 side)
Childrens plaque - detached. Some chipping, top R. corner. Hairline crack center bottom.
Chipping of white finish layer along top of heads
Man plaque - Hairline cracks, top. Holes, top of head (Heil), exposed fiberglass strands.
Woman plaque - Chip front top L.
Girl w/umbrella - Paint loss, umbrella. Surface fade of main figure
Assisi boy - Pitted top surface, chips to surface of hands, Chipping of color surface feet, base
Umbrella boy - missing @ base
Lucas Band plaque - Slight damage, top edge. Paint fade
DECENDENTS of - concrete title plaque - detached
Brass engraved tags - 1 missing, 1 loose. All patinad

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.032 **Object Name:** Sundial

Conservator: ERN **Report created by:** _____ **Date:** 6-18-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Lichen

Condition of Surface: Fair - Slip coat cracked, most color gone from base

Condition of Materials: Sundial - V. Good Base - Poor.

Condition of Structure: Fair

Condition of Parts: Eroded shoulder missing a lot of material

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Deterioration of concrete base, mostly @ shoulder between top surface & sides. Evidence of color slurry visible on sides.

Major loss on W. side, approaching 50% material loss of base.

Sundial only sits in concrete surround, not attached

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.033 **Object Name:** House Stack

Conservator: ERW **Report created by:** _____ **Date:** 10-18-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Lichen growth, organic material collecting in hollows of blocks

Condition of Surface: Good. Some fading of cover slip coat. Schoolhouse has lost most pigment

Condition of Materials: Fair - see individual items

Condition of Structure: Good

Condition of Parts: Fair - see individ. items

Parts Missing: Head, hands, suitcase, umbrella of lady figure, unidentified sculpture on R.

Mechanism Operation: _____

Description of Condition/Damage

Overall - blocks have distinct forward lean (entire structure), 1 block failure

Separation of R. rear block stack from main unit.

Separation of front tier of blocks from rear tiers.

Tags - tarnished, but all accounted for.

Lady - broken @ neck & arms, chip R. side, possibly from missing suitcase

Bronco buster - Some damage to lasso, loose title plate, missing R. Rivet.

Corner of concrete holding base down cracked, loose.

R Sculpture - missing, unidentified. Cracked concrete base holds 3 glass elements, possibly feet.

Schoolhouse - Most of pigment faded/eroded away.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.034 **Object Name:** Stella and Gibb

Conservator: ERN **Report created by:** _____ **Date:** 10-18-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ish ☐ Unstable

Cleanliness: Lichen growth, accumulated dirt in figure folds

Condition of Surface: Top surfaces weathered, rough.

Condition of Materials: Sculpture - Good. Base - Poor. Tile sloughing, deteriorating

Condition of Structure: Base - Poor. Lots of expansion under sculpture, w/in tile base.

Condition of Parts: Fair - above. Very Poor - tile base

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Sculpture - One main area of loss on Gibb's L. leg, exposed armature & hornets. Concrete base good but gaps between concrete base & sculpture may contribute to insect infestation

Tiles making up base 80-85% failure, revealing inner concrete cores for each. Concrete caps to tile base elements separating from tiles, each other. Top skim coat damaged on R. Side, ground through back.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.035 **Object Name:** History of Lucas

Conservator: ERW **Report created by:** _____ **Date:** 10-18-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Lichen growth, tarnish. Questionable blue paint doorway on front. Chipping. Organic material collecting in hollows.

Condition of Surface: Good. Some deterioration of concrete transition points; loss of skim coats

Condition of Materials: Some broken plastic panels, 2 loss sculpture components. Blocks in good condition

Condition of Structure: Fair. Separation of blocks lower R. edge, lower rear line, L. edge rear.

Condition of Parts: See individual listings

Parts Missing: 3 etched metal rulers, 6 plastic engraved plaques,

Mechanism Operation: _____

Description of Condition/Damage

Structure & concrete transitions - Pretty OK. Light stress cracking of yellow on front, some loss @ edges of base slabs. Small crack shoulder of R. pillar around (LUCAS). Some paint fade, pillars. Carousel horses - Rust penetrating faded paint surface. R. horse base separated from main group. Top plastic birdcages - heavily damaged (R.), mostly missing (L).

FIRSTS - Chips, top plaque upper corner, Lowest plaque left edge bottom. 1 plaque missing. L. Stack of plaques loose, some slipping. Cracking 3rd from bottom.

L. Upper ruler stack - 3 possibly loose. L. Lower ruler stack - 1 missing, 1 glued badly. Center Ruler Stack - Glue residue, top 3. Lower set blue doorway paint fading. 3rd from R. edge bent @ base. R. Upper ruler stack - 1 loose, 1 missing. Bird poop.

R. lower ruler stack - 1 loose, 1 missing.

Lucas Band - Chipping of painted mortar sections - L of Lucas, 1887. Deterioration of plastic band men - drummer arm, Tuba leg, sax arm, etc. Paint fade on figures.

Lower plastic plaques - L. Column 5 missing

Center column - Cracking, 2nd from top. Loss, 3rd from top. Cracking, 3rd from bottom

R. Column - Cracking, bottom. All show weathering, material becoming brittle.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.036 **Object Name:** Class of 1894

Conservator: ERN **Report created by:** _____ **Date:** 10-18-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☐ Fair XX Poor ☐ Not Rated ☐ Stable ☒ Unstable

Cleanliness: Lichen growth, invading plants, organic material buildup

Condition of Surface: Poor - weathering of sculpture surfaces, loss on metal surfaces

Condition of Materials: Fair/poor - Plaster deteriorating, block breakage,

Condition of Structure: Poor - DOES NOT HAVE REAR SUPPORT

Condition of Parts: Fair/Poor

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Structure - heavy back lean. Separation of back from front bed. 5-8 broken blocks @ base. Central plinth sinking @ back. Gaps, master separation heaviest @ bottom, R side & L. edge. Last Supper - Major material loss w/in figures. Substraits (nails) show extent of erosion. (exposed) Sculpture separated from base.

Plaster plaque - Heavy erosion of face, illegible if text or relief sculpture. Pitting of top edge, chipping/loss along outer lower edges.

CLASS - 1894 plaques - paint fade, good structure. Sun - 30% surface paint loss, cracking of enamel, Rust throughout. Mary plaque - Chip/loss, R. edge, 2 places, puncture front right, cracking center @ baby's arm. Cracking around baby head, mary head & back.

Thinker - Heavily pitted sub-structure, material erosion all top surfaces. Bronze skim coat 95% missing, exposed material further eroding.

Name plaque - tarnished plaques, but good shape. Book separated from plinth - loose.

David - Cracking top of head, ear to end of (L.) bust, shoulder R., hair through R. ear, L. base. Chipping within hair area

Scholar - Pitting on all surfaces, heavy pitting & erosion on topmost. Missing R arm, holes through base @ R. of chair. Some crumbling of concrete base where sculpture material eroded.

Rock Stacks - L. & R. tumbled, center OK

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.037 **Object Name:** Lucas Rushmore

Conservator: ERN **Report created by:** _____ **Date:** 10-18-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: HEAVY lichen growth, accumulated organic material in hollows

Condition of Surface: Sculptures - fair,

Condition of Materials: Sculptures - fair. Structure - good

Condition of Structure: Good - Separation of blocks, but none broken

Condition of Parts: Fair

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Structure - overall not bad, separation of blocks & loose mortar on L. front corner, R. S. side L. & R. Column of rear loose blocks.

Alcove 1 - Base of Granite expanded, failing, detached from alcove. Sharpie writing inside faded to illegibility. Normal wear of upper outer surfaces.

Alcove 2 - d.to 1

Bess Heine - Sculpture sinking into planter bed. Ch. loss top of hair near back of head. Crack @ base of neck. Broken, separated @ base, armature visible. Wear of white outer coat along all top surfaces.

Don Wilcox - Pitted, eroded badly at top of head, continues throughout rest of surfaces. Exposed armature top of head rusting, coloring surrounding material.

Scriven - Chipping, flaking of outer black surface exposed inner surface eroding. Heaviest on top of head, beard, & shoulders. Loss of material R. shoulder.

Rex Davis - Pitting & erosion through top surface, 50% loss at top of head. Heavy pitting continues @ nose, rear hair, inside.

Heine - Pitting, erosion top of sculpture, 2" diameter loss to front, 4" diam. loss back of head. Deep pitting resulting in addtnl. penetrations, top surfaces & nose.

Sam Dinsmoor - Chipping of white top coat, rough texture of top surfaces

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.038 **Object Name:** Chimney Tile Planter

Conservator: _____ **Report created by:** MDF **Date:** 10-18-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☐ Fair ☒ Poor ☐ Not Rated ☐ Stable ☒ Unstable

Cleanliness: Dirt & organic build up around base; minor lichen growth

Condition of Surface: Tiles have scant remnants of the red slurry coating that likely covered all

Condition of Materials: Poor - cracked and broken

Condition of Structure: Poor - cracked and broken tiles & mortar

Condition of Parts: Poor

Parts Missing: chunks of tile, and mortar

Mechanism Operation: —

Description of Condition/Damage

The ceramic tiles [drainage? chimney?] were set upright in a circular bed of mortar [or this base was built up around the standing tiles. These tubes were filled with cement and an inner wall of mortar was built up on the inside of the ring of tiles. A mortar cap was also applied all across the tops. There doesn't appear to be any other reinforcement and I don't believe mortar joints were placed between the tubes. Outward pressure from soil & water has broken up the mortar walls and bases. Many of the "caps" have broken as well as the tiles have been forced outward and separated. The ceramic material itself has also cracked a great deal and there are large areas of loss of this material. Some large broken pieces remain nearby, but much seems to have flaked off in smaller pieces, visible in the soil surrounding the planter. The planter appears to have originally had a coat of red mortar colored slurry, however, this has worn off most of the surfaces of the ceramic. The "caps" still have this layer and this can be seen in a broken cross-section. There is an oxidized rod/pipe standing in the middle on which is wired an iron scroll work decorative piece with a ring - possibly for holding a small pot.

Tiles labeled Humboldt, KS

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.039 **Object Name:** Bench

Conservator: _____ **Report created by:** MDF **Date:** 10-18-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Some minor organic debris; Lichen growth

Condition of Surface: Fair to Poor - loss of red slurry coat.

Condition of Materials: good

Condition of Structure: very good to good

Condition of Parts: good - some evidence of deteriorating bricks

Parts Missing: Brick parts, some mortar

Mechanism Operation: _____

Description of Condition/Damage

This is a fairly sturdy little bench/planter. Appears to be made up (at least partially) from ceramic brick mortared together to build up the structure and then coated in concrete and mortar. On the northwest there is an exposed brick that shows signs of deterioration. There are areas of loss of mortar (red tinted) in this area as well. Around the top ring of bricks on the South side is some loose and broken mortar - cracking continues around the top layer and there are areas where the brick is visible beneath areas of mortar loss. Some mortar/concrete especially on west and south has lost outer layer and the aggregate is exposed - these areas are weakened and in danger of further degradation. Require consolidation and/or new outer layer. Grey mortar/concrete more readily shows the loss of the red slurry layer, but there may have been an over all coating of this slurry. Around the "seat" are visible at least four wires with ring ends that protrude from the concrete Likely aluminum. Unsure of their purpose. The base on the NW side also shows evidence of a yellow-orange paint/coating below the red.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.040 **Object Name:** Front Porch Planter - Lady & Moon

Conservator: _____ **Report created by:** MDF **Date:** 10-18-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☐ Fair ☐ Poor ☒ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Organic debris, lichen growth - minor.

Condition of Surface: The planter has been almost entirely covered by another artist

Condition of Materials: Hard to tell what lies beneath mosaic

Condition of Structure: " " Possibly brick structure

Condition of Parts: " "

Parts Missing: not sure

Mechanism Operation: —

Description of Condition/Damage

The planters have been mosaiced by another artist. Original surface is visible on north side where hail has damaged the mosaic work. The grout used is weaker than the underlying mortar (it appears) meaning that the mosaic work might be removed without significant damage to underlying surface. There is some major movement in the porch and/or steps which has caused cracking in the planter. Dirt removal may be necessary to access and help correct the cracks. There are possibly larger issues with the porch/foundation.

Lady & Moon statuette is on a small square pedestal found elsewhere in the site. This sits in the planter bed with a concrete base - unsure if this is primarily supported by soil or not. Likely it is. Some grout has encroached upon this concrete base. The statue is set on top of the pedestal with mortar, which seems to be in good shape. There is an oxidized tag in the mortar. There is also one belted around the Lady. The Lady & Moon appear to be a kind of plastic hollow cast. Much of its "face" coat has weathered away. This "face" coat appears to be silver. It is quite thin and continues to flake and peel away from the surface. The leather belt is dry and cracking

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.041 **Object Name:** Front Porch Planters #2

Conservator: _____ **Report created by:** MDF **Date:** 10-26-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☐ Fair ☐ Poor ☒ Not Rated ☐ Stable ☐ Unstable

Cleanliness: ? Another artist's work has covered the surface

Condition of Surface: ? " "

Condition of Materials: ? " "

Condition of Structure: ? " "

Condition of Parts: ? " "

Parts Missing: ? " "

Mechanism Operation: -

Description of Condition/Damage

This planter, as well as the larger one, have been covered by an another artist's mosaic work. Much of the porch has been tiled including the steps. Unclear who laid this tile, but it is covering over larger structural issues. There are likely large cracks underneath, as they have continued into the overlaid areas of porch & steps. Because the damage has transferred, removing the tiles shouldn't be a problem in order to address the issues and restore the porch to its state under Deeble. This planter does not show any issues from the outside and seems stable. As with the other planter, I believe the mosaic work could be removed without damaging the original surface below. Should that be the best course of action. It is more of a concern on the other planter because of the Lady/Moon sculpture and the fact that the structural issues of the porch & steps transfer in and through the larger planter.

Accession Numbers, Planting Areas Only

Accession #	Item/Title
2000.6.1.101	Landscape Bed
2000.6.1.102	South Pavement
2000.6.1.103	Garden Bed
2000.6.1.104	Large Patio
2000.6.1.105	Rock Lined Pavement
2000.6.1.106	West Landscape Bed and Path
2000.6.1.107	East Landscape Bed and Path
2000.6.1.108	Paved Planter Surround
2000.6.1.109	Entry Pavement
2000.6.1.110	East Island Bed
2000.6.1.111	West Island Bed and Path
2000.6.1.112	Bench Pavement and Sidewalk Rock Border
2000.6.1.113	Trapezoidal and Surround Pavement
2000.6.1.114	Red Tinted East/West Sidewalk
2000.6.1.115	Northern East/West Sidewalk
2000.6.1.116	Sidewalk Rock Border and Landscape Bed
2000.6.1.117	Teardrop Raised Bed
2000.6.1.118	North Island Bed and Rock Borders
2000.6.1.119	Steps and Sidewalk
2000.6.1.120	Iron Stone Pathway
2000.6.1.121	Raised Bed
2000.6.1.122	North Patio Pavement
2000.6.1.123	South Patio Pavement
2000.6.1.124	Porch to Garage Pavement
2000.6.1.125	Small Landscape Bed
2000.6.1.126	Tree/Shrub Rings (5)
x	Shed Foundation
x	Square [Plinth]
x	Rear Stairs
x	House Foundation

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.101 **Object Name:** Landscape Bed

Conservator: _____ **Report created by:** MDF **Date:** 10-22-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☐ Stable ☐ Unstable

Cleanliness: Fair - organic debris & growth

Condition of Surface: Good

Condition of Materials: Fair

Condition of Structure: Fair - some broken concrete

Condition of Parts: Fair

Parts Missing: Unclear - more parts concealed by soil & vegetation

Mechanism Operation: –

Description of Condition/Damage

Landscape bed defined by partially steel reinforced concrete curb on southside. This curb has broken in places from expansion of interior steel and also from movement due to improper reinforcement as well as plant growth and/or soil movement. Soil and plant/grass growth is uncontrolled and intrusive. More soil & vegetation needs to be removed to expose the concrete and laid rock borders on the west and north as well. These borders may have sunk into the earth &/or soil & vegetation has accumulated. Vegetation in bed needs thinned.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.102 **Object Name:** South Pavement

Conservator: _____ **Report created by:** MDF **Date:** 10-22-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☐ Fair ☑ Poor ☐ Not Rated ☐ Stable ☒ Unstable

Cleanliness: Poor - organic debris, lichen growth; overgrown vegetation

Condition of Surface: Fair - cracking throughout; undulating surface

Condition of Materials: Poor - cracking throughout, spalling

Condition of Structure: Poor

Condition of Parts: Fair

Parts Missing: Broken concrete & rock; unsure of extent

Mechanism Operation: _____

Description of Condition/Damage

Major cracking throughout this patio area. Some cracks wider than an inch. There are also many smaller cracks and some areas of chips/breakage/loss. Some major spalling/deterioration of surface exposes some steel wire grid — so, there is at least some partial reinforcement - though, perhaps poured without any control joints. Laid Rock border also shows damage - breakage & loss. Intrusive and possibly damaging vegetation is growing in the cracks and broken areas of pavement. The phrase, "between a rock and a hard place" comes to mind. There is clearly a need for expansion joints here. The evergreens to the east have been allowed to (over) grow and are concealing some more paved area and laid rock border. Some of the laid limestone rocks are scaling/flaking as well as some being broken up. Some rocks may need replaced or cleaned & filled with concrete. The entire patio area needs extensive work to halt degredation. Some areas may need releveling and some may need resurfacing or possibly even removed and repoured.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.103 **Object Name:** Garden Bed

Conservator: _____ **Report created by:** _____ **Date:** 10-22-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Good - organic debris; intrusive vegetation growth

Condition of Surface: Very good

Condition of Materials: Good

Condition of Structure: Good

Condition of Parts: Good

Parts Missing: –

Mechanism Operation: –

Description of Condition/Damage

Standing rock border is mostly intact. Rocks stood up in bed of concrete/mortar. There is at least one rock that is completely loose. Perhaps not enough mortar around its base. Vegetation bulb growth and soil intrusion also contributed to its separation. There are some broken pieces of concrete inside the bed - unclear if this is from the rock border or the surrounding Patio area. Some of the rocks are flaking or scaling - so there may be some loss there. Vegetation needs to be thinned and some mortar reinforced or added to.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.104 **Object Name:** Large Patio

Conservator: _____ **Report created by:** MDF **Date:** 10-23-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☐ Stable ☐ Unstable

Cleanliness: organic debris; lichen/mold growth; intrusive vegetation

Condition of Surface: Fair - some areas of spalling

Condition of Materials: Fair

Condition of Structure: Good

Condition of Parts: -

Parts Missing: chunks of broken concrete.

Mechanism Operation: -

Description of Condition/Damage

Compared to the neighboring pavement area 2000.6.1.102, this section is in much better shape. However, there is still some small cracking throughout. There are three small areas of surface damage - two near the middle of the area appear to be spalling, likely caused by ponding water. There is also a section of breakage/loss on the SW corner. Unsure of the cause of the damage, but it is connected/associated with some cracking.

The South rock borders of the landscape beds will be included as they appear to have been embedded with this patio concrete. Starting from the west: the concrete rounded curb end is cracked and damaged and has lost some outer concrete layer. Most of the standing iron rocks are intact with at least one exception. Near the border are broken pieces of rock - unsure where they are from. Organic debris. Excess growth particularly at SW corner of pathway where woody roots & stalks are causing damage to rocks and concrete. Ramp down to path is cracked and separated, sunken. Less damage on east section though plantings & soil need some thinning out.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.105 **Object Name:** Rock Lined Pavement

Conservator: _____ **Report created by:** MDF **Date:** 10-23-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: organic debris, some excess growth, Planter collapse

Condition of Surface: good

Condition of Materials: good

Condition of Structure: good

Condition of Parts: good

Parts Missing: -

Mechanism Operation: _____

Description of Condition/Damage

There are small cracks throughout this patio area. There are also some areas of breakage. Much of this area is covered by stone & debris from the collapsed planter. Many of the rocks and the rocks that line this area are in good shape. Some of the limestone pavers have cracked, some of which have lost some of these chunks. Some cracking associated with fossil layers perhaps, but also likely from movement/pressure from concrete slabs. There is some excessive vegetation growth that has caused movement of the stone border on the south side (iris bulbs). There may be more damage that is currently hidden by the planter collapse. Generally in good shape likely could use some expansion joints

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.106 **Object Name:** West Landscape Bed & Path

Conservator: _____ **Report created by:** MDF **Date:** 10-23-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☑ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Fair - excessive vegetation & soil, organic debris, lichen

Condition of Surface: Good

Condition of Materials: Good

Condition of Structure: Fair to Good

Condition of Parts: good

Parts Missing: concrete pieces

Mechanism Operation: –

Description of Condition/Damage

[South border included on 2000.6.1.104] This landscape bed is a little too wild and could use some thinning. Some woody stalks/roots [sage?] close to the SE corner is causing some damage to concrete. The standing iron rocks are mostly in good shape all the way around, as is the mortar holding them in place. Potential for damage from vegetation as stated above. The laid stones at the north side are in good shape however. the mortar surrounding these rocks is cracked and crumbling in some areas. There are also some large chunks that are loose. Some of this may need to essentially be "re-pointed." Lichen or mold growth in this area as well. Iris bulbs perhaps causing some damage. The pathway is in fair shape - cracking throughout and areas of damage, especially at the north & south ends. There are some large loose chunks on the north and smaller chunks along the west edge. There are no control joints, some may need to be added. There is vegetation growth in cracks. Some of the broken concrete exposes some steel wire reinforcement this may not have been enough and/or the slab isn't thick enough - in some areas at least.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.107 **Object Name:** East Landscape Bed & Path

Conservator: _____ **Report created by:** MDF **Date:** 10-23-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☐ Stable ☐ Unstable

Cleanliness: Fair - excess vegetation & soil; organic debris, lichen

Condition of Surface: Good

Condition of Materials: good

Condition of Structure: Good to fair

Condition of Parts: good

Parts Missing: concrete pieces

Mechanism Operation: _____

Description of Condition/Damage

[South border included on 2000.6.1.104] The standing rock borders that define this area are mostly in good shape. Little damage is apparent in these iron stones. The mortar that they're set in is in good shape for the most part. Some of the cracking in the pathways continues into and through this border in places. The pathway to the east is cracked throughout as there are no expansion joints. There are a few areas of chips/loss associated with cracks in both the south and north ends. Slightly better than the path to the west, but needs help as it will continue to degrade. The north area of laid stone is generally better than the neighboring section but there are cracks and loose areas of mortar, especially towards the west end. Because of this, there are some loose stones as well. The vegetation in this area seems less damaging but the plants and soil could be thinned and/or more tightly controlled.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.108 **Object Name:** Paved Planter Surround

Conservator: _____ **Report created by:** MDF **Date:** 10-23-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☐ Stable ☐ Unstable

Cleanliness: fair to poor - organic debris, rocks, collapsed planter rock & debris

Condition of Surface: Good to Fair

Condition of Materials: Fair

Condition of Structure: Fair

Condition of Parts: Fair

Parts Missing: -

Mechanism Operation: -

Description of Condition/Damage

The South side of this pavement area is largely obscured by the collapsed planter. Starting on the SW end of the planter, the pavement is cracked throughout between planter and other rock elements - the border to the west and the circular planter. Expansion joints are needed to deal with the movement/lack there of. Some of these cracks have caused large chunks of concrete some of which are loose. Some of these cracks have accumulated dirt which may be causing some upward movement of loose concrete. There are also some volunteer plants growing in cracks. The northern area is less damaged and has fewer cracks. Rose bush plant area has excess soil/organic debris that is obscuring some of this pavement.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.109 **Object Name:** Entry Pavement

Conservator: _____ **Report created by:** MDF **Date:** 10-23-18

Condition Details

Overall Condition:

☐ Excellent ☑ Very Good ☐ Good ☐ Fair ☐ Poor ☐ Not Rated ☐ Stable ☐ Unstable

Cleanliness: Fair - organic debris, lichen, soil

Condition of Surface: very good

Condition of Materials: good

Condition of Structure: very good

Condition of Parts: very good

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

This section of pavement is perhaps the best overall. It feels thicker than other areas and is elevated above some neighboring areas which must help prevent water damage to its surface & structure. No control joints were used when this area was poured. Cracks have formed of course because of this. Though these are mostly larger cracks that are more spread out from each other than in other patio areas. The evergreen trees and shrubs have been allowed to (over) grow and have hidden some areas of pavement. These evergreens could be thinned and their debris cleaned out to help clean up this area. There are low spots around neighboring object areas (eg 4 corners, Circular planter) and these areas accumulate organic debris. Not sure if this is something that could be a potential cause of future damage.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.110 **Object Name:** East Island Bed

Conservator: _____ **Report created by:** MDF **Date:** 10-23-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☐ Stable ☐ Unstable

Cleanliness: Fair to Poor - dirt, organic debris

Condition of Surface: Good

Condition of Materials: fair to good

Condition of Structure: good

Condition of Parts: good

Parts Missing: unclear

Mechanism Operation: -

Description of Condition/Damage

This section had been almost entirely obscured by a nearby evergreen which had been allowed to over grow. This tree dropped a great deal of needles over the years and in turn this area has also accumulated excess soil and organic debris. There is still a lot of cleanup that needs to be done to fully reveal rock and concrete work. This needs to be done carefully as some of the excess dirt (perhaps) has caused movement & loosening of rock and of mortar. The rock wall that forms this raised bed is generally in good shape - except for some loose material as just mentioned. The septarian concretion rocks have broken up as they tend to do. Iron stone & other rocks are in better shape. The mortar near the sidewalks is broken up on the south side and some sidewalk cracks on the north run into & through the rock border. This island bed was partially filled in with concrete and rocks by Deeble. This concrete/mortar is unlikely reinforced or anchored as it was poured over the dirt bottom. There is evidence of movement of this concrete and rock fill and separation between it and the south border wall. There are a few tree starts, but otherwise little growth currently active. These have the potential to do harm and further separate the above elements. Besides excess dirt, there are also some areas that may be hollow beneath the inlaid concrete. There is a horizontal tube that is under the dirt - and its end (vent?) may be seen in west 1/3 of bed

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.111 **Object Name:** West Island Bed & Path

Conservator: _____ **Report created by:** MDF **Date:** 10-23-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☐ Stable ☐ Unstable

Cleanliness: Broken rock & concrete, organic debris, excessive plant growth Lichen

Condition of Surface: Fair

Condition of Materials: Fair

Condition of Structure: Fair

Condition of Parts: Fair

Parts Missing: Unclear

Mechanism Operation: —

Description of Condition/Damage

The southern rock border wall of this island bed is in poor shape - there is a great deal of broken concrete and mortar and pieces of rock - mostly septarian concretions. This wall doesn't seem as well executed or planned as others are. This bed was also partially filled in with rock and concrete. This was poured on top of the existing dirt bed and up to the walls and the rock stack. There are some gaps at some places and on the south near the path to the east there is a large gap - though perhaps this void is in the wall and not the infill. Unclear if this was where a large rock was or several or just concrete. This void does reveal some evidence of perhaps 3 stages of construction. The path to the east has cracking primarily at the north & south ends. This path has thin sounding concrete and several pieces that are loose. On the north side, the plant bulbs/roots are causing damage. Soil and vegetation need to be thinned here. Also causing damage to bench. There is a good deal of debris from the evergreen that also needs to be cleaned out. There is a crimped end to a gutter pipe coming out of the bed - horizontal portion found under dirt in east island bed. Unsure of this object's purpose. Vent?

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.112 **Object Name:** Bench Pavement & Sidewalk Rock Border

Conservator: _____ **Report created by:** MDF **Date:** 10-24-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Fair organic debris, lichen, bench rock/concrete pieces - loose/broken

Condition of Surface: Good

Condition of Materials: Good

Condition of Structure: Fair to good

Condition of Parts: Fair

Parts Missing: Possibly - mortar &/or rocks (whole or part)

Mechanism Operation: –

Description of Condition/Damage

Cracking throughout pavement (red tinted in this area) - Need expansion joints. Section wall/border on east - connects to bench - cracking around bench; separation. At least one rock and mortar pieces loose. The northern rock border appears to have been laid before this red pavement. Section north of bench is in fair to poor condition - broken/loose mortar and rocks (mostly concretions here) Not sure if any whole rocks are missing or just parts of concretions. Cracks & gaps accumulate organic debris. Reader Planter also in place before the red pavement - which is troweled up and into that planter base. On the north side of the planter (round), a secondary planter area was added on, which is made clear by its red tinted mortar. This red mortar has augmented/connected with the circular (reader) planter. Seems to have a fairly benign ground cover-type plant in this area, but could possibly benefit from some soil reduction - which may be needed to expose hidden structure condition.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.113 **Object Name:** Trapezoidal & Surround Pavement

Conservator: _____ **Report created by:** MDF **Date:** 10-24-18

Condition Details

Overall Condition:

☐ Excellent ☒ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Good - organic debris, lichen

Condition of Surface: Good - some chips/loss of surface

Condition of Materials: Very Good

Condition of Structure: Good

Condition of Parts: Good

Parts Missing: —

Mechanism Operation: —

Description of Condition/Damage

This area is defined by the geometric pavement sections surrounding well pump/bed and section of pavement along the south of the reader planter and bench. Some plant growth in cracks and excess soil/organic material around bed and reader planter. This area appears to have been poured (or laid?) with plenty of seams and so there are few cracks. The seams could be cleaned and filled - possibly with polymer paver sand instead of caulking? Area in general mostly just in need of cleaning.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.114 **Object Name:** Red Tinted E/W Sidewalk

Conservator: _____ **Report created by:** MDF **Date:** 10-24-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Fair to Poor

Condition of Surface: fair to good

Condition of Materials: fair

Condition of Structure: fair

Condition of Parts: fair

Parts Missing: Concrete/mortar pieces

Mechanism Operation: _____

Description of Condition/Damage

Troweled/poured in long thin sections, there are some natural divisions from process that could be widened into expansion joints. Unplanned cracking could also be treated as above. Cracking throughout, especially bad in between the island beds and the landscape beds to the south. Unclear if there is any steel reinforcement – perhaps simply poured over an existing stone path. There is a great deal of broken concrete just to the south of the island beds. There is a lot of excess dirt in this area – perhaps where there would have been a (thin) layer of concrete. Area needs more cleaning as the evergreen overgrowth contributed to dirt & organic debris accumulation. Including the "L" shape sidewalk along east and north of east island bed – Some of this area had planned seams so there is less cracking. The evergreen trunk/root has broken & lifted a large piece of sidewalk at the east edge of the northern E/W sidewalk. This tree needs to be thinned more or removed entirely.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.115 **Object Name:** Northern E/W sidewalk

Conservator: _____ **Report created by:** MDF **Date:** 10-24-18

Condition Details

Overall Condition:

☐ Excellent ☒ Very Good ☐ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Good to Fair - soil, organic debris - especially needles

Condition of Surface: Good

Condition of Materials: Good

Condition of Structure: Very good

Condition of Parts: Good

Parts Missing: _____

Mechanism Operation: _____

Description of Condition/Damage

Except for three sections north of the bench, this sidewalk appears to have been tinted red - or at least colored red afterwards, which stained the top. Most of this sidewalk has been divided into fairly regular slabs The lines aren't straight, though - perhaps working sections hand troweled rather than poured. Perhaps a wheel barrow - batch - determined size? Anyway, these divisions have helped prevent cracking for the most part throughout this pathway. These divisions could be sealed, but would then need to deal with ponding. There are separations between walk and neighboring rock borders which could be filled with caulk. There is still a lot of organic debris & soil accumulated in such areas, due to the invasive evergreen that still needs to be thinned or removed. The trunk and/or roots are causing damage to neighboring areas and would likely begin to lift sections of this sidewalk. Almost four of the eastern slabs had been buried by organic debris & soil. More cleanup is needed here by the tree.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.116 **Object Name:** Sidewalk Border & Landscape Bed

Conservator: _____ **Report created by:** MDF **Date:** 10.24.18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Poor - Dirt, soil, organic debris - pine needles

Condition of Surface: Fair

Condition of Materials: Fair

Condition of Structure: Fair

Condition of Parts: Fair to good

Parts Missing: chunks of concrete, possibly more

Mechanism Operation: -

Description of Condition/Damage

Sidewalk border starting at SE corner of island bed/pavement. There is a great deal of pine needles and other accumulated debris in low areas between border and teardrop planter. There is at least one major crack through the border - possibly more. Much more dirt/debris cleaning needs done here. Carefully - though - as some rocks/mortar may have failed and so now supported by dirt. The eastern end - (except for 3 rocks at the very east end) has been lifted by a tree root. The most extreme distance of lift is about 2". This root(s) has also lifted the partially attached rounded landscape bed. This bed's border is concrete formed on top of limestone, it appears. Some of this concrete has broken and is missing. This bed is only partially excavated. This area was totally covered by needles & soil and covered by evergreen branches. The entire area needs much more excavation. Unknown if this earlier bed was abandoned by Deeble or simply forgotten about as the tree spread its branches. Much more is sure to be discovered in this area between sidewalk and fence.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.117 **Object Name:** Teardrop Raised Bed

Conservator: _____ **Report created by:** MDF **Date:** 10-24-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☐ Stable ☐ Unstable

Cleanliness: Fair - excess soil, organic debris

Condition of Surface: Good

Condition of Materials: Good to

Condition of Structure: Good

Condition of Parts: Good

Parts Missing: unknown - at least one rock (marble?) chunk

Mechanism Operation: -

Description of Condition/Damage

The planter area was apparently built before the Estes Park set, which now divides this originally teardrop shape in two. Both halves have excess soil & organic debris. The rear half had been obscured by pine tree branches. Most of the rocks and mortar that form the walls of this raised bed appear to be in good shape for the most part. There is at least one rock chunk missing near the tip of the teardrop on the south side. The large iron rocks next to Shiprock are at least partially loose. Much more cleaning is needed to know the full condition. There does appear to be some movement between the two halves - evidenced by a crack & separation along the side just under Shiprock to the south. There may likely be more of these stress cracks found as the area is cleaned and excess dirt removed. This bed is partially made with concretions, which are prone to cracking and breaking/crumbling.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.118 **Object Name:** North Island Bed & Rock Borders

Conservator: _____ **Report created by:** MDF **Date:** 10-24-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Fair - organic debris, lichen

Condition of Surface: Good

Condition of Materials: Good

Condition of Structure: Good

Condition of Parts: Good

Parts Missing: parts of rocks

Mechanism Operation: —

Description of Condition/Damage

The rock border on the south defines both the sidewalk as well as the raised bed. Likely started as a low border as towards the west end, but was built upon to create the raised bed area which is now 2/3 paved. These slabs (tinted red) appear to be quite thick and are in good shape. The garden bed could be thinned to help prevent possible future damage. Most of the rocks (except concretions of course) are intact and in good shape. There is organic debris collecting in low areas that needs removal. There is some mortar damage to the west of the bridge and likely some missing rocks in the straight section. The curved section west of the bridge also has some loose mortar areas where there is also damage at the foot of the bridge on the northwest side.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.119 **Object Name:** Steps & Sidewalk

Conservator: _____ **Report created by:** MDF **Date:** 10-26-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Fair - organic debris, lichen

Condition of Surface: Good – Fair. Loss of red slurry topping/color

Condition of Materials: Good

Condition of Structure: very good

Condition of Parts: good

Parts Missing: –

Mechanism Operation: –

Description of Condition/Damage

The steps have some pitting in the surface possibly from water damage - drips from tree above? There is a lot of pine needle and organic debris here as well as lichen growth. Seams between sections & neighboring sections need cleaned and filled. Top step may have some damage on the front riser. Bottom step's rise shows clearly the loss of red coating. Sidewalk is in very good shape. Control seams were put in, so there isn't any cracking except along some neighboring rock borders. There are some areas that water must pond, which causes lichen/mold growth and surface pitting. Red paint/coating is apparently more fugitive on horizontal surfaces - appears that the red that remains is from staining of the concrete. More lichen growth in the area with the garden globe. This area has some more cracking as well. The mini garden bed next to the campground could use some thinning/reduction of soil. There are some rocks laid as a border, which may need reset after removing excess soil & organic debris.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.120 **Object Name:** Iron Stone Pathways

Conservator: _____ **Report created by:** MDF **Date:** 10-26-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☒ Fair ☐ Poor ☐ Not Rated ☒ Stable ☒ Unstable

Cleanliness: Good - organic debris; some

Condition of Surface: Good - Loss of red coating?

Condition of Materials: Good

Condition of Structure: Fair

Condition of Parts: Very Good to Fair

Parts Missing: pieces of mortar, broken concretions; mini post rock

Mechanism Operation: –

Description of Condition/Damage

The iron rock stepping stones seem to be in very good shape. The concretions that form the border on the east are breaking/crumbling as per usual. This border, as well as the stepping stones, were placed prior to sand mix that broadened the path. This mortar/sand mix was troweled over dirt. This was done without expansion joints & the concrete/mortar layer is fairly thin and has cracked in many places. In some cases, cracks have allowed movement of concrete which has caused some to break & separate or become loose. Excess soil needs to be removed in order to reset the mortar at its proper level. The mini bed that is next to the foothills has a (milk-weed?) plant that should be thinned to prevent further damage. This concrete has a slight red tint to it, which may be integral and not remnant of an applied coating. Area to the north has more debris from hedge behind it. There is a large crack between the two large concretions in between Cathedral & the Pueblo. There appears to be a missing mini post rock fence post near this crack. There are concretion parts that need to be cleaned out as well as the organic debris. Gaps & cracks need filled after cleaning.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.121 **Object Name:** Raised Bed

Conservator: _____ **Report created by:** MDF **Date:** 10-26-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☐ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Good - organic debris

Condition of Surface: Good

Condition of Materials: very good

Condition of Structure: good

Condition of Parts: Very good

Parts Missing: -

Mechanism Operation: -

Description of Condition/Damage

This planter was formed by adding an "L" made from stacked bricks. The other walls are part of other areas - steps/cellar & Mount Rushmore. The long bricks are in very good shape (The bed mirrors one forked in on the west side of the cellar) There has been some movement, however. The south wall has separated from the other walls and seems to be tipping towards the South. There is a lot of movement evidence in the cellar section. but the movement of the raised bed wall may also be due to soil/water pressure inside the bed. Perhaps some soil could be removed and replaced with gravel. Drainage might also help to prevent a failure like the limestone raised planter. Obviously this is a much smaller scale. Some plants are growing in these cracks. There is some broken concrete near the base on the SW corner - which could be made into a drain hole - the SE corner should also probably have one. Was the golfer cut steel sign placed by Deeble? If added by someone else after her, it should be removed.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.122 **Object Name:** North Patio Pavement

Conservator: _____ **Report created by:** MDF **Date:** 10-26-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☑ Good ☐ Fair ☐ Poor ☐ Not Rated ☑ Stable ☐ Unstable

Cleanliness: fair - organic debris, Lichen growth

Condition of Surface: Good / Fair

Condition of Materials: good

Condition of Structure: good

Condition of Parts: good

Parts Missing: chunks of concrete

Mechanism Operation: -

Description of Condition/Damage

This section from the SE corner of the cellar door to the mini bed by the Mound is divided into two sections. The lower section is grey concrete and shows quite a bit of lichen growth. The upper section is red-tinted. Both are undulating surfaces, put together in a very patch work-like manner. All of the seams may have resulted from batch amounts. There is some natural cracking that has occured despite all of these seams. Some crack areas show chipping/loss. Organic debris as well as concrete & rock pieces are spread throughout. One of the thin sections in the red area shows some damage - chipping/loss. Here is revealed some oxidized steel reinforcement. So, this patio section is at least partially reinforced.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.123 **Object Name:** South Patio Pavement

Conservator: _____ **Report created by:** MDF **Date:** 10-26-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☒ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Good organic debris, lichen

Condition of Surface: good

Condition of Materials: fair

Condition of Structure: fair to poor

Condition of Parts: fair

Parts Missing: chunks of concrete & brick

Mechanism Operation: —

Description of Condition/Damage

This is by far the most "patch-work" like area of pavement. There are several layers/stages of pavement history here that are visible. The lowest level of concrete also shows some brick remnants and outlines — perhaps this area had a brick patio or perhaps bricks were simply laid at like stepping stones. In any case, there have been multiple rounds of concrete applied to this area. Some larger slab sections were too large and have cracked. There is missing sections of concrete near the well pump area. Many cracks throughout. There are various shades of red tinted concrete. Top most patches are the deepest shade. Much of this patch work is broken and loose in many places and some large chunks have been lost or migrated elsewhere. Many small pieces of broken patches all around. Undulating surface, some pitting in areas with the most lichen (i.e. areas of ponding). Cracks & movement worse in areas between structures like porch & shed and porch and cellar. These broken and raised edges do show a cross section of at least two concrete layers. The top tinted red.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.124 **Object Name:** Porch to Garage Pavement

Conservator: _____ **Report created by:** MDF **Date:** 10-26-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☒ Good ☒ Fair ☐ Poor ☐ Not Rated ☒ Stable ☐ Unstable

Cleanliness: Fair Excess dirt, organic debris

Condition of Surface: good; some pitting

Condition of Materials: good

Condition of Structure: good to fair

Condition of Parts: good

Parts Missing: some chunks of concrete

Mechanism Operation: _____

Description of Condition/Damage

Section from mid point of stone "plinth" to porch steps is tinted red. Irregular application section sizes/shapes. Cracking and movement is worse between porch & shed. Weeds growing in cracks. Excess from planter, which had been overgrown. The remainder of the path to the garage is grey portland concrete. Rough, hand troweled edges have broken in areas. Some large chunks are missing. There is some lifting of one slab - and/or sinking of another. Overall condition is as expected for its age.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.125 **Object Name:** Small Landscape Bed

Conservator: _____ **Report created by:** MDF **Date:** 10-26-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☐ Fair ☐ Poor ☒ Not Rated ☐ Stable ☐ Unstable

Cleanliness: Poor

Condition of Surface: Fair - loss of surface paint/coating.

Condition of Materials: Fair ?

Condition of Structure: Fair ?

Condition of Parts: Fair ?

Parts Missing: ? Unknown

Mechanism Operation: -

Description of Condition/Damage

This concrete & rock work had been completely obscured by overgrown vegetation. There is much more cleanup and dirt removal needed to fully excavate these parts & pieces. This area was partially cleaned out during this evaluation process. There are some large cracks visible, but it is unclear the extent of damage to this planter. The neighboring mound and slab is also in fair to poor shape and may need addressed along with the buildings' foundations and porch/steps.

PastPerfect – Detail Condition Report **Type of Report: Assessment**

Object ID: 2000.6.1.126 **Object Name:** Tree/Shrub Rings (5)

Conservator: _____ **Report created by:** MDF **Date:** 10-26-18

Condition Details

Overall Condition:

☐ Excellent ☐ Very Good ☐ Good ☐ Fair ☐ Poor ☒ Not Rated ☐ Stable ☐ Unstable

Cleanliness: Fair

Condition of Surface: Good

Condition of Materials: Fair

Condition of Structure: Good to Fair

Condition of Parts: good to fair

Parts Missing: ?

Mechanism Operation: _____

Description of Condition/Damage

[South to North #1-5] Out of these small rings, the largest and most prominent is #5 on the north. Being the largest, its in the best condition. The other smaller rings/borders may have suffered in their smaller size - less mortar, small rocks, etc. These smaller rings are more easily covered by vegetation and dirt. #1-3 are the most buried and could use some soil reduction to excavate & fully evaluate. There is visible some damage loose rocks & mortar but the full extent of the damage is unclear. #4 is much the same as the others. As mentioned, #5 stands out and is in good shape. It also makes the case to excavate the others; assuming that they are Deeble's work.

Florence Deeble Rock Garden	Accession # 2000.6.1.001
	Item/Title: Planter
Image date: 2018 ERN	





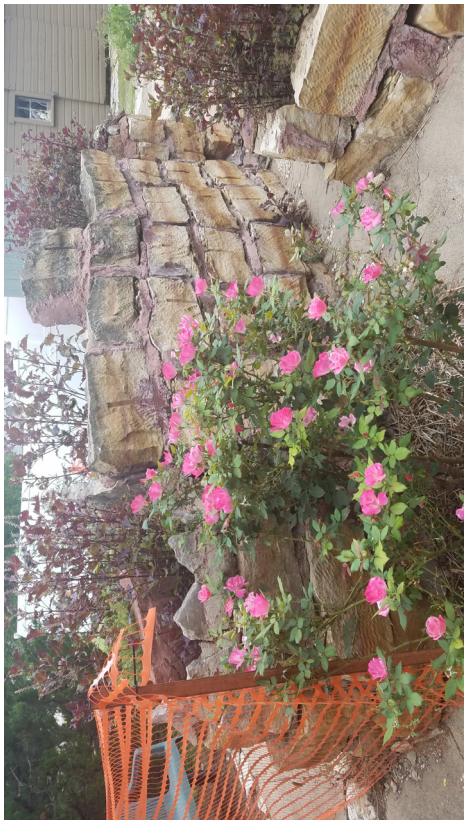




Florence Deeble Rock Garden	Accession # 2000.6.1.002
	Item/Title: Planter Area with Barn
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.003
	Item/Title: Circular Planter #1
Image date: 2018 ERN	





Florence Deeble Rock Garden	Accession # 2000.6.1.004
	Item/Title: Trash Bin
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.005
	Item/Title: Four Corners
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.006
	Item/Title: Deeble Yard Title Area
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.007
	Item/Title: Circular Planter #2
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.008
	Item/Title: Rock Stack #1
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.009
	Item/Title: Rock Stack #2
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.010
	Item/Title: Core Sample Bridge
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.011
	Item/Title: Gazing Ball on Pedestal
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.012
	Item/Title: Core Sample Bench Planter
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.013
	Item/Title: Reader Planter
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.014
	Item/Title: Shiprock
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.015
	Item/Title: Estes Park and Longs Peak Colorado
Image date: 2018 ERN	





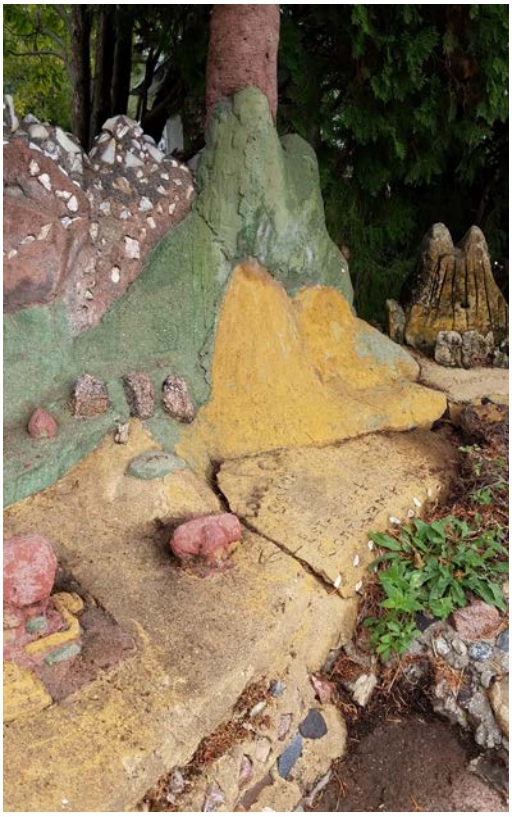




Florence Deeble Rock Garden	Accession # 2000.6.1.015
	Item/Title: Longs Peak details
Image date: 2018 ERN	

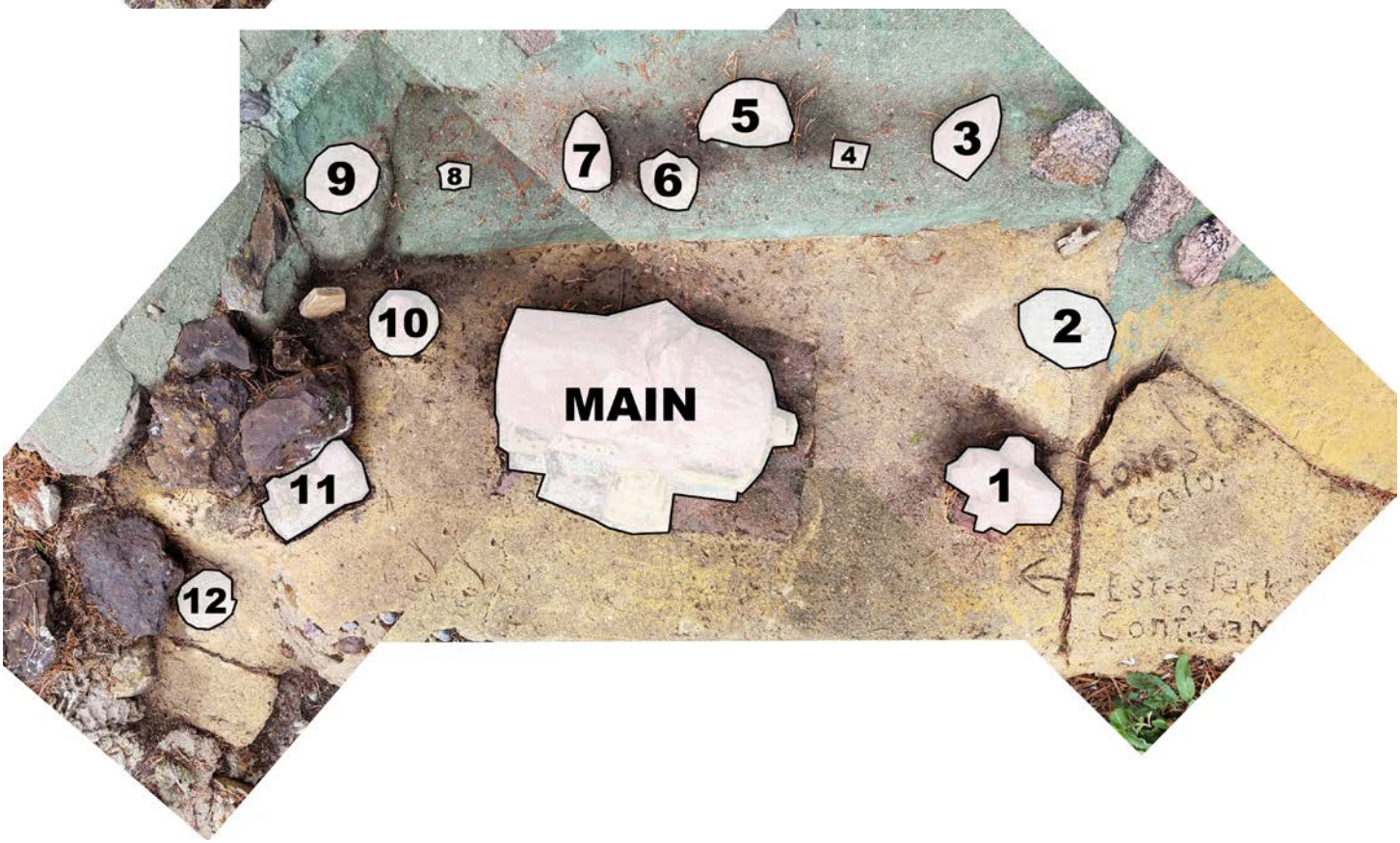






Florence Deeble Rock Garden	Accession # 2000.6.1.015
	Item/Title: Estes Park Longs Peak detail
Image date: 2018 ERN	





Florence Deeble Rock Garden	Accession # 2000.6.1.015
	Item/Title: Estes Park cabin details
Image date: 2018 ERN	










Florence Deeble Rock Garden	Accession # 2000.6.1.016
	Item/Title: Eagle on Pillar
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.017
	Item/Title: Castle Rock AZ
Image date: 2018 ERN	





Florence Deeble Rock Garden	Accession # 2000.6.1.018
	Item/Title: Oak Creek Canyon
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.019
	Item/Title: Capital Reef National Park UT
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.020
	Item/Title: Yellow and Black Mountain
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.021
	Item/Title: Pond and Hamburger Stand
Image date: 2018 ERN	







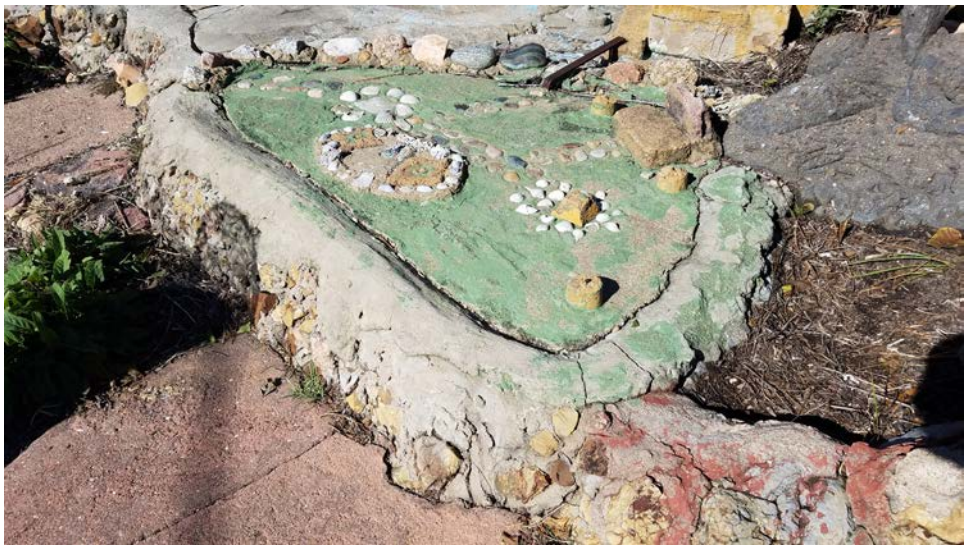
Florence Deeble Rock Garden	Accession # 2000.6.1.021
	Item/Title: Pond and Hamburger Stand components
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.022
	Item/Title: Campground
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.023
	Item/Title: Mound
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.024
	Item/Title: Indian Pueblo
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.025
	Item/Title: Cathedral Mountain Tetons WY
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.026
	Item/Title: Tetons Foothills
Image date: 2018 ERN	





Florence Deeble Rock Garden	Accession # 2000.6.1.027
	Item/Title: Mt. Rushmore
Image date: 2018 ERN	

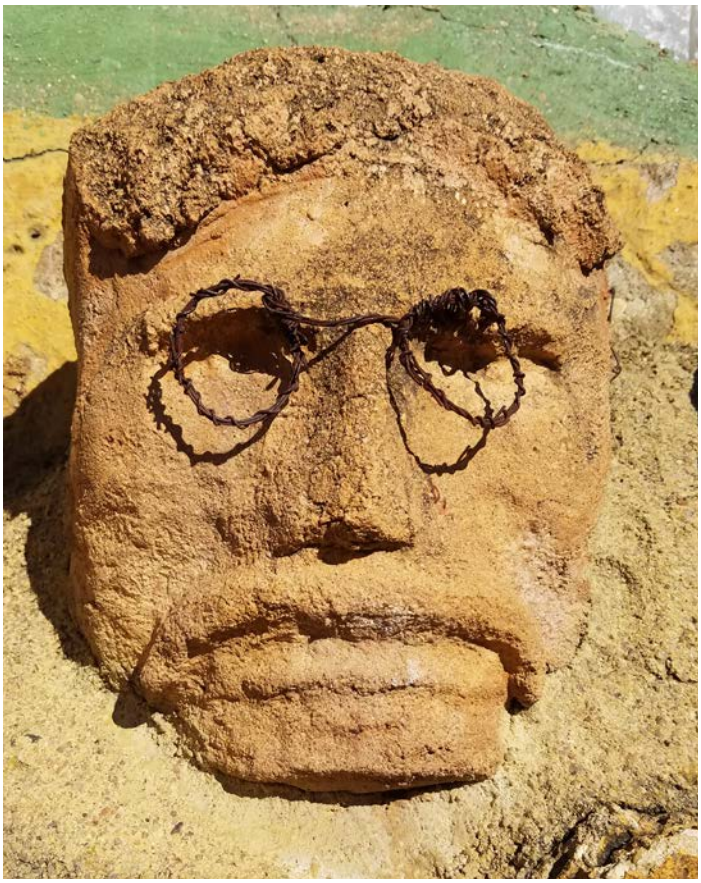




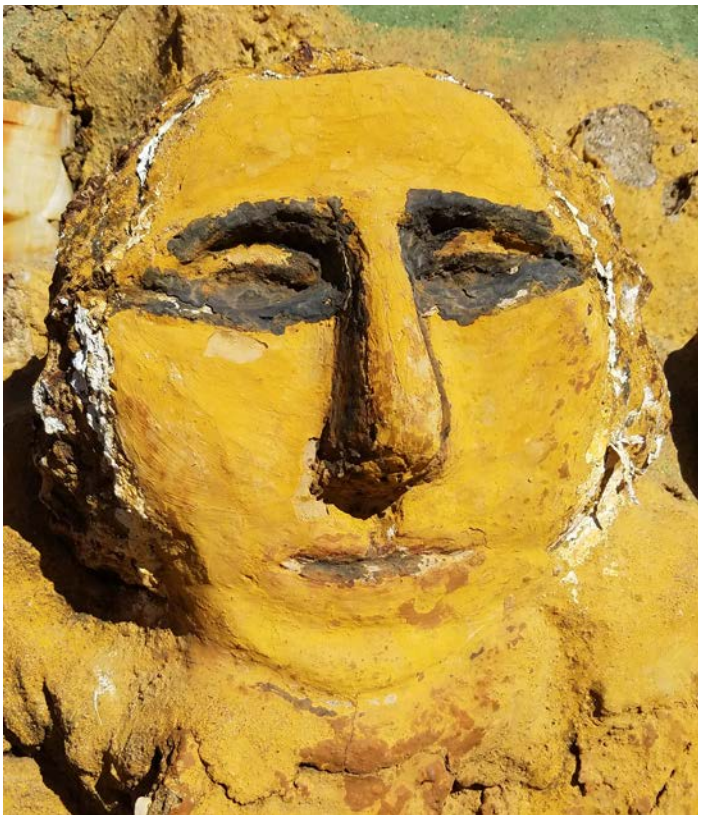




Florence Deeble Rock Garden	Accession # 2000.6.1.027
	Item/Title: Mt. Rushmore components
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.028
	Item/Title: Mt. Eisenhower
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.029
	Item/Title: Cellar door, stairs
Image date: 2018 ERN	









Florence Deeble Rock Garden	Accession # 2000.6.1.030
	Item/Title: Deeble Drugs , Mary with flowers
Image date: 2018 ERN	













Florence Deeble Rock Garden	Accession # 2000.6.1.031
	Item/Title: Lucas Band
Image date: 2018 ERN	





Florence Deeble Rock Garden	Accession # 2000.6.1.032
	Item/Title: Sundial
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.033
	Item/Title: House Stack
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.033
	Item/Title: House Stack components
Image date: 2018 ERN	











Florence Deeble Rock Garden	Accession # 2000.6.1.034
	Item/Title: Stella and Gibb
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.035
	Item/Title: History of Lucas
Image date: 2018 ERN	







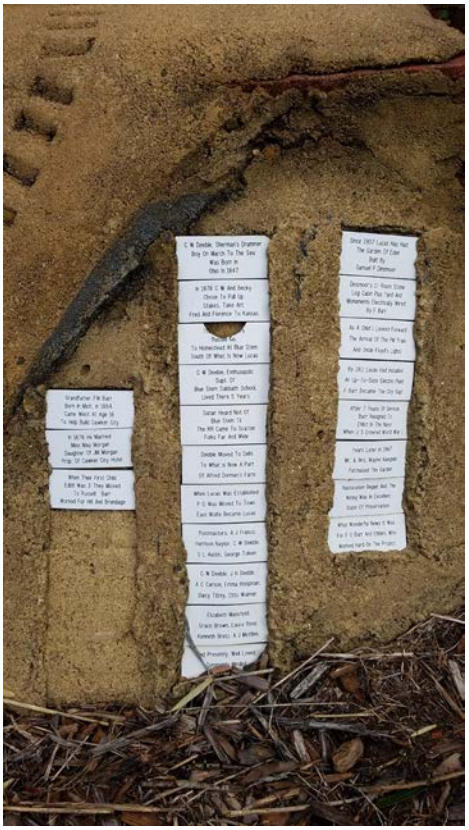
Florence Deeble Rock Garden	Accession # 2000.6.1.035
	Item/Title: History of Lucas components
Image date: 2018 ERN	















Florence Deeble Rock Garden	Accession # 2000.6.1.035
	Item/Title: History of Lucas components
Image date: 2018 ERN	











Florence Deeble Rock Garden	Accession # 2000.6.1.036
	Item/Title: Class of 1894
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.036
	Item/Title: Class of 1894 components
Image date: 2018 ERN	











Florence Deeble Rock Garden	Accession # 2000.6.1.036
	Item/Title: Class of 1894 components
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.037
	Item/Title: Lucas Rushmore
Image date: 2018 ERN	



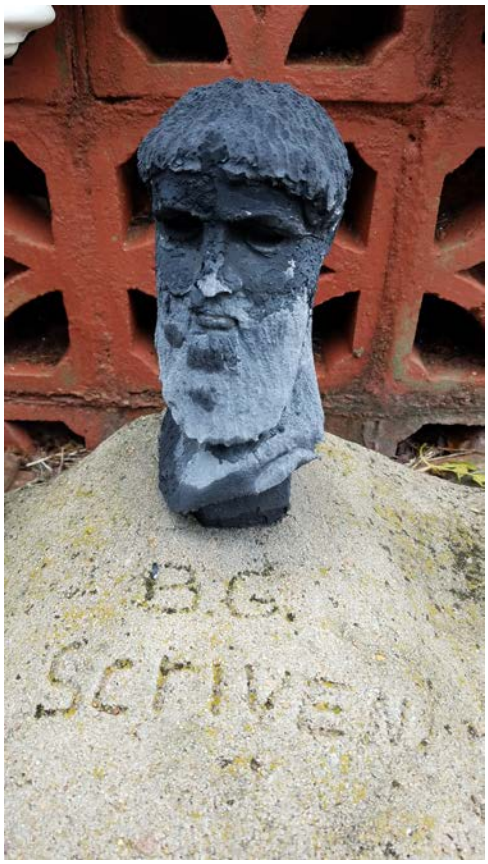




Florence Deeble Rock Garden	Accession # 2000.6.1.037
	Item/Title: Lucas Rushmore components
Image date: 2018 ERN	







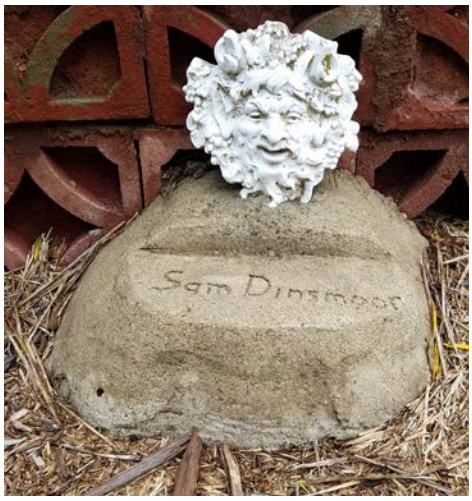


Florence Deeble Rock Garden	Accession # 2000.6.1.037
	Item/Title: Lucas Rushmore components
Image date: 2018 ERN	











Florence Deeble Rock Garden	Accession # 2000.6.1.038
	Item/Title: Chimney Tile Planter
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.039
	Item/Title: Bench (back yard)
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.040
	Item/Title: Front Porch Planter with Lady and Moon
Image date: 2018 ERN	







Florence Deeble Rock Garden	Accession # 2000.6.1.041
	Item/Title: Front Porch Planter number 2
Image date: 2018 ERN	





