NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register Listed 10/04/2017

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name Deeble Rock Garden

Other names/site number KHRI# 167-3340-00004

Name of related Multiple Property Listing N/A

2. Location

Street & number 126 S. Fairview Ave. ☐ not for publication

City or town Lucas ☐ vicinity

State Kansas Code KS County Russell Code 167 Zip code 67648

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide _x_ local Applicable National Register Criteria: _x_ A ___ B _x_ C ___D

See file.
Signature of certifying official/Title Patrick Zollner, Deputy SHPO Date

Kansas State Historical Society
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

_____ entered in the National Register

_____ determined eligible for the National Register

_____ determined not eligible for the National Register

_____ removed from the National Register

_____ other (explain:) _____

Signature of the Keeper Date of Action

Deeble Rock Garden
Name of Property

Russell County, Kansas
County and State

5. Classification

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

x	private
	public - Local
	public - State
	public - Federal

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

	building(s)
	district
x	site
	structure
	object

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

Contributing	Noncontributing	
		buildings
1		sites
		structures
		objects
1	**0**	**Total**

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RECREATION & CULTURE/Work of Art

Current Functions
(Enter categories from instructions.)

RECREATION & CULTURE/Work of Art

7. Description

Architectural Classification
(Enter categories from instructions.)

Other (Folk Art)

Materials
(Enter categories from instructions.)

foundation: N/A
walls: N/A
roof: N/A
other: Stone
Concrete

Narrative Description

Summary

Florence Deeble's Rock Garden is located in Lucas in north-central Kansas' Russell County (*Figure 1*). Deeble created her garden, beginning in 1935, in the backyard of her family's house at 126 South Fairview Avenue where she continued to reside – and create – until her death in 1999. The garden has two sections. The older (east) portion features a series of "postal card scenes" of places she visited during summer travels; the later portion is an homage to Lucas and its history (west). Deeble created her artwork out of concrete, stone, and found objects; interspersed throughout the artwork are various plantings that are integral components to the entire landscape. Although Deeble's house is extant, this nomination only includes the backyard art environment, as Deeble's artistic efforts were focused on the landscape.

Elaboration

Figure 1: Contextual map, showing location of Deeble Rock Garden (X) within Lucas (Source: Kansas Historic Resources Inventory)

The Deeble Rock Garden is located in Lucas, a town of about 390 population in the far northeast corner of Russell County, Kansas. The garden is in the east (backyard) and north side yard of the residence at 126 South Fairview Avenue (*Figure 2*), which was the home of Florence Deeble's parents, built by them in 1906. The location is one block east of Main Street and just one block off the Main intersection, near the center of the community. The description of her garden below follows Deeble's own tour, which was filmed in 1991.[1] Unless otherwise noted, the quotations are attributed to Deeble from this video.

The **lily pond** or "backyard pool," as she called it, was Deeble's first sculptural scene in the garden (*Photo 4*). The "pond" is a former lily pond, built by her father prior to 1935 and filled in by an uncle. The 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. After Wilson Lake was built in the 1960s, Deeble referred to her pond as Wilson Lake.

Next to the pond, to the east, is **Capital Reef National Park** with its domed snow-covered "capital" mountain. Part of her four corners region, a large saguaro cactus stands (*Photo 6*), which she said "represents Arizona." Moving east she depicts **Oak Creek Canyon** (*Photo 5*) at Sodona, Arizona, part of the "red rock" country of that state. Her neighbor Tim Schwemmer actually sculpted the saguaro cactus and this rock formation for her. She describes how he "wasn't afraid to make them deep" (the indentations). "I was afraid if I made them that deep the cement would crack – I guess not." In front of the rock formation is Oak Creek, painted blue, but she talks in the video of wanting it be a path instead, so painted it black. Perhaps she painted it blue again later.

Moving to the east of Oak Creek Canyon is her favorite "postal card scene," the **YMCA Conference Camp** at Estes Park, Colorado, where she and a friend stayed in the Deeble family cabin every summer. Depicted is the view from their cabin window, a mile and a half away. "We could see this especially at night because they had their electric

[1] "Miss Deeble 01 – small," Interview with Florence Deeble, October 7, 1991. Digitized version of VCR tape. *Vimeo*, uploaded by Peter Max Lawrence for the Grassroots Art Center on February 23, 2017. www.vimeo.com/205444568.

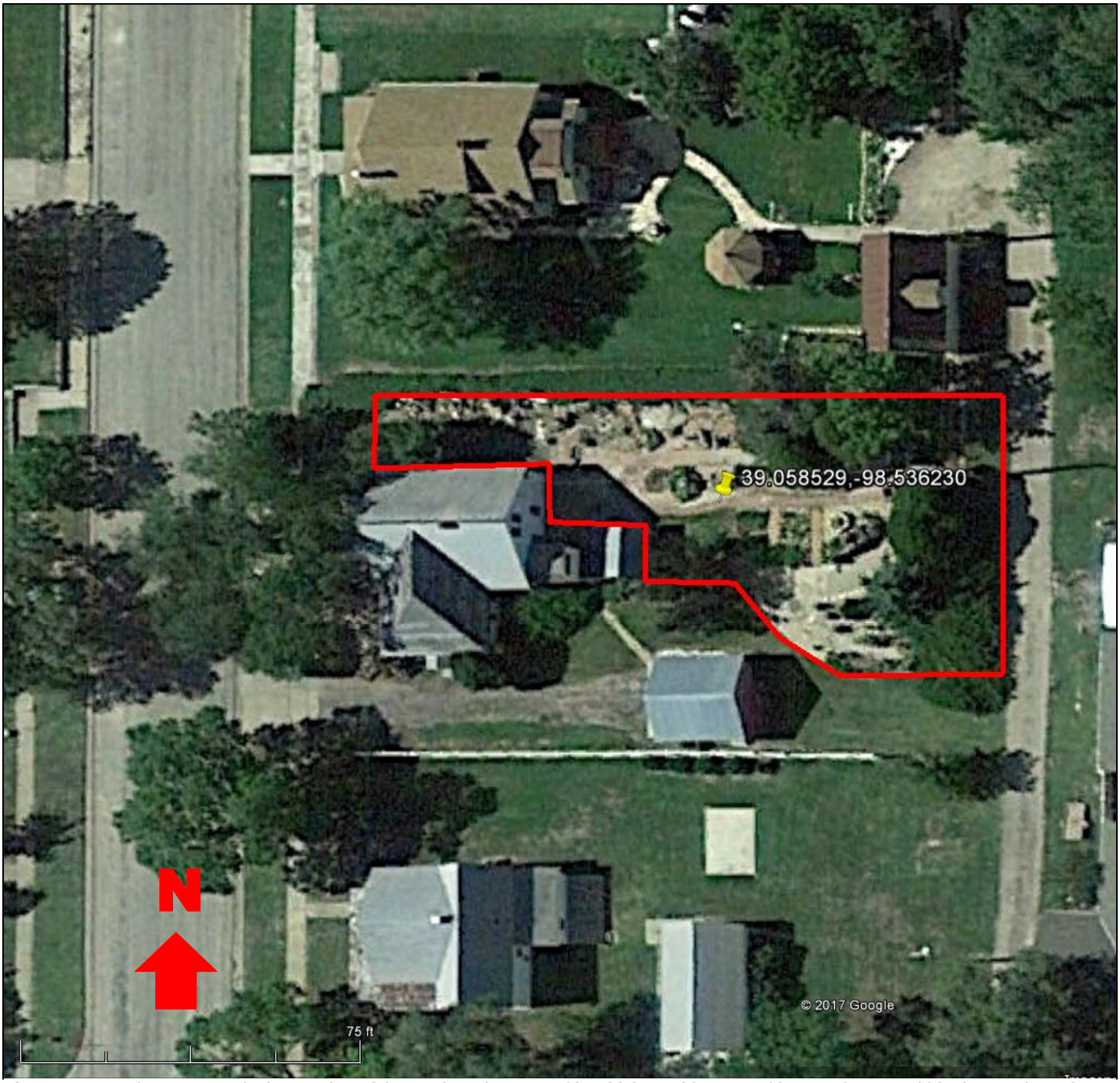

Figure 2: Boundary map. Only that portion of the north and east yard in which Deeble created her garden are within the nominated boundary (Source: Google Earth, 2014 aerial image).

Figure 3: Lily pond with Indian Pueblo to left (KSHS, April 2017).

lights." The administration building is front and center, and beside it the dining hall where "you could go in for meals" and the little chapel, which "the Mentholatum Company put … up there years ago." And then she "just made suggestions of cabins – they had so many of them up there, you could rent them." Behind the YMCA camp is Long's Peak. Deeble explained this "is my favorite, and I worked the hardest on it because it's Long's Peak …. And you've heard of the notch?...they say it looks like an animal, so I used a little sculpture of an animal to put up there for the notch." She capped the mountain with white rocks and shells because they stay white, depicting the snow cover on the peak.

Above the camp is an **eagle**, crafted of "two or three compasses … and shoehorns in the head." It was originally a bird feeder, but her brother told her "'Sis, that bird feeder looks out of character up there on Long's Peak.' And I said well, you're right." So she made it into an eagle.

To the right of the YMCA camp is a rock sculpture she labeled "**Shiprock, New Mexico**", which Tim Schwemmer also made.[2]

Beyond the YMCA scene to the back of the yard towards the alley, are several **planters** made of quarried limestone. She referred to this area as "our limestone addition." One large planter has a small building atop it, which looks like a barn or cabin; Deeble referred to this as the "200 pound bird house." Another is a round planter on a pedestal, which she explains was formed using bushel baskets.

Concrete pathways lead from sculptures to planters and a few remnants of **garden beds** on the ground remain. She wanted to build this area like an English Garden. "As you know, they used boxwood. If your imagination is strong enough, you can just see all this as boxwood, and an English form of garden. The rest of it would be in flowers or rocks or something else, but they always had the boxwood go clear around it. But I just used it on the one side. So all these iris beds remind me of my mother." Her mother was an avid gardener and planted many iris, peonies, and lilies, as well as annuals such as zinnias, dahlias and cannas. As Florence got older she filled in many of the beds as it was too much for her to take care of, and she was mindful of the water it took during periods of drought. Remnants of her mother's flowers are the iris beds along with peonies, hollyhocks, and the mature evergreens along the north and east borders.

After showing the flower beds, Florence guided the tour back toward the first lily pond. She pointed out rocks of significance, including some she brought from Delhi (a rural township north of Lucas in Osborne County). Local rocks are interspersed with those she brought from the Rocky Mountains – granite, schist, Gneiss and Onyx bought in rock shops. She points to a **concrete bench** (*Photo 8*), "I said we ought to have a place to sit when we had the lily pool over there." She also made a **planter** for the chrysanthemums next to a **bridge** made of concrete and asphalt plugs. "Quite a number of people – especially men – ask about this – they're called core." They were given to her by a man working on a road being built from Wilson Lake to Sylvan Grove. He was staying in her mother's apartment and asked if Florence would like to have these "core" pieces and she answered "why if they'll stick to cement. Or if cement will stick to them rather." He assured her they would, and she made the little bridge and a planter from them.

[2] According to Deeble, Tim Schwemmer made the saguaro cactus, Shiprock and Capital Reef dome, but "other than that – all this in the rock garden – I made myself."

Next to the lily pool is a **lighthouse** made of three cylindrical shapes, painted with windows. Continuing west toward Fairview Avenue in the row of "postal card scenes" is an **"Indian Pueblo**" made of cinder blocks and bricks, stacked to resemble a southwest pueblo structure. Next to the pueblo is **Cathedral Mountain** in the Tetons of Wyoming. Embedded in concrete are pieces of white onyx to depict the snow-capped peak.

Next is the **Mount Rushmore** scene with the four presidents' heads. She made Jefferson's head first "because I didn't think many people knew just what he looked like, and they probably couldn't tell from my sculpture of it." Teddy Roosevelt's head was added in the winter of 1991. "I enjoyed making them – it takes me about a year to make one of those larger heads. Roosevelt's head will be about the same size as Jefferson's – it won't take quite so long if I just get at it." These heads are made of two metal candy scoops and chicken wire.

Next to Mount Rushmore is a large concrete mountain inscribed as **Mount Eisenhower**. She wanted to honor the Kansas general so found a picture of this Canadian peak in a book. "I am so glad I was able to get that made when I was real strong."

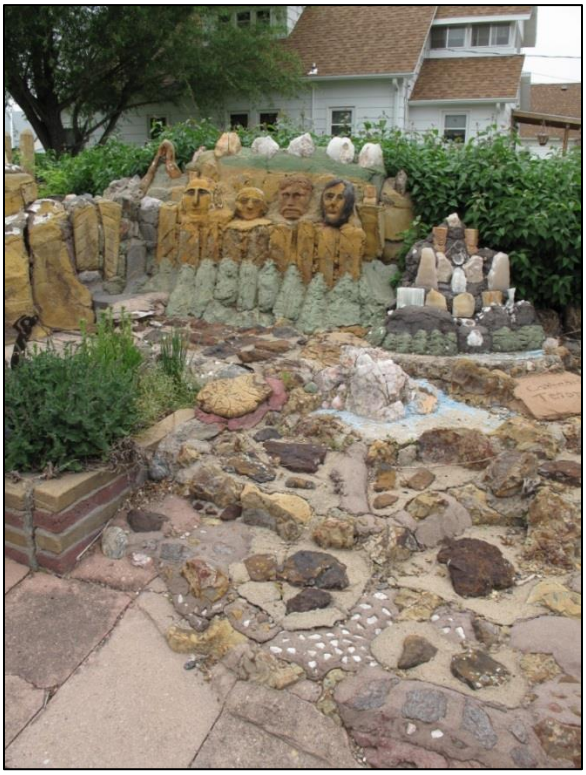

Figure 4: Mount Rushmore with Cathedral Mountain to the right and Mount Eisenhower to the left (KSHS April 2017).

Continuing west, a **concrete covered step** leads over an underground storm shelter/root cellar into the part of the rock garden on the north side of the house. Four montage scenes are encountered which are her tribute to Lucas history and people, and the last pieces she worked on until her health began to fail and she had to move to the nursing home.

The first is her tribute to the **Lucas Cornet Band** (*Photo 10*), established in 1887, the same year the town was founded. This sculpture montage consists of a concrete block wall embellished with faces and a plaque with 1888 on it. Her grandfather is represented as the **Drummer Boy** statue as he participated in "Sherman's March to the Sea."

Next is another montage created of concrete cinder blocks with attached small metal inscription plates citing various events and notable people in Lucas history. A replica of a classical couple in a loving pose has "**Stella and Gibb**" inscribed at the base (*Photo 10*), referring to Stella and Lawrence "Gibb" Gilbreath.

The next montage is a replica of Rodin's "**The Thinker**" plus metal rulers engraved with phrases depicting Lucas "**firsts**" – events and individual accomplishments. The wall supporting it is made of concrete cinder blocks (*Photo 12*).

The last montage to the west is her "**Kansas Mount Rushmore**" with chosen Lucas residents memorialized (*Photo 14*). Instead of concrete heads sculpted by Deeble, classical busts are set within a concrete base which is inscribed with their name. In a prominent position center and front is the name S.P. Dinsmoor, creator of the Garden of Eden. On far left and right are the names Fred and Bess Heine. In between Mr. and Mrs. Heine are three more notable local figures: Don Wilcox, Benjamin Greeley "B.G." Scrivens, and J. Rex Duwe.

Florence Deeble's rock garden remains as she left it; although, there has been deterioration of mortar and concrete, and paint has faded and chipped in places. A devastating hail storm occurred in Lucas on April 24, 2015 and broke some of the plastic and plaster pieces in the Lucas history scenes on the north side of the house. One wall is leaning precariously against shrubs and must be restored.

8. Statement of Significance

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

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

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

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

Areas of Significance
Art

Period of Significance
1935 – ca.1992

Significant Dates

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

Cultural Affiliation

Architect/Builder
Deeble, Florence (artist and sculptor)
Schwemmer, Tim (sculptor)

Period of Significance (justification)
The period of significance ranges from 1935, when Deeble began creating her garden, to 1992 when the last known alteration to the garden was made by Deeble.

Criteria Considerations (justification)
The majority of work done to the garden occurred over 50 years ago, but as a work of art, Deeble continued adding to and finessing her garden during her life at 126 S. Fairview Avenue. The last known addition to the garden was the face of President Theodore Roosevelt on Mount Rushmore in circa 1992.

Narrative Statement of Significance

Summary

The Deeble Rock Garden, created by Lucas resident, teacher, and artist Florence Deeble, is locally significant as a visionary art environment as it captures her beloved travel places as "Postal Card Scenes" in her backyard, as well as the story of Lucas history seen through her eyes. People and events are encapsulated in her montages, as are the national parks and sites she visited in the western United States during her summer vacations. The garden is made of concrete, rocks and assemblage objects. Few women are represented in this genre of art, and her site is one of the four "outsider art" environments created in Lucas in the 1900's that led to Lucas' designation in 1996 by Governor Bill Graves as the "Grassroots Art Capital of Kansas."

Elaboration

Figure 5: Florence Deeble in her garden in 1991. The YMCA camp and eagle are featured here (Photo from local, Rosslyn Schultz).

Florence Deeble (*Figure 5*) was born in Lucas, Kansas in 1900. She became a schoolteacher and taught in Lucas and surrounding communities for over 40 years; she never received formal art training.[3] Apart from the time she lived in Osborne, Kansas, when she taught there, Florence lived with her parents at 126 S. Fairview, inheriting the house when they passed, but she did not begin her artwork until she was around 35 years old.[4]

Growing up in Lucas, Deeble was no doubt inspired by Samuel P. Dinsmoor's work at his Garden of Eden.[5] Dinsmoor began work on his "stone log cabin" in 1905 or 1906, finishing in 1907. He spent the next two decades creating "sculptured concrete figures of Man, animal life, trees and effigies" (*Figure 6*).[6] Dinsmoor used over 2,200 sacks of cement on his project. "His first themes were biblical, but as the project grew he began to add statuary commenting on contemporary philosophies and practices. The increasing complexities of life were depicted."[7] Dinsmoor's property, which was a block southeast of Deeble's was a significant tourist attraction in Kansas from 1908 to the early 1930s (and today), and Deeble literally grew up as his property became more eccentric.

Like Dinsmoor, Deeble's primary medium was concrete. Her works are much smaller in scale, however. She also deviated from Dinsmoor in message. Where Dinsmoor commented on religious subjects and societal deficiencies, Deeble documented personal memories and important people in the history of her town.

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[3] Barbara Brackman & Cathy Dwigans, eds., *Backyard Visionaries: Grassroots Art in the Midwest* (Lawrence, KS: University of Kansas Press, 1998), 124.

[4] See Florence Deeble's biographic entry in Betty-Carol Sellen & Cynthia J. Johanson, *20th Century American Folk, Self Taught, and Outsider Art* (Chicago: Neal-Schuman Publishers, 1993), 341.

[5] For additional information related to S. P. Dinsmoor and the Garden of Eden, see John Hachmeister, "The Garden of Eden," in *Backyard Visionaries*, 29-49.

[6] Richard Pancratz & Cornelia Wyma, "Garden of Eden" National Register nomination (1977): 3. The Garden was listed in 1977.

[7] Ibid.

Figure 6: The Garden of Eden, Lucas, Kansas (KSHS, April 2017).

The rock garden began as a result of a tragic accident. Before he died, her father had built a "lily pond" along the north side of the backyard. It was in 1935 that her mother became concerned when a child drowned in a backyard pond in Osborne, Kansas, and wanted the pond filled in so a similar fate would not befall a child in Lucas. Florence asked her Uncle Fred, who was a stone mason in the Lucas area, to fill it in. He said "Yes, but you'll have to help me." She claims that was how she got started building her rock garden. She decided to maintain a depiction of the pond, or "backyard pool," and painted the concrete pond blue. She then formed three ducks on its edge, a hamburger stand, and a lighthouse. "That was the first real sculpturing I did, those little ducks."[8]

She continued adding to the rock garden first to the east, creating depictions of parks in Utah, Arizona, Oregon, Colorado, and New Mexico. She and her friend, Christine, traveled during their summer vacations and explored the national parks and beautiful places in the western United States. The Deeble family owned the YMCA cabin Florence frequented. She loved learning about the history and cultures of the places she visited, even if the artworks themselves were not always accurate representations. Realizing that lighthouses are not found in Kansas generally, Ms. Deeble tells about a *Salina Journal* reporter who noted that "geography was not my hallmark; I like to put things however they happened to come. If Colorado isn't next to Canada, well that's all right. We can still have Eisenhower Mountain up there."[9]

If her "postal card scenes" represent her earliest artistic forays, her Lucas-inspired sculptures represent her later work. This section was her way to honor those places and the people who she felt contributed to making Lucas a wonderful place to live.

The montage dedicated to the Lucas Cornet Band was in honor of the town's first band. Lucas was one of the first towns in this part of Kansas to have a band, even before Salina. The director, S.A. Wilson, "according to the *Lucas Advance*, was a violinist of rare merit, had a large musical class, and was for twelve years connected with the celebrated Boston Conservatory of Music." Listed as members of the original band are Florence's uncles Fred and Arthur Deeble, along with her father C.W. Other Deebles mentioned in the text are Grant, Gwen, Bert and Greg (Florence's brothers), Charles, Arthur, and Harold.[10]

A second montage is dedicated to her father and grandfather. Her father, C.W., was quiet and busy. He built several of the business buildings on Main Street, and ran the Worminger-Deeble store. He especially liked ladies' hats and opened a millinery shop. Her grandfather homesteaded at Bluestem (Lucas' original name). He received a pension from the Civil War even though he was only 16.[11]

The Stella & Gibb monument refers to locals Stella and Lawrence "Gibb" Gilbreath. The couple ran a grocery store in Lucas and also movie theatres – the first one open air. Their Queen Theatre was destroyed by fire, then they opened the Isis in 1930. They were backers of many clubs and civic affairs.

[8] Deeble interview, 1991.
[9] Ibid.
[10] *From the Pages of the past: A Legacy of Lucas 1997-1987,* Lucas Publishing Company, 1987.
[11] Ibid.

Figure 7: Part of Ed Root's concrete sculptures now housed as the Grassroots Arts Center at 213 S Main Street, Lucas (KSHS, April 2017).

The Kansas Mount Rushmore is more accurately the Lucas Mount Rushmore, as each person enshrined had an important role in shaping Lucas. The most prominent bust represents S.P. Dinsmoor. Fred Heine was a banker and rancher in Russell County. He is remembered for many reasons but one is that he bought one of the first farm civilian Jeeps to be sold. This sale was featured across the country in newspapers and even *Life* magazine.[12] Fred's wife, Bess, sang opera in the Gilbreaths' Queen Theater.

Don Wilcox and his wife Cleo moved to Lucas from Florida. He studied at KU then taught school in Lucas, Harlan, and Bird City, Kansas. He went to Guatemala City, Guatemala, to teach and developed a bi-lingual magazine, *Caminos*, which was used in Spanish classes across the US. He was a successful science-fiction writer with stories published in *Amazing Stories* magazine. He became the editor for *Opportunity News* in Woodburn, Oregon, then moved back to Kansas shortly before he passed.

B.G. Scrivens was a farmer and banker. He was instrumental in incorporating Lucas in 1887, donating some of his farmland for the town site. He served on many boards, organized the first bank, was President of the Lucas Telephone Company, and belonged to the Masonic Lodge and Modern Woodsman of America, Lucas Camp.

J. Rex Duwe was a banker and well-known figure in Kansas politics, having managed three successful congressional campaigns for Keith Sebelius.[13] He served as a Kansas Highway Commissioner, city councilman, Mayor of Lucas and school board member. He gained even more notoriety when he became president of the American Bankers Association in 1975. As noted in the *New York Times*, Lucas became the smallest town ever to produce a president of the A.B.A.[14] These people made Florence Deeble proud and she chose to put them in her sculpture hall of fame. Her rock garden and sculptures capture moments in Lucas history to remind community members and visitors of its rich history.

Like Dinsmoor, Deeble encouraged and welcomed visitors. She loved giving tours of her rock garden and was delighted when the University of Kansas Art Department visited Lucas on their annual outing to the Garden of Eden. They always also visited her backyard rock garden before venturing to the "Continental Sculpture Hall" of Inez Marshall in Portis, Kansas.[15] Ms. Deeble greeted all visitors, always dressed neatly and proper to tell her stories, pointing with her stick to showcase her "postal card scenes."[16] She was delighted to talk about her creations and share stories of Lucas.

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[12] "U.S. Civilians Buy Their First Jeeps: Heines of Lucas, Kan. Take a Ride," *Life Magazine* (January 3, 1944): 24-27. A short film available on You Tube shows his wife driving the jeep through muddy fields and himself hauling hay to his livestock.

[13] He was featured on a CBS news story as a Republican convention delegate from an "uncommitted state" in 1968. Stuart Awbry, "J. Rex Duwe, Lucas Banker, Picked for TV 'Stardom,'" *Salina Journal* (August 5, 1968): 13.

[14] "Small-Town Kansan Set to head Big Bank Group," *New York Times* (October 11, 1975): 46.

[15] "Report from the University of Kansas," *University of Kansas* (Fall 1985): 3-7.The Inez collection of limestone carvings is now housed at the Grassroots Art Center in Lucas.

[16] Anecdotal stories tell of how visitors often would have to wait several minutes for Deeble to ready herself before giving a tour.

Figure 8: Miller's Park, Lucas (Photo from Kansas Travel & Tourism website, www.kansastravel.org/millerspark.htm).

Deeble's Rock Garden is still a favorite site for visitors in Lucas who come to see the grassroots, self-taught art environments now housed in Lucas. These environments include Dinsmoor's Garden of Eden, Deeble's Rock Garden, Ed Root's concrete sculptures that were originally on his farm, and are now housed at the Grassroots Art Center (*Figure 7*), and Roy and Clara Miller's Park, dating to the 1920s and restored and re-located near the Garden of Eden in 2014 (*Figure 8*).

These four art environments represent notable outsider art in Kansas. Often overlooked because the artist is untrained, these outsiders sought "to transform the world around them to reflect their aesthetic judgments. In doing so, they make the external world reveal their own understanding of what is appealing or attractive."[17] While this type of grassroots art occurs wherever humans are located, Lucas is unique in Kansas for its concentration of these types of art environments; truly art is not created in isolation.[18] Without the presence of Dinsmoor's Garden of Eden, one wonders if Deeble would have ever created her works. However rather than being derivative of Dinsmoor's work, Deeble's art environment reflects her own aesthetics and views on the world around her. Perhaps Dinsmoor simply gave her the idea that she could also express herself through art.

Florence Deeble continued to live on Fairview Avenue, finessing and adding to her garden well into her 90s. Only her last three months were spent in a nursing home, where she died in 1999. Two of her nephews, Stephen and Charles Deeble, became executors of her estate, as Florence never married or had children. She expressed a desire that they return to Lucas and live there, but that was not their choice. Instead an agreement was reached between the family and the Lucas Arts & Humanities Council, Inc. in 2000 with the purpose of keeping the garden as an attraction for the public and as part of the Grassroots Art Center tour.

Deeble legacy continues to be kept alive, not only through the tours of her garden but through publications on outsider and grassroots arts. Her quote "I love rocks" was featured on the opening pages of the Midwest section of Kelly Ludwig's 2007 book, *Detour Art: Outsider, Folk Art, and Visionary Environments Coast to Coast*, which also includes photos and text about Deeble's work.[19] Also in 2007 Deeble was mentioned in Erika Nelson's article "Creative Catalyst: 100 Years of the Garden of Eden," in *Raw Vision*, a leading journal focusing on outsider art and folk art.[20] Deeble's garden is a significant contributor to the broader story of American folk art.

[17] Carl Magnuson, "Aesthetics and Grassroots Art: A Folklorist's Perspective," *Backyard Visionaries*, 1.
[18] Ibid.
[19] Kelly Ludwig, *Detour Art: Outsider, Folk Art, and Visionary Environments Coast to Coast* (Kansas City, MO: Kansas City Star Books, 2007), 12.
[20] Erika Nelson, "Creative Catalyst: 100 Years of the Garden of Eden," *Raw Vision* 58 (2007): 35.

Criteria Consideration G

The period of significance for the Deeble Rock Garden ranges from 1935, when Deeble began creating her garden, to 1992 when the last known alteration to the garden was made by Deeble. Because the period extends to less than 50 years ago, Criteria Consideration G must be met.[21]

The majority of the garden's development occurred over 50 years ago, but as a work of art, Deeble continued adding to and finessing her garden during her life at 126 S. Fairview Avenue. Ending the period of significance in 1967 is not only arbitrary, it fails to incorporate the entire story of Deeble's work at this place. Deeble was active into the last years of her life. The last known addition to the garden was the face of President Theodore Roosevelt on Mount Rushmore in circa 1992; although, this postal card scene was started decades prior. Deeble's backyard art environment is exceptionally important as one of only two outsider art environments in Lucas, Kansas, that remain in situ, the other being the Garden of Eden. Ending the period of significance in circa 1992 incorporates the full story of this historic resource.

[21] National Park Service, "National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation" (rev. 1995): 41.

9. Major Bibliographical References

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

Archives files, photos, and video located at the Grassroots Art Center, Lucas.

Awbry, Stuart. "J. Rex Duwe, Lucas Banker, Picked for TV 'Stardom.'" *Salina Journal* (August 5, 1968): 13.

Brackman, Barbara & Cathy Dwigans, eds. *Backyard Visionaries: Grassroots Art in the Midwest.* Lawrence, KS: University of Kansas Press, 1998.

From the Pages of the Past: A Legacy of Lucas 1997-1987." Lucas Publishing Company, 1987.

Ludwig, Kelly. *Detour Art: Outsider, Folk Art, and Visionary Environments Coast to Coast*. Kansas City, MO: Kansas City Star Books, 2007.

"Miss Deeble 01 – small." Interview with Florence Deeble, October 7, 1991. Digitized version of VCR tape. Uploaded to *Vimeo* by Peter Max Lawrence for the Grassroots Art Center on February 23, 2017. www.vimeo.com/205444568.

Nelson, Erika. "Creative Catalyst: 100 Years of the Garden of Eden." *Raw Vision* 58 (2007): 35.

"Report from the University of Kansas." *University of Kansas* (Fall 1985): 3-7.

Sellen, Betty-Carol & Cynthia J. Johanson. *20th Century American Folk, Self Taught, and Outsider Art*. Chicago: Neal-Schuman Publishers, 1993.

[Author's name indistinguishable.] "Small-Town Kansan Set to head Big Bank Group." *New York Times* (October 11, 1975): 46.

"U.S. Civilians Buy Their First Jeeps: Heines of Lucas, Kan. Take a Ride." *Life Magazine* (January 3, 1944): 24-27.

Previous documentation on file (NPS):

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

Primary location of additional data:

__x__State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
__x__Other
Name of repository: **Grassroots Arts Center**

Historic Resources Survey Number (if assigned): _____

Deeble Rock Garden
Name of Property

Russell County, Kansas
County and State

10. Geographical Data

Acreage of Property Less than one

Provide latitude/longitude coordinates OR UTM coordinates.
(Place additional coordinates on a continuation page.)

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1	39.058529 (Latitude:)	-98.536230 (Longitude:)	3	(Latitude:)	(Longitude:)
2	(Latitude:)	(Longitude:)	4	(Latitude:)	(Longitude:)

Verbal Boundary Description (describe the boundaries of the property)
The nominated site is located at 126 S Fairview Avenue on a legal parcel described as: LUCAS ORIGINAL TOWN , BLOCK 1 , Lot Block Info 13, 14 & 15 SECTION 34 TOWNSHIP 11 RANGE 11W (PID: 018-34-0-20-04-006.00-0). Although the parcel includes Deeble's house, only her garden is nominated. The garden is bounded on the east by the mid-block alley; on the north by the north property line; and on the west by the row of trees defining the west edge of the garden (roughly in line with the west façade of the house). The south boundary extends along the north side of the house and steps south and east along the historic concrete walks installed by Deeble. See boundary map (Figure 2).

Boundary Justification (explain why the boundaries were selected)
The significant feature of this site is the garden itself, as Deeble did not decorate her house. Further although she lived in the dwelling for a majority of her life, it lacks integrity to be listed in the National Register.

11. Form Prepared By

name/title Jeannie Stramel, edited by Amanda K Loughlin (KSHS)
organization Lucas Arts & Humanities Council, Inc. date Summer 2017
street & number PO Box 304 telephone (785) 525-6118
city or town Lucas state KS zip code 67648
e-mail jstramel@live.com

Property Owner: (complete this item at the request of the SHPO or FPO)

name Lucas Arts & Humanities Council, Inc.
street & number PO Box 304 telephone (785) 525-6118
city or town Lucas state KS zip code 67648

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Additional Documentation

Submit the following items with the completed form:

Photographs

Submit clear and descriptive photographs. The size of each digital image must be 1600x1200 pixels (minimum), at 300 ppi (pixels per inch) or larger. Key all photographs to a sketch map or aerial map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photograph Log

Name of Property: **Deeble Rock Garden**

City or Vicinity: **Lucas**

County: **Russell** State: **Kansas**

Photographer: **Amanda K. Loughlin (KSHS)**

Date Photographed: **April 25, 2017**

Description of Photograph(s) and number, include description of view indicating direction of camera:

01 of 14: Looking north from south boundary near back door of house
02 of 14: Looking NE from south boundary near back door of house
03 of 14: Detail of Mount Rushmore
04 of 14: Detail of the Lily Pond
05 of 14: Detail of Oak Creek Canyon and part of the YMCA camp
06 of 14: Detail of Capital Reef National Park in Utah
07 of 14: Looking SE from the YMCA postal card scene. The south boundary is shown as the edge of the concrete in the background of the photo.
08 of 14: Detail of concrete bench to south of postal card scenes.
09 of 14: Looking east from south side of bench
10 of 14: Stella and Gibb and Lucas Band montages.
11 of 14: Looking east at her montage to her family and showing postal card scenes in background
12 of 14: Lucas montage
13 of 14: Looking east from west edge of garden
14 of 14: Kansas Mount Rushmore

Photo Key attached.

Deeble Rock Garden
Name of Property

Russell County, Kansas
County and State

Photo Key (only overall photos are keyed so as not to clutter plan)