

Sculptures on the Berea Public Art Tour

- FEE SCULPTURE PARK (STOP 19)
- TOGETHER AND FEE GLADE (STOP 10)
- FISH FOUNTAIN (DRAPER BUILDING, STOP 13)
- MYTHICAL BEASTS BY BOB MONTGOMERY (STOPS 5 AND 16)
- HANDS (STOPS 5, 8, 15, 16, AND 20)
- SCULPTURE IN ACTION (WELCOME CENTER WOODCARVERS (STOP 15) AND STOP 14: STUDIO ARTISTS, LINDY EVANS (MULTIMEDIA) AND MICHELLE WESTON (GLASS):

Sculpture on the Berea Public Art Tour

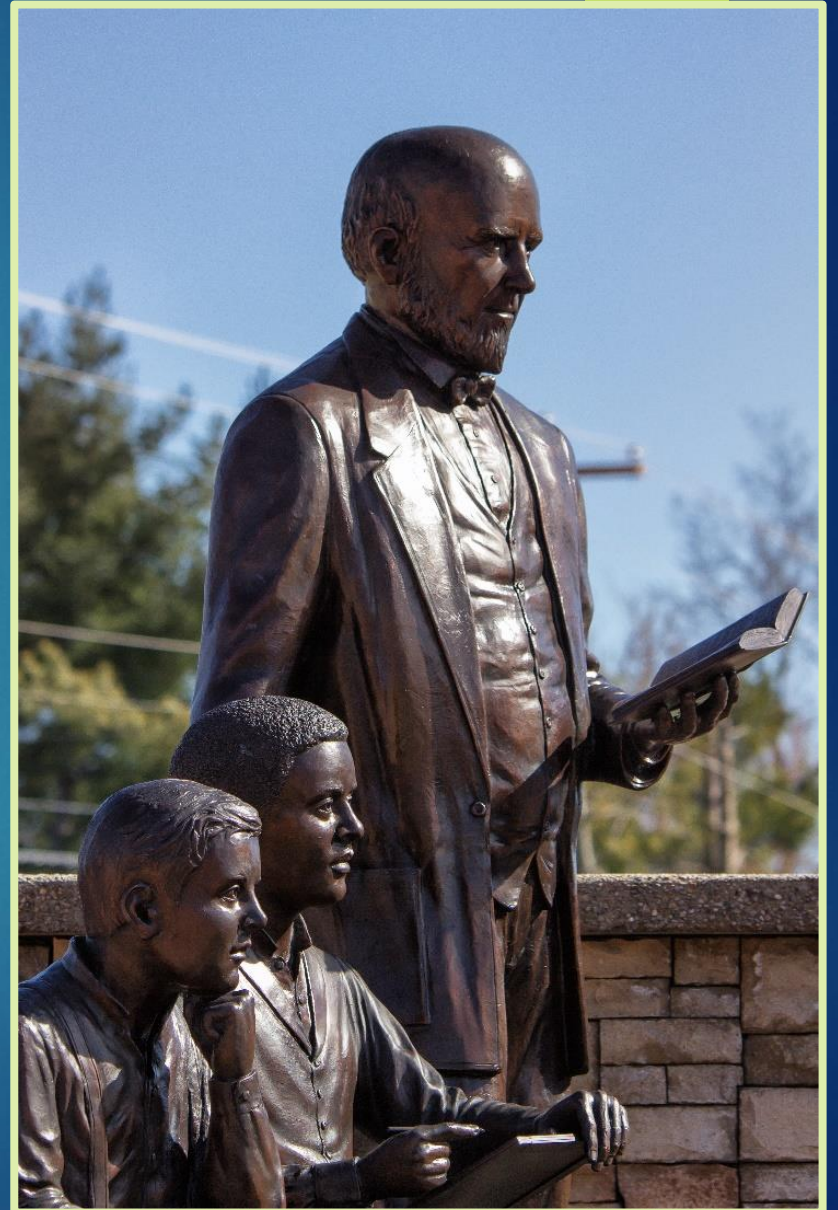
The sculptures you will see in Berea range from realistic to abstract. They are created in different mediums and using different processes. Some represent historical figures, some represent the community, and others are flights of fancy. Taken together, they tell the story of Berea, the story of a community committed to diversity and to the arts.

What public sculptures are there in your community?

What do they tell about your community?

Stop 19: Fee Sculpture Park

- ▶ One purpose of public sculptures is to honor people who have played a major role in the history of a community. The Fee Sculpture Park was created as a gift to the City of Berea from Berea College in 2005 to commemorate the 150th anniversary of the founding of both the college and the community. It tells the story of John G. Fee, the founder of Kentucky's first inter-racial and co-educational school.



The Berea Schools

When John G. Fee and his wife, Matilda, moved to this ridge in 1854, the area was largely uninhabited. As the community grew in response to Fee's abolitionist preaching at the old Glade church, several homesteads and a school emerged. After the Civil War, local land owners sold parcels of land to settlers, many of whom were African Americans, creating an interspersed of white and black families and the beginning of an integrated community.

Near this park stood the one room district school house that was erected in 1855 and was the first home of Berea College. In 1859, the Berea College trustees voted to open the school to all persons of "good moral character" but the school was not integrated until March 1866, after the Civil War.

The sculpture depicts a scene that might have taken place in the school house in the mid-1860s. Elizabeth Rogers teaches about equality and freedom in the Declaration of Independence. The students vary in age, preparation, gender and color. Reverend Fee oversees the embodiment of his dream of an interracial school where young people, regardless of race, gender, or class, can live and learn together. His dream made the Berea schools and Berea College the first integrated and coeducational schools in the South.

However, the story does not end there. In 1904 the Kentucky legislature outlawed interracial education, and, ironically, after Fee's death in 1902, the first black graded school was built across from this park one block away on Fee Street. Seeking to re-embrace the dream, Berea College reintegrated in 1950 and has since maintained its founding interracial and Appalachian commitments. The Berea High School reintegrated in 1957 and joined with the Foundation School to create the Berea Community School in 1968. The dream continues.

This sculpture was a gift to the City of Berea from Berea College during its 2005-06 Sesquicentennial year. This gift was made possible largely by the generosity of Pete and Arline Harman. Pete Harman was the first franchisee of Colonel Sanders' "Kentucky Fried Chicken" in Salt Lake City, Utah, in 1952.

The sculpture was produced by Stan Watts of Salt Lake City, Utah during the 2005-2006 academic year.

Stan Watts, Bronze Sculptor

- ▶ The five life-size sculptures were created by Utah-based sculptor, Stan Watts using the lost wax bronze casting process.
- ▶ In the lost wax process, the original sculpture is created using a special kind of clay built up over an armature (supporting structure). Clay is too fragile for a large, outdoor sculpture, so a plaster mold is made around the clay sculpture.



Lost Wax Casting

- ▶ The mold is opened and separated from the clay leaving a hollow or negative shape.
- ▶ Liquid wax is poured into the mold creating a wax model.
- ▶ Wax sprews are added to the wax model. They will allow an open pathway for the liquid bronze to travel and for exhaust gases to escape.



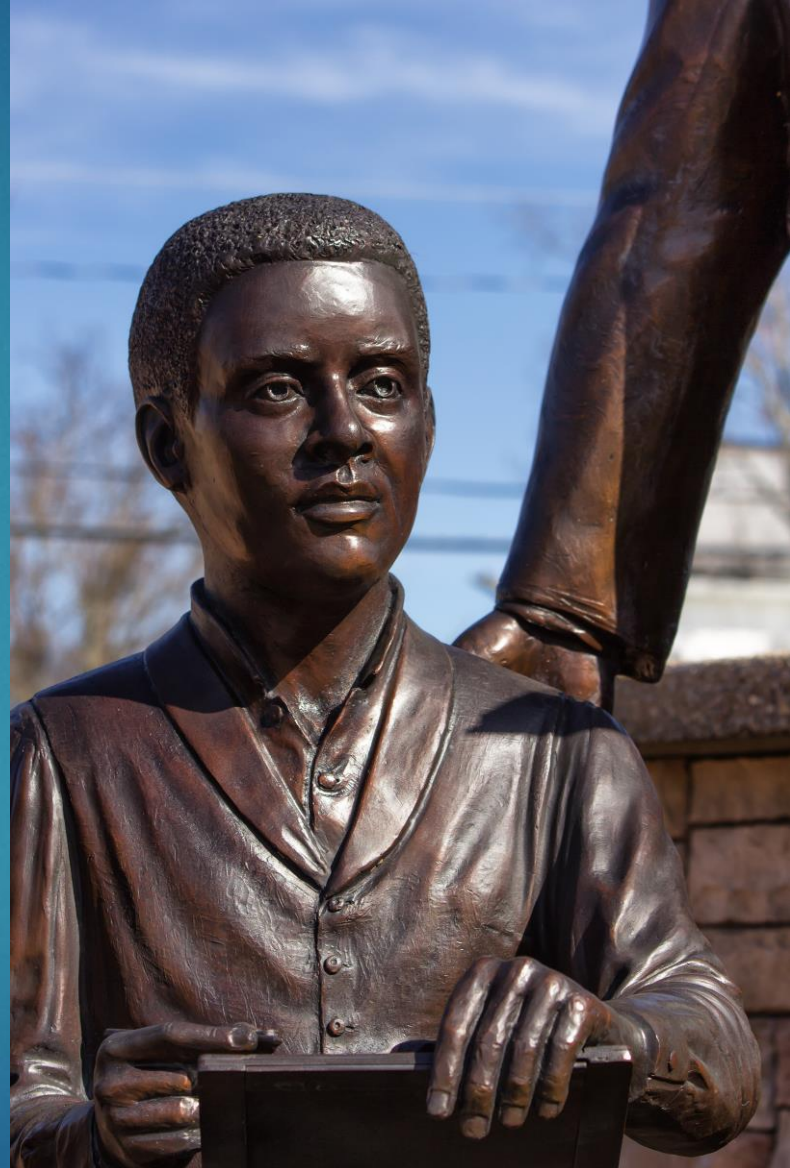
Lost Wax Casting

- ▶ Casting in bronze is done at a foundry. A plaster–cement mixture called an encasement is created around one of the wax models and wax sprews.
- ▶ The wax is then burned out in a kiln, and hot, liquid metal (usually bronze) is poured into the hot encasement's negative space.
- ▶ *What is negative space?*



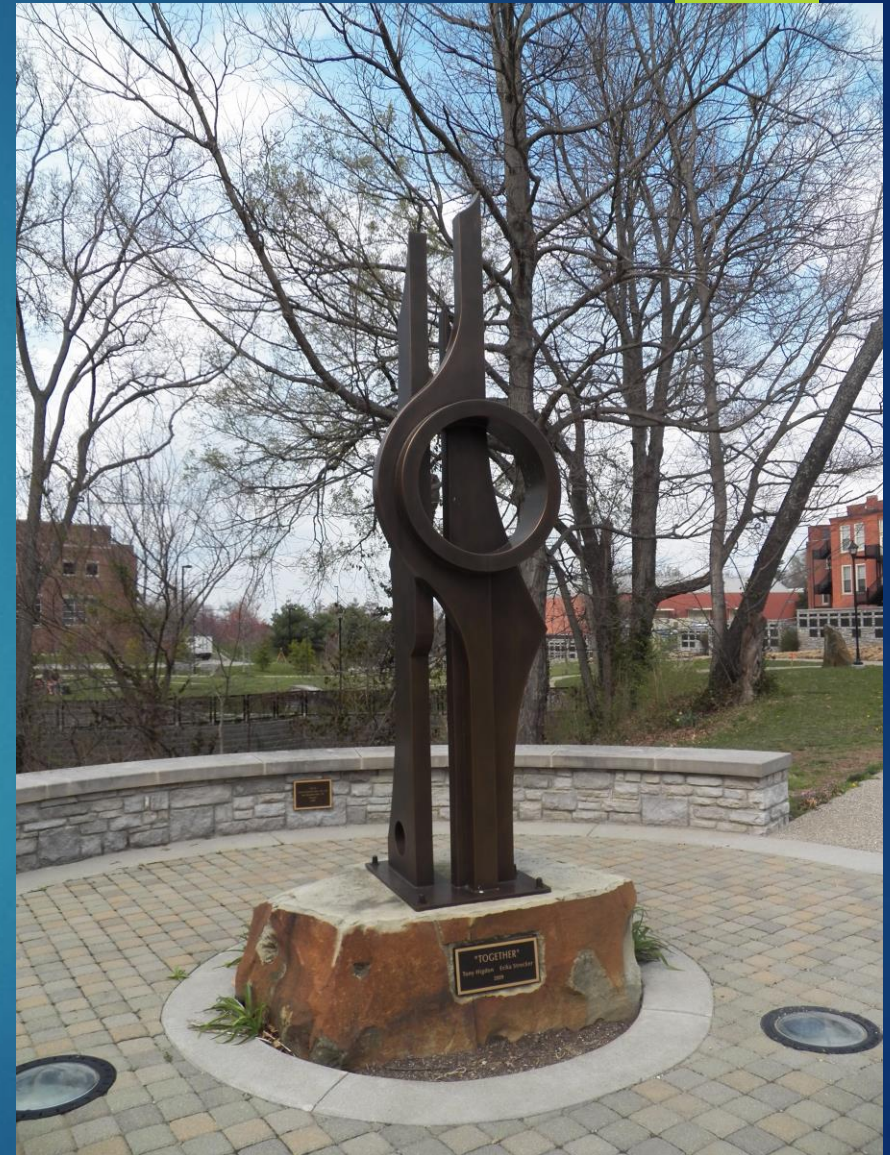
Lost Wax Casting

- ▶ The encasement is broken away from the metal cast and the screws must be sawed off.
- ▶ The sculpture is given the finishing touches.
- ▶ A patina is applied to give the sculpture its finished color.



Stop 10: Fee Glade

- ▶ In the heart of the Berea College campus is another bronze sculpture dedicated to John G. Fee and his legacy. But this one is different in two ways: the style and the sculptural process.
- ▶ When Berea College commissioned Erika Strecker and Tony Higdon to create the sculpture, they asked that the focus be on Fee's principles of diversity. The bronze-fabricated piece is entitled "Together."



Symbolism

- Strecker explains that the three loosely figurative forms reaching upward are connected and given stability by the circle. The figures represent reaching for a higher education, while the circle symbolizes the circle of families and community intertwined, with all points on the circle being equidistant from one another.



Feel Glade

- ▶ The sculpture is in Fee Glade, a green space on the campus that invites both personal contemplation and community gatherings.
- ▶ Throughout the glade are large, rough-hewn stones from a quarry in Rockcastle County that provided the stones for many college buildings.
- ▶ On each stone is a bronze plaque with a quote from John G. Fee.



Berea College then grew out of a manifest want, and is for the development and maintenance of a great truth of the gospel, impartial love.
John G. Fee 1869

Bronze Fabrication

- ▶ The sculpture is a hollow fabrication. Sheets of bronze were cut, shaped, and welded together. The sculpture was then sand blasted, given a patina, and sealed.
- ▶ *What symbols would you use to represent the concept of equality?*
- ▶ *Who is a person that has played an important role in your community?*



Stop 5: Metal Sculptures by Bob Montgomery

- ▶ Throughout Berea, you see large scale, welded metal sculptures created by local artist/blacksmith, Bob Montgomery.
- ▶ This life size buffalo is in the green space behind the Promenade Gallery on College Square.
- ▶ Montgomery does not cover his armatures with sheet metal, preferring to show the structure of his creations.



Montgomery's Mythical Beasts: Griffin or dragon? You decide.



Stop 14: L&N Depot

- ▶ Montgomery believes that the armature of a sculpture generates a field of energy that activates the imagination.
- ▶ His purpose in sharing his sculptures as public art is to put more art into the community and to delight children. To him, “it’s all about the kids.”



Metal Hands

- ▶ Montgomery has also been commissioned to create several large scale metal hands that hold signs at the [Kentucky Artisan Center](#) and at the L&N Depot/Welcome Center in Old Town Artisan Village. He takes pleasure in representing each bones and joint in these carefully articulated hands.



Fiberglass Hands

A series of 6-foot tall, cast fiberglass hands, painted by local artists, is on display throughout the community. The hands were created as a public art project sponsored by the Berea Arts Council in 2003. Although they were intended as a temporary project, they are so popular that they remain standing.



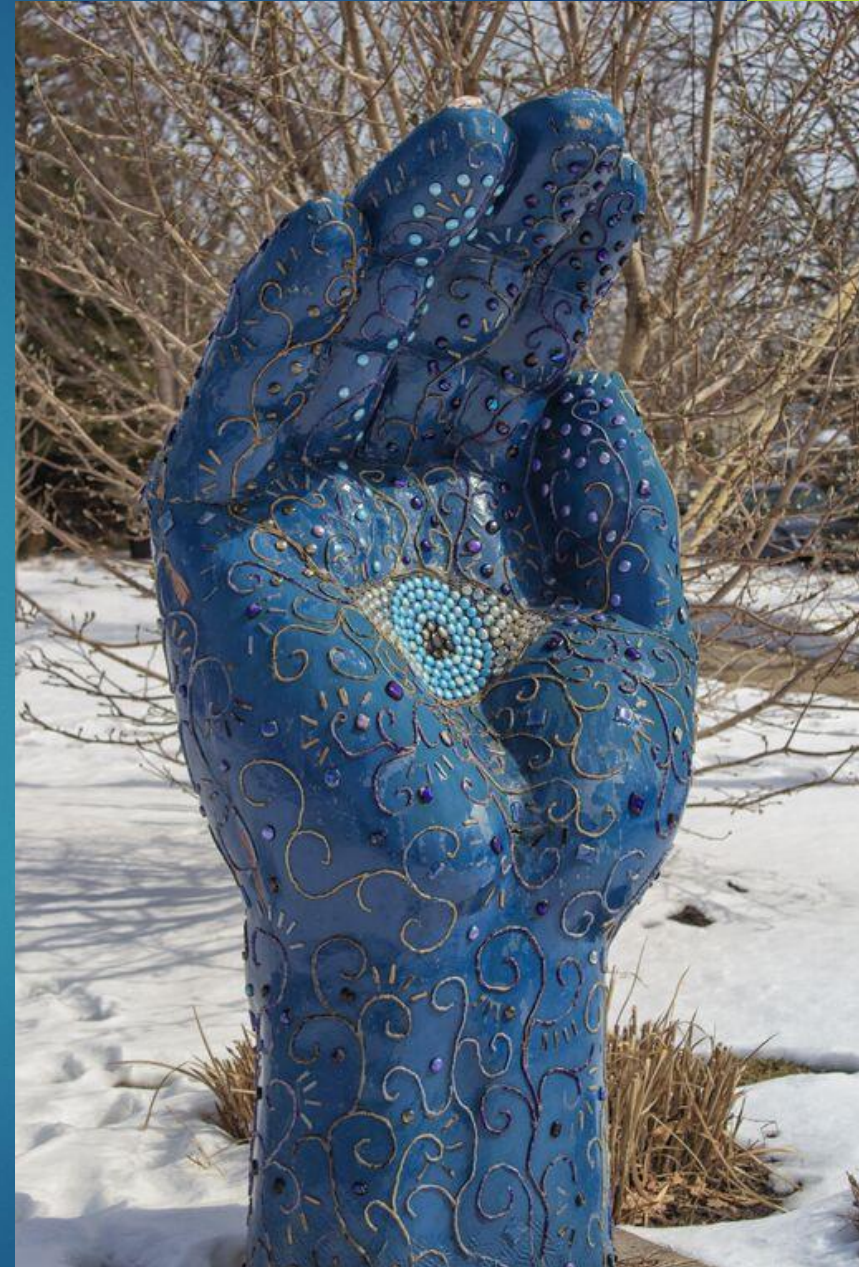
Night & Day

Alex Lindberg
College Square

Hand of the Creator

Jennifer McLamb
College Square

- ▶ The artist's hand was chosen as a symbol of Berea as the "Folk Art & Craft Capital of Kentucky." It also represents a helping hand and a welcoming hand, inviting you to enjoy your stay in Berea.



Gone Fishing
John Harmon
College Square

- The project was timed to coincide with the opening of the Kentucky Artisan Center in Berea as a gesture to welcome the Center to the community and to create a bridge between the Center and downtown.



Tin Man

Damon Farmer

Berea Welcome Center

- The original hand form was created by Carroll Hale, a sculptor professor at Eastern Kentucky University. A local fiberglass boat manufacturer (Phoenix Poke Boats) cast twelve hands. Artists were invited to submit designs. Local businesses, non-profits, and groups of individuals provided financial support for 12 artists to decorate the forms.



Yatsugatake

R.C. Thompson

Berea Welcome Center

- This hand has a scene from Yagusagatake on the front and of Pilot's Knob on the back. It represents the close ties between Berea and her sister city in Japan.



Handstand (two views)
Michelle Noe
Berea Welcome Center

*What do you
think this hand
represents?*

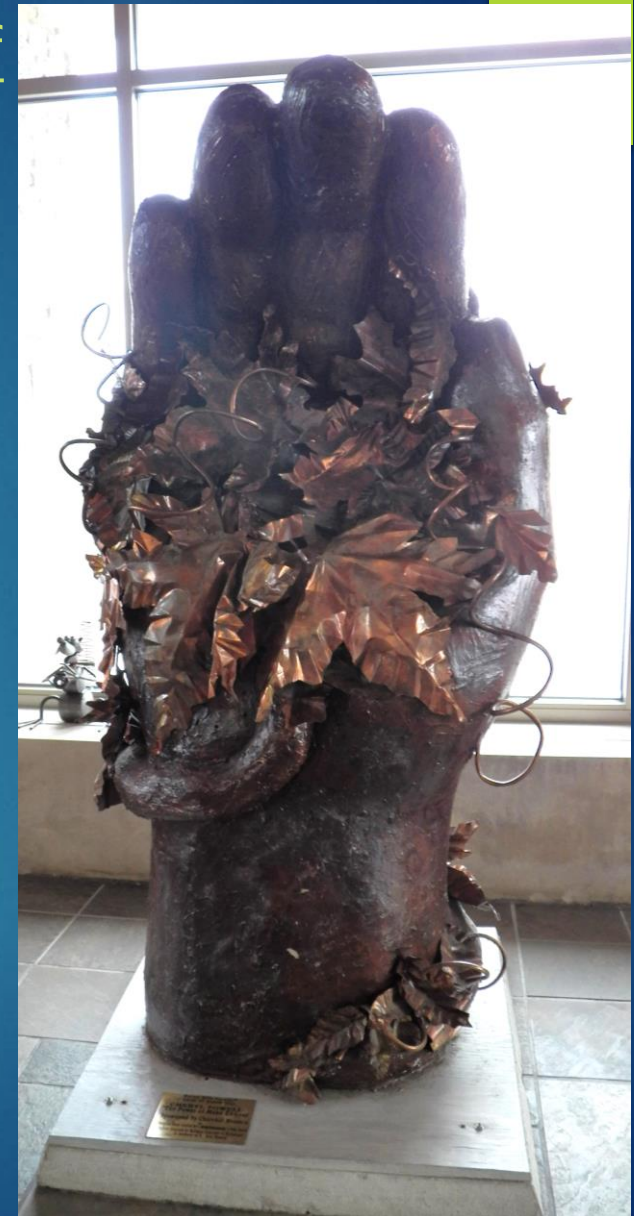


The Power of Make Belief

Cheryl Powell

Kentucky Artisan Center

- ▶ Cheryl Powell is an art teacher at the Madison Southern High School. When the hand project was unveiled, she led her students in creating their own designs on hands cut out of plywood.



Originally *A Bird in the Hand* by the Union Church Artists. Restored by Debra Hille and reinstalled at St. Joseph Hospital Berea

- ▶ The only hand to be installed in a horizontal position, this one was originally in front of Union Church. It was created by the Union Church artists, and the hand held a dove. When vandals stole the dove, the church donated the hand to [St. Joseph Hospital Berea](#). Now it stands in front of the Heart Center and the hand holds a heart.



Mano a Mano

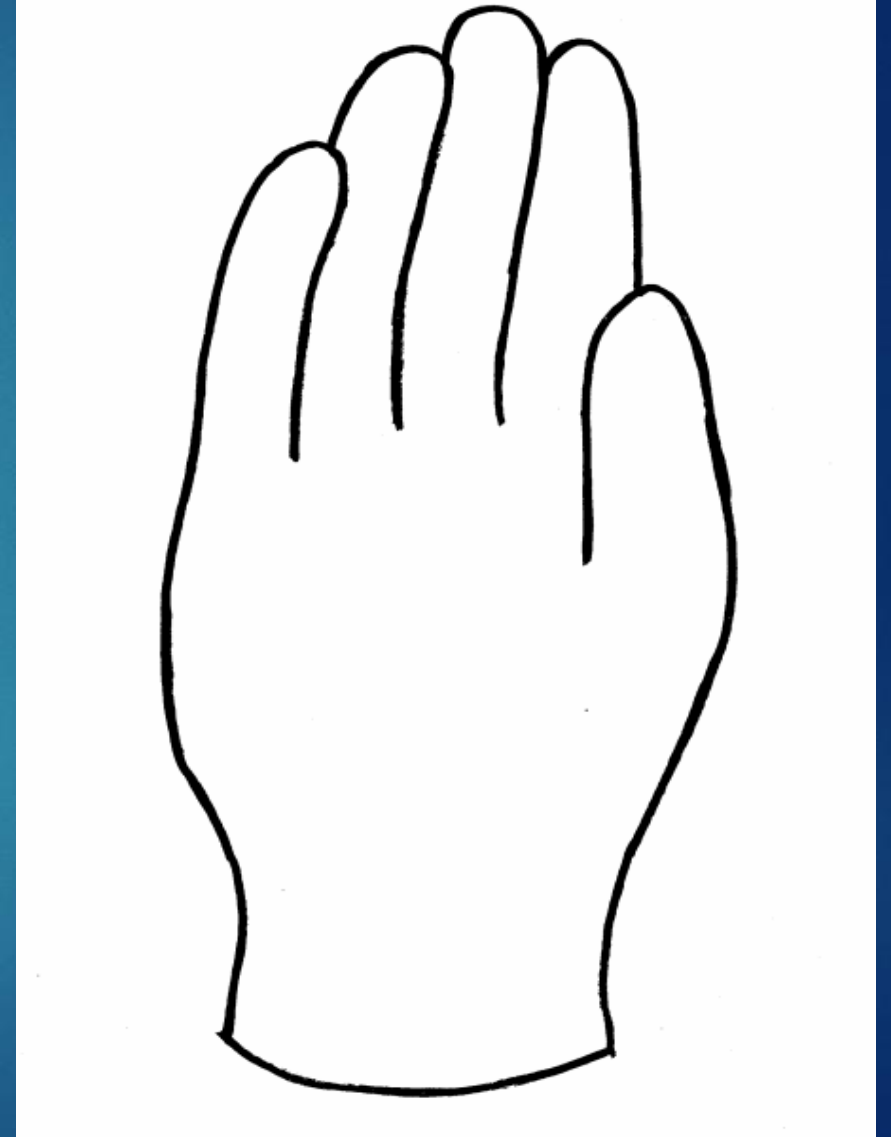
Alfredo Escobar
Berea Arts Council

- The members of the Berea Arts Council sponsored this hand. If you look closely, you will find hands of every size and color as well as hands that are missing fingers. Escobar wanted to represent everyone and show that we are all part of the community.



What would you design?

- ▶ Create Your Own Design for a Hand Sculpture. This is a reproduction of the line drawing given to local artists to submit their designs. Use it to create your own ideas.



Sculpture in the Making

- ▶ The motto of Berea Tourism is “Berea, Where Art’s Alive.” It makes sense that part of the public sculpture scene in Berea is the *experience* of watching sculptors at work. Although the woodcarvings created by the Welcome Center Woodcarvers are small and not intended to be displayed as public art, the fact that people are invited to watch the carvers at work every Wednesday at the [L&N Depot/Welcome Center](#) makes them part of the public sculpture experience.



Michelle Weston The Glass Studio

- ▶ The same is true of Michelle Weston, who invites people to watch through a large window as she creates ornaments, vessels, and small sculptures at the Glass Studio on Adams Street.



Weston Glass Studio



Lindy Evans Images of Santa


- Lindy Evans also welcomes visitors to watch her create sculptures of Santa and Friends. It is a multi-step, multimedia process, whether she is creating larger than life figures or miniatures. She uses polymer clay over armatures for the faces, hands, and legs. The torsos of smaller sculptures are also of polymer clay.



Vintage Fabrics

- ▶ She constructs the bodies and arms of her larger creations from a wire armature wrapped with fabric and cotton or polyester batting. She prefers to use heavy fabrics for the inner core, and to clothe the figures in a variety of garments hand sewn from vintage fabrics.



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- ▶ What different mediums did you see?
 - ▶ What are some of the different processes used to create these sculptures?
 - ▶ Which sculptures are realistic? Which are abstract?
 - ▶ If you were to create a sculpture, what medium would you use? What process would you use? What would your sculpture represent?