

# ALABAMA ARTS

Volume XXI, Number 2

Art Trails in Alabama  
Public Art



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*In this Issue*

## Public Art Trails in Alabama

### 3 Public Art in Alabama

Al Head, Executive Director, ASCA

### 4 Discovering Public Art: Public Art Trails in Alabama

Georgine Clarke, Visual Arts Program Manager, ASCA

### 6 Continuing the Trail

### 42 New Deal Art in Alabama Post Offices and Federal Buildings



#### On the cover:

Roger Brown

Autobiography in the Shape of Alabama (Mammy's Door) (recto), 1974

Oil on canvas, mirror, Plexiglas, photographs, postcards, and cloth shirt

89 x 48 x 18 inches

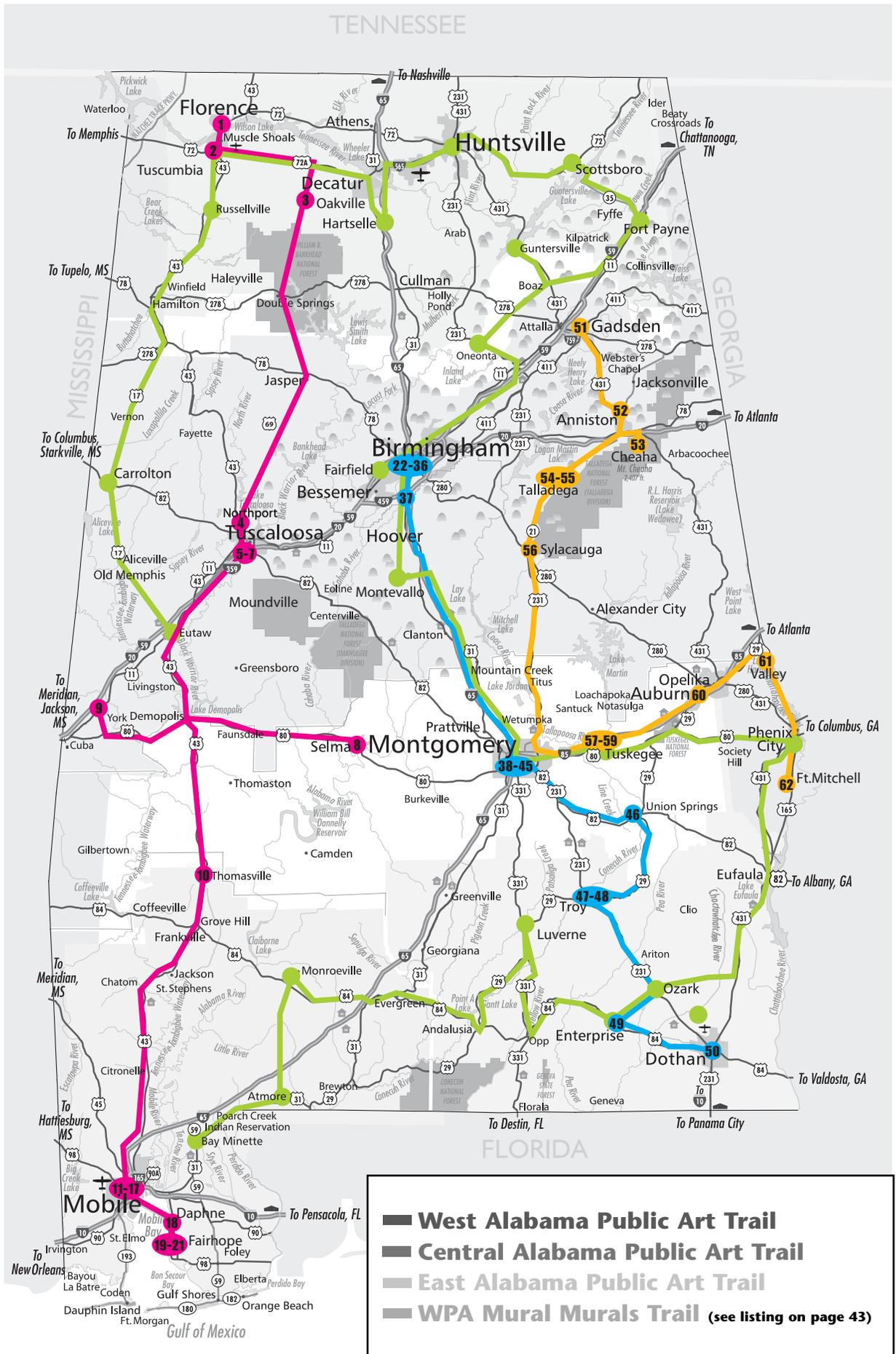
Collection of Museum of Contemporary Art, Chicago, gift of Maxine and Jerry Silberman

Photography © Museum of Contemporary Art, Chicago

©The School of the Art Institute of Chicago and the Brown family.

Roger Brown, (1941-1997) was born in Hamilton, Alabama and later moved to Opelika. From the 1960's he made his home in Chicago, where he graduated from The School of the Art Institute of Chicago and played a significant role in the city's art scene for over 30 years as one of the Chicago Imagist artists. His work is known for silhouetted figures, strong patterns and pure colors, especially blue and yellow.

1. W. C. Handy
2. Petroglyph
3. Jesse Owens
4. Rusty
5. Walt Whitman Cult Wagon
6. DysFUNKtion
7. Iron the Walks
8. Stained glass window for Tiffany
9. Rooster
10. Kathryn Tucker Windham
11. The History of Medicine Mural
12. Carved mahogany figures
13. University of South Alabama, Children's Sculpture Park
14. Celebrating the Arts
15. Admiral Raphael Semmes Monument
16. Portal
17. Transformation
18. The Millennium Piece
19. Elan Vital
20. Marietta Johnson
21. April
22. Vulcan
23. The Storyteller
24. Statue of Liberty
25. Prime Matter
26. Sister's Vigil
27. The Kneeling Ministers
28. Ezra Winter murals
29. Prinzessin Natalie
30. Steelworker
31. The Explorers
32. Complex Vision
33. Storybook Mural
34. Dream Building (for Birmingham)
35. Birmingham Urban Mural
36. Birmingham Beacons
37. Becoming
38. Civil Rights Memorial
39. Hank Williams
40. Scenes from Alabama's History, bronze doors
41. Confederate Memorial Monument
42. Kinetic Sculpture 1991-IV
43. Puck
44. Equinox
45. Roderick McKenzie murals
46. Bird Dog Field Trial Monument
47. Troy's Guardian Angel
48. Trojan Warrior
49. The Boll Weevil Monument
50. Dothan Murals
51. Emma Sansom Monument
52. POW Murals
53. Pinhoti Trailhead Entranceway
54. Amistad Murals
55. Earth, Air, Fire, Water
56. Untitled marble abstract
57. Booker T. Washington
58. Singing Windows
59. Copper repousse'
60. Spinoff
61. Iron Man
62. Sacred Fire



# PUBLIC ART IN ALABAMA

by Al Head

Public art can and does mean a lot of different things to people and communities in Alabama. Public art can commemorate historical events, honor and recognize individuals, beautify and otherwise enhance a place, call attention to significant traditions and beliefs and even glorify beloved schools and teams. But in all cases, public art calls attention to something people feel is important. The time-honored tradition of public art has consistently been put in the hands of artists who are entrusted with reflecting an image of considerable public value. The monumental statue of Vulcan in Birmingham and the Bird Dog Monument in Union Springs are examples of the range and diversity of public art in Alabama. Our state's history is told through murals in Dothan and the Civil War Monument in Montgomery. Pivotal events are captured by the likes of the Boll Weevil Monument in Enterprise and the Civil Rights Memorial by Maya Lin. Jesse Owens, Raphael Semmes, Emma Sansom, and Booker T. Washington are famous figures immortalized in bronze. Numerous downtowns, airports, universities and government buildings are enhanced by art. Indeed, public art helps us remember, celebrate, and have pride in where we live.

Alabama has an abundance of public art that reflects the unique and colorful character of the place we call home. In this edition of *Alabama Arts*, we will attempt to draw attention to some of the well known, and not so well known, public art that enhances our cultural landscape. We hope that, by clearly identifying locations, "trails" of public arts will be highlighted and then traveled. There are a lot of great pieces of art to see, stories to be learned and interesting roads to be wandered. Even after extensive input from the field, we do not claim that our list is comprehensive. In fact, a conscious decision was made not to attempt inclusion of "every" confederate monument, military hero, battle or historic site. Collections and museum pieces, while accessible to the public, are generally not included. Cemeteries, war memorials, commercial advertising (arguably artistic), unique water towers and parks/gardens (landscape design) are not part of this public art trail. Statues of coaches, college presidents, politicians and more contemporary community leaders were not spotlighted, even though many excellent examples of portrait sculptures do exist. Yes, we know some real favorites were omitted in

our list. But some of these will be addressed in a future edition dealing with "spaces and places".

As part of a discussion about public art in Alabama, we would be remiss if a few words were not said about some contemporary sculptors who have chosen to stay in the state, reflect consistent standards of artistic excellence and create an important body of work for the state. These individuals have many more pieces of work in public places than can be mentioned in this publication. Casey Downing, Frank Fleming, Brad Morton, Larry Godwin and Branco Medenica are just a few of the well known sculptors who fall into this category. To all the many artists who enhance spaces where different segments of the population come together, we have to say special words of appreciation.

Prior to this publication, the Council conducted a survey to solicit input on those pieces of public art in Alabama that were felt to be most significant. We listed over fifty choices ranging from high-profile pieces (Vulcan) to some hometown favorites (Dothan murals). We also encouraged write-in votes for public art that we missed in the initial listing. There was lively participation in the survey and the results, while predictable in many ways, reflect the diversity of imagery in the state very well. The winners of the survey will be highlighted in the profile of work that follows.

It is our hope that this "public art" edition of *Alabama Arts* will be a keeper piece along with the editions on traditional arts and children's art that came out earlier and are now part of an arts trail series. The Council, in partnership with the State Bureau of Tourism and Travel, is working toward 2007, which has been designated as the "Year of the Arts" in Alabama. We trust Alabamians and the thousands of out-of-state folks who travel the state each year will be impressed by the richness of the cultural landscape in virtually all parts of Alabama. Hopefully, we will preserve that which is already here and take steps to add to that richness for future generations.

*Al Head is the  
Executive Director  
of the Alabama State  
Council on the Arts.*



# DISCOVERING PUBLIC ART: PUBLIC ART TRAILS IN ALABAMA

by Georgine Clarke

Public Art, in its simplest definition, certainly means art that is accessible to the public. Often, the next word that comes to mind is “sculpture.” In this publication, however, we have been a little broader in our choices—so we include sculpture, but also murals, stained glass windows, and even the Martin Petroglyph, the earliest piece of “public art” in the state. We have mentioned pieces from Museum collections, generally those set outside the buildings, enlivening the connection between the Museum and the community.

One type of art that many people think of in this category is the variety of decorated animals that have become popular as public art in many communities, most visibly in Chicago, which featured a herd of more than 300 cows during the summer of 1999. Horses were in Lexington and Santa Fe; elephants and donkeys in Washington, D.C. Alabama has had several of these projects, including peanuts in Dothan.

According to Save Outdoor Sculpture (SOS!), a private/public initiative to document and preserve the nation’s sculptural legacy, almost a third of Alabama’s outdoor sculptures are in Birmingham. Our Public Art Trail has a substantial number of pieces in that city, but we have traveled throughout the state to find a surprising

number of pieces in unexpected locations. Resources for this project included the Alabama SOS! Survey, The Alabama Bureau of Tourism and Travel ([www.800alabama.com](http://www.800alabama.com)); The Alabama Department of Archives and History ([www.archives.state.al.us](http://www.archives.state.al.us)); The Alabama Historical Commission ([www.preserveala.org](http://www.preserveala.org)); ([www.birminghamart.org](http://www.birminghamart.org)), and many community web sites and newspaper archives.

In our public survey, we asked people to think of making a journey through the state—actually to look and search for those things with artistic purpose and meaning. This survey is not complete. It is a broad effort to explore and think about what enhances daily living, what gives meaning.

Respondents to our on-line questionnaire voted three pieces their distinct favorites. In order they are:

**Vulcan**, Giuseppe Moretti, Birmingham. *Vulcan*, the largest cast iron statue in the world (weighing 100,000 pounds and standing 56 feet high) was created to advertise Birmingham and the State of Alabama as an industrial area at the 1904 St. Louis World’s Fair. Giuseppe Moretti was commissioned to create a statue of Vulcan, Roman god of the Forge. Moretti had only six months to complete the project, which was cast in iron by the Birmingham Steel and Iron Company from plaster molds. The exhibit was very popular and won the Grand Prize, as well as medals for the sculptor and foundry. From 1905, the statue had a difficult history, being located for almost thirty years at the Alabama State Fairgrounds, where it was assembled incorrectly, used for advertising, re-painted in flesh tones and dressed in a giant pair of Liberty overalls. In May 1939, the statue was re-located to Vulcan Park at the top of Red Mountain and filled with concrete to help anchor it in place. In 1948, it was fitted with a lighted beacon rather than the original forged spear. The beacon glowed green on days when no one was killed in an



Civil Rights Memorial, Maya Lin, Montgomery.

Photo courtesy of Alabama Bureau of Tourism and Travel.



The Storyteller, Frank Fleming, Birmingham (Five Points).

auto accident and red when there was a fatality. The concrete poured inside as well as a hole in the top of the head and other factors caused the statue to develop cracks, leading to removal from the pedestal. A fund-raising effort started in 1999 led to restoration by Robinson Iron in Alexander City, Alabama. Vulcan, painted gray as is thought to be its original color, was lifted onto its restored original pedestal in 2003 at the top of Red Mountain in a newly refurbished park.

**Civil Rights Memorial**, Maya Lin, Montgomery (Southern Poverty Law Center). Dedicated in 1989, the Memorial features a smooth black granite surface with flowing water. The Southern Poverty Law Center quotes Lin, "I realized that I wanted to create a time line: a chronological listing of the Movement's major events and its individual deaths, which together would show how people's lives influenced history and how their deaths made things better." The Memorial also includes the words of Martin Luther King, paraphrasing the Book of Amos in his *I Have a Dream* Speech: "Until justice rolls down like waters and righteousness like a mighty stream." Maya Lin, who also designed the Vietnam War Memorial in Washington, D.C. received both a Bachelor of Arts degree and a Master of Architecture at Yale University.

**The Storyteller**, Frank Fleming, Birmingham. Located in Five Points South, the sculpture was dedicated in 1991 and is in the collection of the Birmingham Museum of Art. It was constructed by Alabama artist Frank Fleming, born in Bear Creek, Alabama. The assorted animals are listening to a story told by the seated ram-man, intended to convey the idea of a peaceable kingdom and capturing the idea of storytelling as a deeply rooted southern heritage. Fleming uses his childhood experiences in rural

Alabama to reveal kinship between animal and human behavior and to move vegetable and flower images into sculptural elegance. Another Fleming sculpture, *The Performers* (1996) is located in the Alyce Stephens Center, Birmingham.

Georgine Clarke is the  
Visual Arts Program Manager  
of the Alabama State  
Council on the Arts.



Vulcan, Giuseppe Moretti, Birmingham.



# C ONTINUING THE TRAIL



Photo courtesy of Alabama Bureau of Tourism and Travel

*Petroglyph, Southeastern Native Americans, Tuscumbia (Tennessee Valley Art Center).*



Photo courtesy of University of Alabama

*Walt Whitman Cult Wagon, Peter Flanary, Tuscaloosa (UA campus).*

**W.C. Handy**, Al Hausmann, Florence (Wilson Park). W. C. Handy, born in Florence, Alabama in 1873, has been called “the Father of the Blues”. The city holds an annual music festival in his honor, and the log cabin where he was born has been turned into a museum with mementos from his life. The life-sized bronze was created in 1995 by Al Hausmann, who received his MFA from Bowling Green State University in Ohio and is a retired art faculty member from the University of North Alabama.

**Martin Petroglyph**, Southeastern Native Americans, Tuscumbia (Tennessee Valley Art Center). Originally located in a bluff shelter in rural Colbert County, huge sandstone boulders were carved (A.D. 500 to A.D. 1000) with images of a snake slithering amid a trail of footprints. Because of vandalism, the petroglyphs, priceless remnants of an ancient culture, were donated by property owners Mr. and Mrs. Robert Martin. An interpretive setting to honor the legacy of southeastern Native Americans was created for the permanent exhibit at the Art Center.

**Jesse Owens**, Branko Medenica, Oakville. This 14' x 10' x 6' cast and fabricated bronze was created in 1996 to honor the track great who captured four gold medals in the 1936 Berlin Olympics. The sculpture is located in the Jesse Owens Memorial Park in the town where Jesse was born. Medenica holds a BA (1972) from Birmingham-Southern College and an MFA (1975) from the University of Mississippi, Oxford. His outdoor sculptures and memorials are located throughout Alabama including *Sacred Tears*, an 8' cast bronze in Spring Park, Tuscumbia, and a memorial to the forced march of the Native Americans during the Trail of Tears. Other pieces are at the University of Alabama, Birmingham, Cullman and Montgomery.

**Rusty**, Larry Godwin, Northport (Kentuck Art Center). This large dog, part of a series of animals including a horse, steer, chicken and catfish often seen near Brundidge, was created by Larry and Ronald Godwin to promote the family feed business. This large red dog now sits on a roof at the art center in downtown Northport. In the midst of artists' studios are other sculptural pieces including the *Fire Ant Monument*.

**Walt Whitman Cult Wagon**, Peter Flanary, Tuscaloosa (UA Campus). Flanary works in his studio in Wisconsin and is lecturer at the University of Wisconsin, Madison. For his work, he chooses materials with an ageless quality, including a variety of stones supported with metal. He was selected for residencies at the Arts/Industry program of the John Michael Kohler Arts Center of Sheboygan and is active in public art commissions.



Bronze sculpture in Florence (Wilson Park) honoring W. C. Handy, Father of the Blues. Created by Al Hausmann, University of North Alabama (ret.).

Photo courtesy of Harold Parker, Florence.



Jesse Owens, Branko Medenica, Oakville.

Photo courtesy of Alabama Bureau of Tourism and Travel.



## C ONTINUING THE TRAIL

**DysFUNKtion**, Paul Outlaw, Tuscaloosa (UA Campus Student Recreation Center). Three large-scale, fully interactive sculptures include “Me-Saw”, a one-person adjustable “See-saw for lonely kids”, “We-Saw”, a two-person adjustable “See-saw for separation anxiety”, where both riders are on the same side; and “Dyslexic”, a playground slide, “Sympathy for learning disabilities,” that has its sides reversed. Outlaw graduated with a BFA in Sculpture in May, 2004, and these pieces were presented in his graduating exhibition of works. He is now living and working in Brooklyn, New York.

**Iron That Walks**, Dave McGary, Tuscaloosa (Westervelt Warner Museum of American Art). McGary, born the son of a ranching family in Wyoming and now operating from a studio in New Mexico, is considered a master of realistically depicting Native American Indians. He has received commissions throughout the United States including Shoshone Warrior and Peacemaker, Chief Washakie, representing the State of Wyoming in Statuary Hall in the United States Capitol. His bronze sculptures are completed with a complex patination and painting process, which gives detailed color to the surface. The Museum houses 18th, 19th and 20th century American art collected over more than 40 years by Jack Warner, past CEO of Gulf-States Paper Corporation.

**Stained glass windows**, Clara Weaver Parrish for Tiffany, Selma (St. Paul’s Episcopal Church). The parish was organized in 1838, but the original church building was burned by Wilson’s Raiders in 1865 during the Battle of Selma and rebuilt in 1875. The present building is English Gothic, designed by the architectural firm of Richard Upjohn, New York. The windows were designed by parishioner Clara Weaver Parrish (1861-1925), a noted Selma artist who also worked for the Tiffany Company in New York.

**Rooster**, Jim Bird, York (Coleman Center). This piece was constructed with a variety of found objects by the man also known for his hay bale sculptures at his home on U.S. 43 between Forkland and Demopolis. Additional public art pieces in the community include a bench by Allen Peterson at the site of the filled-in community swimming pool. The goal of the Coleman Center for Arts and Culture is to improve the quality of life in the Black Belt Region of Alabama through creativity and inspiration derived from the arts.

**Kathryn Tucker Windham**, Charlie Lucas, Thomasville (Kathryn Tucker Windham Museum, Alabama Southern Community College). The Museum was created to preserve Windham’s legacy as a journalist, photography and storyteller and opened on her 85th birthday in 2003. The sculpture was created from found objects by her friend and neighbor Charlie Lucas, an internationally recognized self-taught artist. The piece includes symbols of her life and stories, including the original ghost, Jeffrey.

Photo courtesy of The Coleman Center for Arts and Culture.

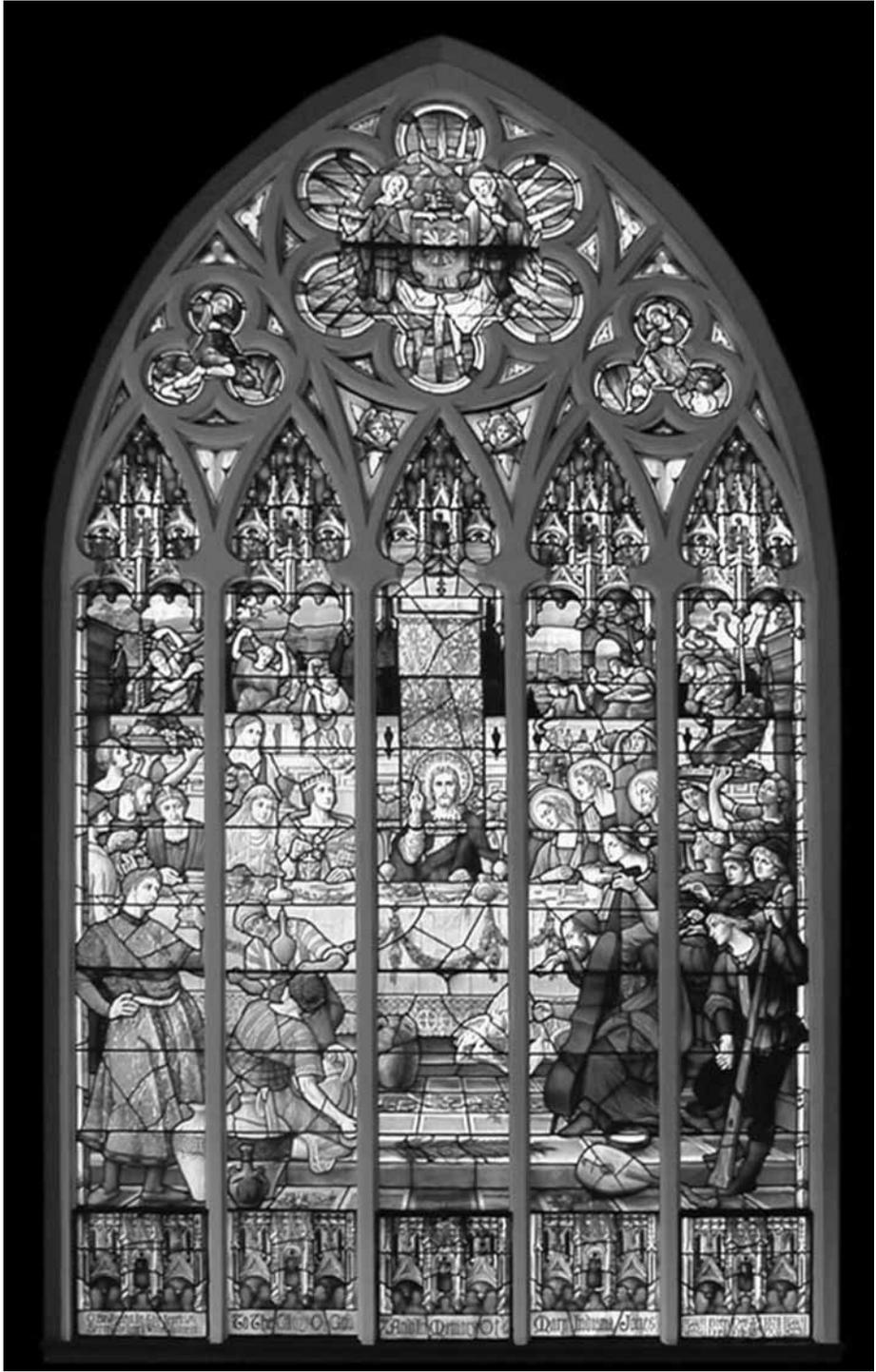


Rooster, Jim Bird, York (Coleman Center).

Photo by Barbara Reed



Kathryn Tucker Windham, Charlie Lucas, (Kathryn Tucker Windham Museum, Alabama Southern Community College).



Stained glass windows, Clara Weaver Parrish for Tiffany, Selma (St. Paul's Episcopal Church).



Photo courtesy of Rick Yanaura/ Westervelt Warner Museum of American Art.

Iron That Walks, Dave McGary, Tuscaloosa (Westervelt Warner Museum of American Art).



Photo courtesy of Paul Outlaw

Dyslexic, Paul Outlaw, Tuscaloosa (University of Alabama Student Recreation Center).





Photo by John Adams/USA Photography, Mobile.

*Follow the Leader, W. Stanley Proctor, University of South Alabama, Children's & Women's Hospital (Children's Sculpture Park).*

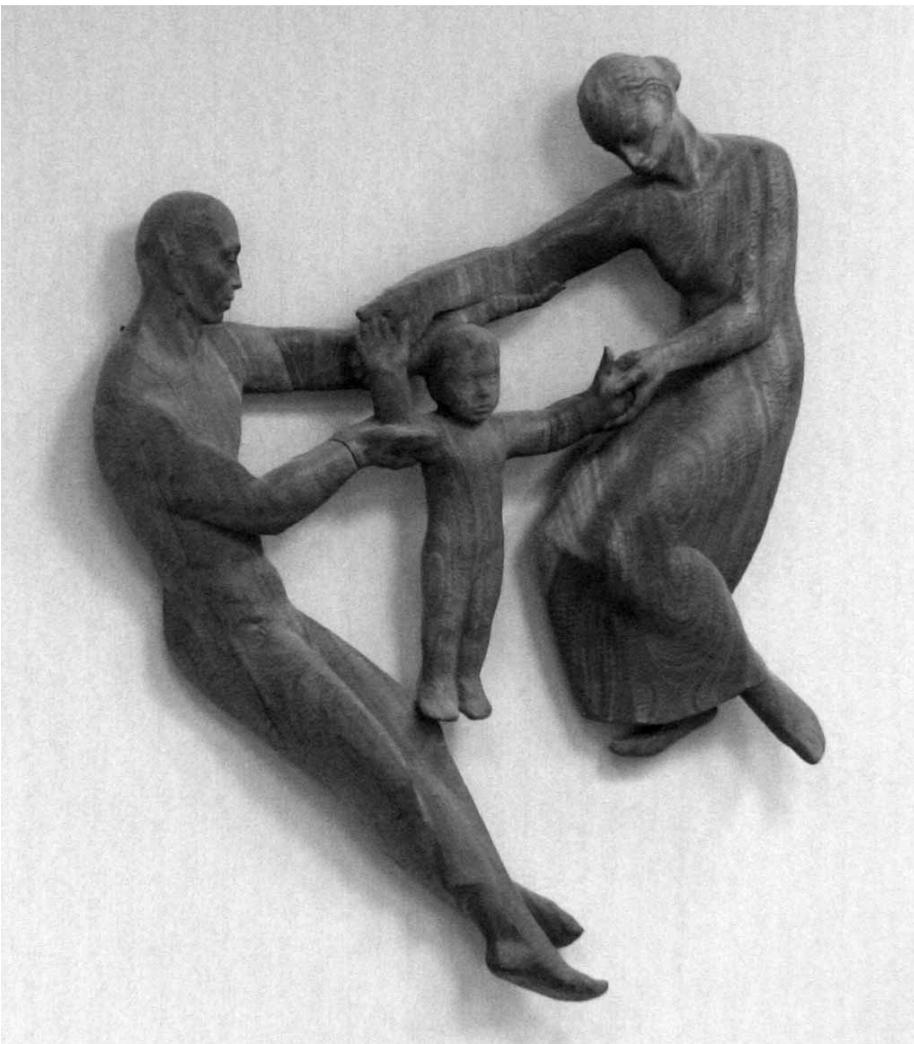


Photo courtesy of Mobile Chamber of Commerce.

*Carved mahogany figures, Enrique Alferez, Mobile (University of South Alabama Medical Center).*



Portal, Casey Downing, Mobile (Cooper Riverside Park).



*Admiral Raphael Semmes Monument, Casper Buberl, Mobile.*



*Celebrating the Arts, Rosalind Cook, Mobile (University of South Alabama, Laidlaw Performing Arts Center).*



## CONTINUING THE TRAIL

***Celebrating the Arts***, Rosalind Cook, Mobile (University of South Alabama, Laidlaw Performing Arts Center). The whimsical sculpture depicts a minstrel playing a flute, and was dedicated in January 2005. Rosalind Cook is a native of Lima, Peru and now lives in Tulsa, Oklahoma.

***Admiral Raphael Semmes Monument***, Casper Buberl, Mobile. This piece memorializes Semmes, who became a midshipman in the U.S. Navy in 1826. He then joined the Confederate Navy with the outbreak of the War for Southern Independence and commanded the CSS Sumter and CSS Alabama. After the war he lived in Mobile and wrote “Memoirs of Service Afloat During the War Between the States.” He died in Mobile in 1877. Buberl (1834-1899) was commissioned to do many memorial pieces throughout the eastern United States.

***Portal***, Casey Downing, Jr., Mobile (Cooper Riverside Park). Downing, an Alabama native with a Bachelor’s Degree in sculpture from the University of Alabama, Huntsville, has been sculpting since 1978 and has received extensive commissions. Pieces in Alabama are in Montgomery, Dothan and Huntsville, and also include *Departure* at the Mobile airport. The Art Patrons League commissioned this piece for Mobile’s tri-centennial. The thirteen-foot stainless steel sculpture portrays the movement of both waves and flight.



*Transformation, Bruce Larsen, Mobile (Mobile Museum of Fine Art).*



## CONTINUING THE TRAIL

**Transformation**, Bruce Larsen, Mobile (Mobile Museum of Fine Art) The piece was commissioned by CIBA Specialty Chemicals at the time of Mobile's Tricentennial celebration, the re-opening of the Museum, and a celebration of CIBA's 50 years in Alabama. The 30' high sculpture is an interactive butterfly, created with found objects, with wings that move as levers are manipulated. Bruce Larsen, living in Fairhope, holds a BFA (1986) from Auburn University. His early career was spent doing freelance work designing and constructing special effects, props, animatronics and animation. The Mobile Museum is surrounded by other outdoor sculpture, including *Wind Waltz* (1990) constructed with stainless steel and painted aluminum by Alabama artist Tom F. Telhiard and several pieces by Mobile artist Casey Downing, Jr.

**The Millennium Piece**, Ameri'ca Jones, Daphne (Civic Center). This sculpture is constructed with stainless steel plate and is 18' tall and weights 4,000 pounds. Ameri'ca Jones is a graduate of the Savannah, Georgia, College of Art and Design and has a studio in Fairhope. She designed the sculpture with the inspiration of time: past and present are the two lower points and future is the top point. They are always connected by a circle. Other sculptural pieces by area artists are also located along U.S. 98.



*The Millennium Piece, Ameri'ca Jones, Daphne Civic Center.*

**Elan Vital**, John Medwedeff, Fairhope (Civic Center). The Fairhope Committee on Public Art commissioned the \$50,000 abstract steel sculpture. The piece, painted a deep blue, is titled for the vital force or impulse of life and stands 20 feet 4 inches, not including pedestal. It was dedicated on November 7, 2003, following a lengthy process involving submission of models for committee and public viewing. Medwedeff's studio is in Murphysboro, Illinois.



Photo courtesy of Eastern Shore Art Center/Karen Reynolds.

Elan Vital, *John Medwedeff, Fairhope.*



## CONTINUING THE TRAIL

*April*, Jo Hess, Fairhope (Welcome Center). Created by Mobile sculptor and painter, who also has work in the University of South Alabama's Children's Sculpture Park in Mobile and a piece titled *Family* at the entrance to Mobile Regional Airport.

*Marietta Johnson*, Fran Neumann, Barbara Casey and Richard Arnold, Fairhope. Marietta Johnson was instrumental in promoting the progressive education movement, establishing the School of Organic Education in 1907. Along with a strong traditional curriculum, the school emphasized arts, crafts, woodshop, folk dance, and music for every child. This bronze statuary group on the bluff is based on renowned New York educator John Dewey's 1913 picture of Mrs. Johnson.



*Marietta Johnson, Fran Neumann and Barbara Casey, Fairhope.*

Photo courtesy of Eastern Shore Art Center/Karen Reynolds.



Photo courtesy of Eastern Shore Art Center/Karen Reynolds.

April, Jo Hess, Fairhope



# CONTINUING THE TRAIL

**Statue of Liberty**, Birmingham (Liberty Park). This one-fifth sized replica of New York's famous statue stands 31 feet tall and weighs 10 tons. It was commissioned by Frank Park Samford as the symbol for the company he founded, Liberty National Life Insurance Company. Created by sculptors Archer and Lee Lawrie, the statue was cast in France and was placed atop the home office building in downtown Birmingham in 1958. It was moved to its present location on the Interstate 459 bypass and dedicated on July 4, 1989.

**Prime Matter**, Eric Orr, Birmingham (McWane Center). This piece (1998), in honor of Joseph S. Bruno, is constructed of a triangular copper column that reaches thirty feet upward and rests on top of an eight-foot tall block of black granite. Water cascades downward, but at intervals the sculpture is designed to release streaks of fire that climb upward, initially obscuring the piece with a dense haze. Eric Orr was a pioneer of the Light and Space movement in Southern California. Not formally trained as an artist, Orr's inspiration came from such natural phenomena as the play of light on flowing water.

**Sister's Vigil**, Brad Morton, Birmingham (St. Vincent's Hospital). Commissioned through a competition in 1997 and constructed of corten and stainless steel, the piece is 16 feet tall. Morton operates a foundry in Birmingham and has received numerous commissions for public art throughout the country. Among his pieces in Alabama is *The Champion* at the Alabama Sports Hall of Fame. He holds an MFA from The University of Georgia.

**The Kneeling Ministers**, Ramond Kaskey, Birmingham (Kelly Ingram Park). A significant location in Alabama Civil Rights History, Kelly Ingram Park is today home to a group of sculptures using art to capture that history. Three kneeling ministers were carved from a piece of Alabama limestone and symbolize common resolve. Kaskey holds a Master of Environmental Design Degree from the School of Architecture, Yale University. His numerous sculpture commissions include the National World War II Memorial Allegorical Sculptures on The Mall in Washington, D.C. Other pieces in the park are bronze and steel works by Texas artist James Drake and a bronze piece by Alabama artist Ronald McDowell.



The Kneeling Ministers, Raymon Kaskey, Birmingham (Kelly Ingram Park).

Photo courtesy of Alabama Bureau of Tourism and Travel.



Sister's Vigil, Brad Morton, Birmingham (St. Vincent's Hospital).

Photo by Mark Gooch, Birmingham.



Photo courtesy of The Urban Center at Liberty Park.

*Statue of Liberty, Birmingham (Liberty Park).*



Dante and Virgil, *Ezra Winter's Murals, Birmingham Public Library.*



John Smith and Pocahontas, *Ezra Winter's Murals, Birmingham Public Library.*



Sadi, *Ezra Winter's Murals, Birmingham Public Library.*



## CONTINUING THE TRAIL

Photos courtesy of the Birmingham Public Library System.



Lancelot, *Ezra Winter's Murals, Birmingham Public Library.*



Celimene and Alceste, *Ezra Winter's Murals, Birmingham Public Library.*



David, *Ezra Winter's Murals, Birmingham Public Library.*



Krishna and Rada, *Ezra Winter's Murals, Birmingham Public Library.*



Otohine and Ura-Shima Ta-ro, *Ezra Winter's Murals, Birmingham Public Library.*



Shahryar and Shahrazad, *Ezra Winter's Murals, Birmingham Public Library.*



Bellerophon and Pegasus, *Ezra Winter's Murals, Birmingham Public Library.*

**Murals**, Ezra Winter, Birmingham (Downtown Public Library). Born in Michigan in 1886, Winter studied at the Chicago Academy of Fine Arts and then in Europe, receiving the Prix de Rome and studying at the American Academy in Rome. On his return to America, he embarked on a successful career as a muralist. In the late 1920s, the Birmingham Library Board commissioned Winter to paint a mural series for the main reading room. These sixteen scenes represent the outstanding literatures of the world: Egyptian, Arabian, Hebrew, Hindu, Greek, Japanese, Persian, Chinese, Scandinavian, American, Russian, French, German, Italian, English and Spanish. Winter was also asked to paint a mural depicting famous fairy tales for the children's room. These pieces were done in oils on canvas in his New York studio and then later installed under his supervision on the walls of the library.



Confucius, *Ezra Winter's Murals, Birmingham Public Library.*



Sigurd and Brynhild, *Ezra Winter's Murals, Birmingham Public Library.*



Isis and Rameses II, *Ezra Winter's Murals, Birmingham Public Library.*



Igor, *Ezra Winter's Murals, Birmingham Public Library.*



## CONTINUING THE TRAIL

**Prinzessin Natalie**, Frank Stella, Birmingham (Alys Stephens Center, Engel Plaza). This sculpture is part of a small series dedicated to German writer Heinrich von Kleist and is named for a character in the play *Der Prinz von Hamburg*. Dated 2004, the sculpture is constructed with stainless steel, aluminum, painted fiberglass, and carbon fiber. Stella, born in Malden, Massachusetts in 1936, graduated from Princeton University in 1958 and works in New York. His works, which include minimalist paintings with flat plans of color, moved to shaped canvases, then dramatically to large, free-standing metal pieces and an architectural commission for a bandshell for the city of Miami, Florida.

**Steelworker**, Luis Jimenez, Birmingham (Birmingham Museum of Art). The son of an illegal Mexican immigrant, born in El Paso, Texas in 1940 and now working in New Mexico, Jimenez creates his art with the working class Chicano community in mind. His large-scale figurative pieces are made with fiberglass, in a process originally used in commercial applications such as airplane fuselages and racecar bodies. Other sculptures surrounding the Museum include *Confluence* (Corten steel) by Albert Paley, *Antelumpen* (Steel mounted to stone) by Zachary Coffin, and *Target I* (Polychromed welded steel) by John Scott. The façade of the museum facing the interstate features an 86' color installation titled *Bands of Color in Various Directions*, especially created for the museum by Sol LeWitt.

**The Explorers**, Jim Neel, Birmingham (Alabama School of Fine Arts). This sculpture was created of aluminum and neon in 2001 by Neel, then Chairman of the school's Visual Arts Department. It was a gift in honor of the 30th anniversary of ASFA by Dr. Samuel B. Barker, whose donations have been responsible for much of the public art in Birmingham, especially at the University of Alabama, Birmingham. Neel received an MFA in sculpture and printmaking from the University of Alabama, Tuscaloosa and is a recipient of an Individual Artist Fellowship from the Alabama State Council on the Arts.



Photo courtesy of Alys Stephens Center.

*Prinzessin Natalie*, Frank Stella, Birmingham (Alys Stephens Center, Engel Plaza).

Photo by Jim Neel.



The Explorers, Jim Neel, Birmingham (Alabama School of Fine Arts).



Photo courtesy of the Birmingham Museum of Art.

Steelworker, Eddie Luis Jimenez, Birmingham (Birmingham Museum of Art).

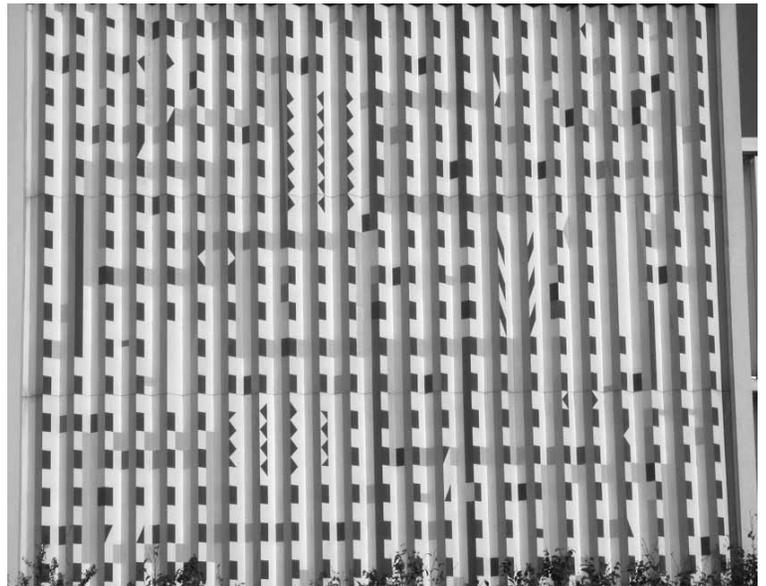


## CONTINUING THE TRAIL

**Complex Vision**, Yaacov Agam, Birmingham (The Callahan Eye Foundation Hospital, UAB Health System). Israeli artist of international reputation, Agam is a pioneer of kinetic and optic art and has integrated the fourth dimension of time as a factor in his pieces. Viewing this 30' by 30' three dimensional mural by passing in front of the building enables the viewer to interact with the work as it changes from a black and white geometric pattern to primary colors with a vertical movement. The painting's special effect is made with 138 individual vertical strips of aluminum arranged in accordion fashion with the opposing faces painted.

**Storybook Mural**, Carrie Hill, Birmingham (East Lake Library). The 27' x 9' canvas mural includes Mother Goose characters such as Little Red Riding Hood, Little Miss Muffett, and the Rabbit from *Alice in Wonderland*. In 1937, East Lake Library acquired the mural by Alabama artist Carrie Hill, commissioned by the Works Progress Administration (WPA). Damaged by fire and water, the mural was restored in 1993 by Birmingham art conservator, John Bertalan.

**Dream Building (for Birmingham)**, William Christenberry, Birmingham (Concord Center Lobby). William Christenberry, born in Tuscaloosa in 1936, was reared in Hale County in Alabama's Black Belt. He began his artwork as a painter, is recognized for his photography, but also creates sculpture. He says, "The place makes you who you are." This piece was created in 2001-2002 and is part of a series of "Dream Buildings."



*Complex Vision, Yaacov Agam, Birmingham (The Callahan Eye Foundation Hospital, UAB Health System).*

Photo courtesy of UAB/Jim Bishop.

**Birmingham Urban Mural**, Space One Eleven, Birmingham (wall of Boutwell Auditorium). Completed in the spring of 2000, this large-scale work of cast concrete panels and colorful clay tiles depicts a mythical dragon rising from Birmingham's industrial past. Each of the 28,000 clay tiles was made by hand by Space One Eleven's City Center Art participants. The project was conceived as a way to beautify the metropolitan area and to involve the children in the community. Space One Eleven operates as a significant alternative art space and provides opportunities for contemporary artists in addition to organizing this public art project.

**Birmingham Beacons**, Larry Kirkland, Birmingham (Birmingham International Airport). Created in 1992 for the airport art collection, this piece is made with metal, granite, fiberglass and aluminum and celebrates the history and culture of the area. Also included in the collection are pieces of Alabama folk art and contemporary art.



Photo courtesy of the Birmingham Public Library System.

*Storybook Mural, Carrie Hill, Birmingham, (East Lake Library).*



Photo courtesy of Space One Eleven.

*Birmingham Urban Mural, Space One Eleven, Birmingham (wall of Boutwell Auditorium).*



# CONTINUING THE TRAIL

**Becoming**, Ted Metz, City of Hoover. Dedicated in 1990 and commissioned by the Bluff Park Art Association to honor their 25-year anniversary of supporting the arts in Hoover and the Birmingham Metropolitan area, the piece is 43' high and is corten and stainless steel with concrete and a boulder. Ted Metz is Professor of Art at the University of Montevallo and received the MFA degree with a major in sculpture for the University of South Carolina, Columbia in 1973. He is a recipient of an Individual Artists Fellowship in Visual Arts from ASCA, and his works are in many corporate and public collections including the campus of the University of Alabama, Birmingham.



Photo courtesy of Hoover City Hall.

*Becoming, Ted Metz, City of Hoover.*

**Hank Williams**, Doug McDonald, Sandra McDonald, Montgomery. Dedicated on September 17, 1991, this life-sized sculpture in the city where Williams' music legend began stands across the street from the old city auditorium, the site of many of his performances and his funeral. Hank Williams, Jr. selected the McDonalds of Mabank, Texas to create the bronze sculpture.

**Scenes from Alabama's History bronze doors**, Nathan H. Glick, Montgomery (Archives & History). This pair of doors, which were fabricated in Kentucky, features eight bas-relief panels depicting scenes from Alabama's history in a realistic style. Included in the scenes are: *Meeting of DeSoto and Chief Tuscaloosa*; *Alabama Territory Settled*; *First Capital of the Confederacy*; and *World War I Heroes Return*. As art director for Paragon Press in Montgomery, Glick illustrated several books on Alabama history by Marie Bankhead Owen, director of the State Department of Archives and History. She conceived the idea of the doors, and Glick was chosen as the designer. A native of Birmingham, Glick also served as a combat artist for the Ninth Air Force and as associate art editor and illustrator of *Progressive Farmer Magazine*.

**Confederate Memorial Monument**, designed by Alexander Doyle, granite statuary by Fred Barnicoat, Montgomery (Capitol grounds). The 85-foot tall monument stands in commemoration of the 122,000 Alabamians who fought for the Confederacy during the Civil War. Fund-raising for the \$45,000 monument began in 1865 and was largely the work of Alabama women. The monument consists of four statues representing the four branches of the service (*Infantry, Artillery, Cavalry and Navy*) standing around the base of a 70-foot limestone column topped by a ten-foot tall bronze statue of *Patriotism*. The cornerstone was laid in 1886 by Jefferson Davis, with dedication December 7, 1898. The Alabama Confederate Monument now stands as one of the largest Civil War Monuments in the southern United States. There are Confederate Monuments as well as Service Memorials for those who fought in other wars in many Alabama communities.



*Confederate Memorial Monument, designed by Alexander Doyle, Statuary by Fred Barnicoat, Montgomery (Capitol grounds).*

Photo courtesy of Alabama Bureau of Tourism and Travel.



Scenes from Alabama's History, bronze doors, Nathan Glick, Montgomery (Archives and History).

Photo courtesy of Alabama Bureau of Tourism and Travel.



Hank Williams, Doug McDonald, Sandra McDonald, Montgomery.

Photo courtesy of Alabama Bureau of Tourism and Travel



## CONTINUING THE TRAIL

***Kinetic Sculpture 1991-IV***, Edward Lee Hendricks, Montgomery (Lake, Blount Cultural Park). Hendricks was born in West Virginia, received a BFA (1974) from Birmingham-Southern College and an MFA (1976) from the University of North Carolina, Chapel Hill. His work, which is in many public art collections and which he has described as combining “minimalist conceptual elements with a concern for composition and surface that are typically modernist,” is untitled to avoid influencing the viewer’s interpretation.

***Puck***, Elizabeth MacQueen, Montgomery (Blount Cultural Park). Puck, an impish character included by Shakespeare in “A Mid-Summer Night’s Dream”, is depicted by a 7-foot bronze, cast in Italy. Of special significance, that play was the Alabama Shakespeare Festival’s first performance in Montgomery. Sculptor Elizabeth MacQueen is a native of Alabama and, among other studies, holds a degree from UCLA in painting, sculpture and design. Her works

often depict dancers in motion. Other public pieces include *The Cannery Lady* in Antioch, California, honoring women during World War II, and a large piece in the Women’s Basketball Hall of Fame Gallery. There are other sculptures throughout Blount Cultural Park including figurative works by Glenna Goodacre and a bronze of *Winton M. Blount* by Charles Parks.

***Equinox***, Larry Godwin, Montgomery (Alabama State University). This abstract sculpture, built in 1974 for the Centennial Year of Alabama State University, is 50' x 50' x 24' and consists of two four foot wide cement and aluminum ramps which loop and visually connect four sidewalks. Godwin received a Bachelor of Applied Arts degree from Auburn University in 1957 and was the first artist-in-residence for the Alabama State Council on the Arts. His other works include the *Monument to Powered Flight* at Maxwell Air Force Base.

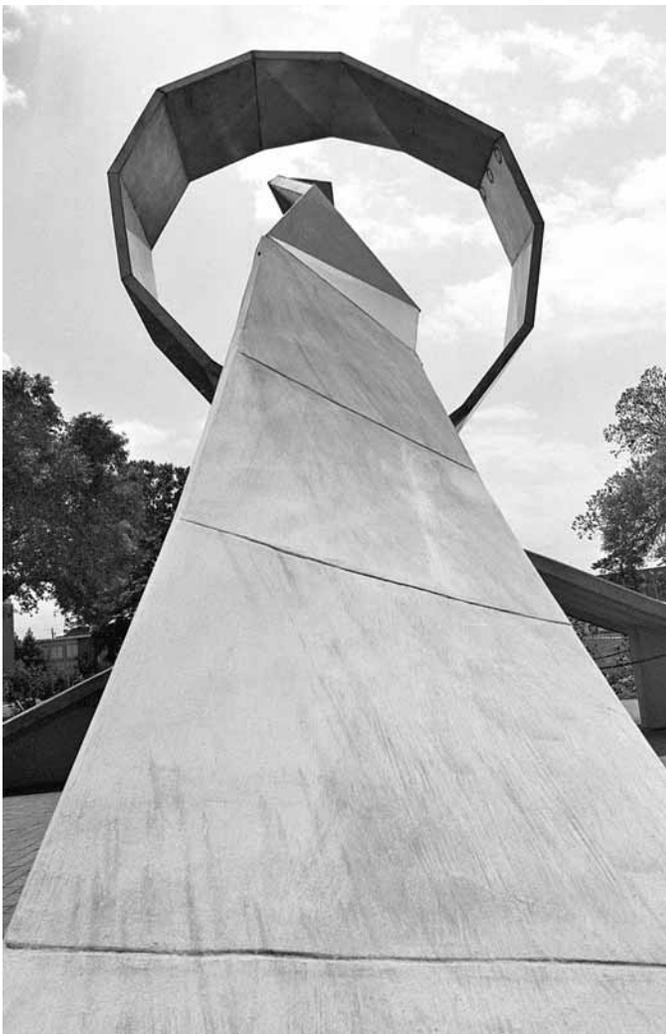


Photo by David Campbell.

*Equinox*, Larry Godwin, Montgomery (Alabama State University).

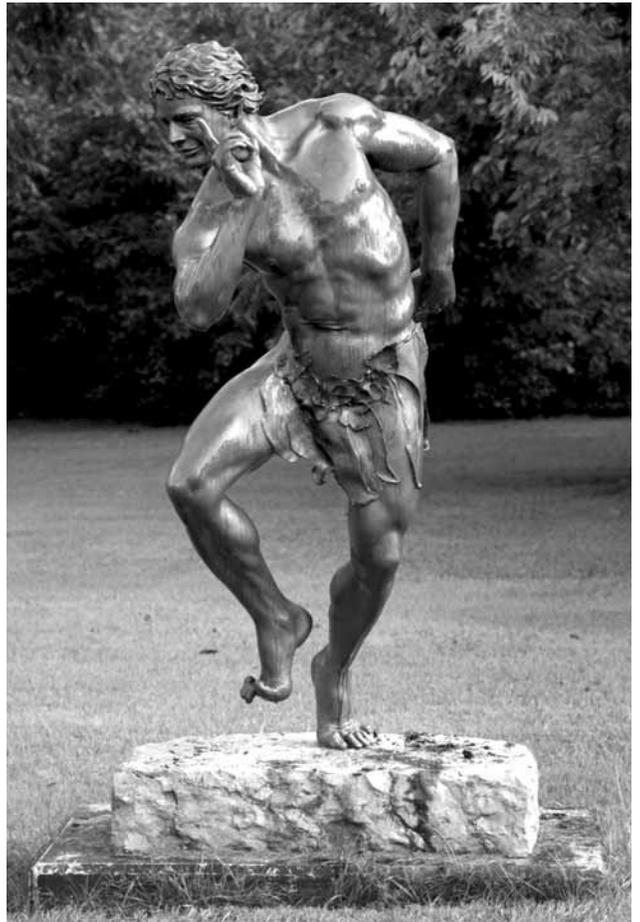


Photo by Phil Scarsbrook.

*Puck, Elizabeth MacQueen, Montgomery (Blount Cultural Park).*

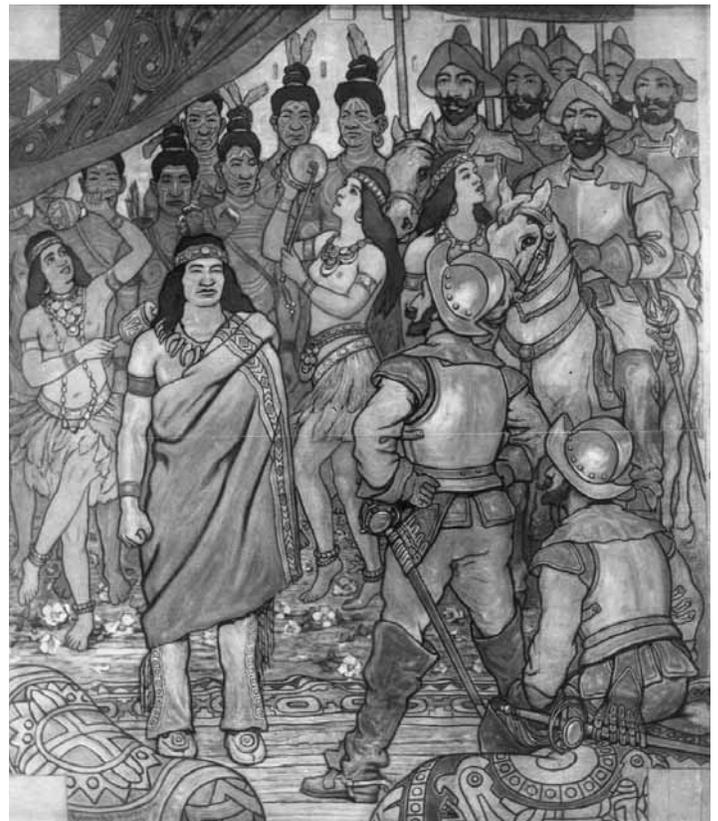


Photo courtesy of the Montgomery Museum of Fine Arts

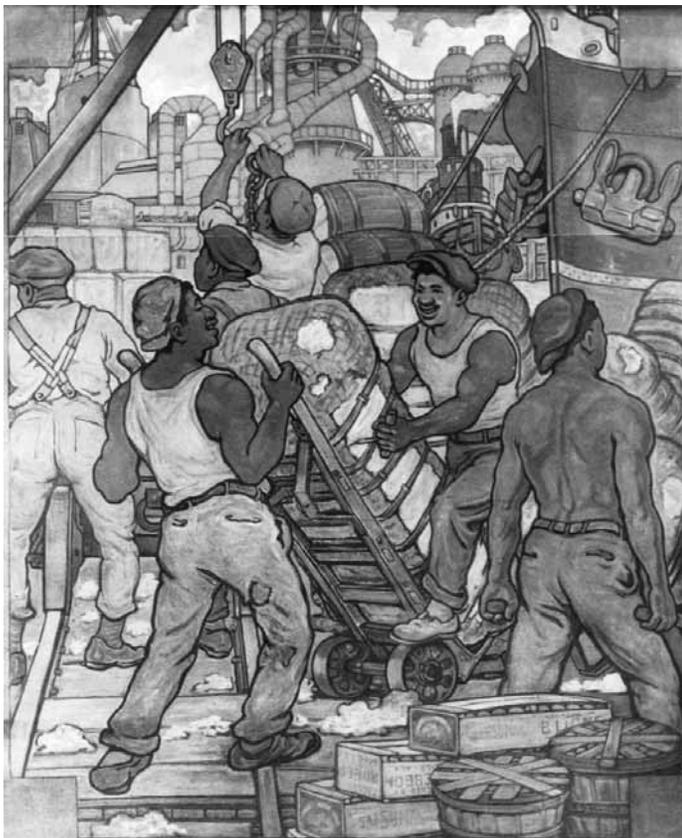
*Kinetic Sculpture 1991-IV, Ed Hendricks, Montgomery (Lake, Blount Cultural Park).*



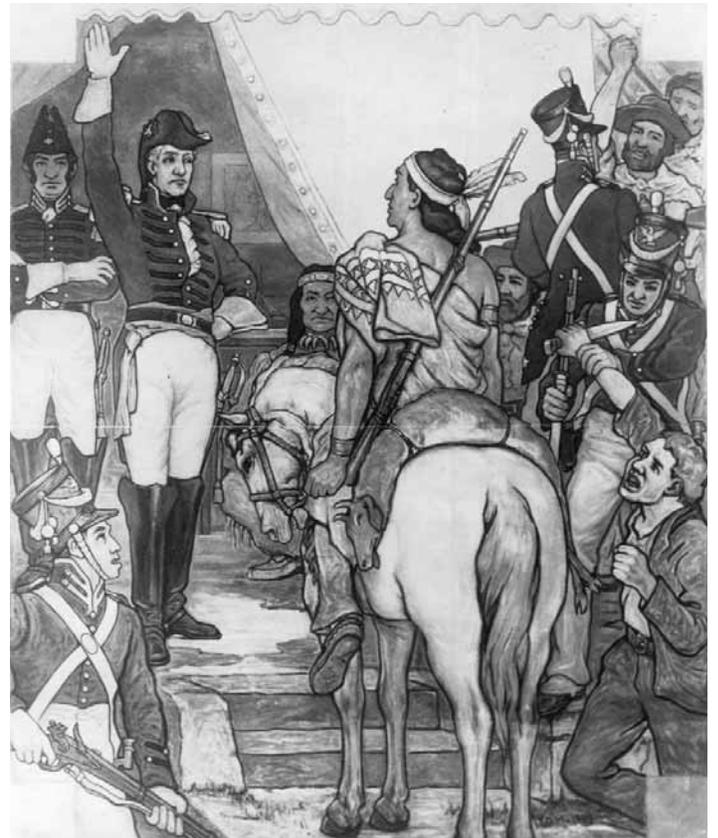
French Establishing First White Colony in Alabama Under Iberville and Bienville, Mobile, 1702-1711, Mural, Roderick McKenzie, Montgomery (Capitol).



Hostile Meeting of Desoto, Spanish Explorer, and Tuscaloosa, Indian Chieftan, 1540, Mural, Roderick McKenzie, Montgomery (Capitol).



Prosperity Follows Development of Resources, Agriculture, Commerce, and Industry, 1874-1930, Mural, Roderick McKenzie, Montgomery (Capitol).



Surrender of William Weatherford, Hostile Creek Leader to General Andrew Jackson, 1814, Mural, Roderick McKenzie, Montgomery (Capitol).

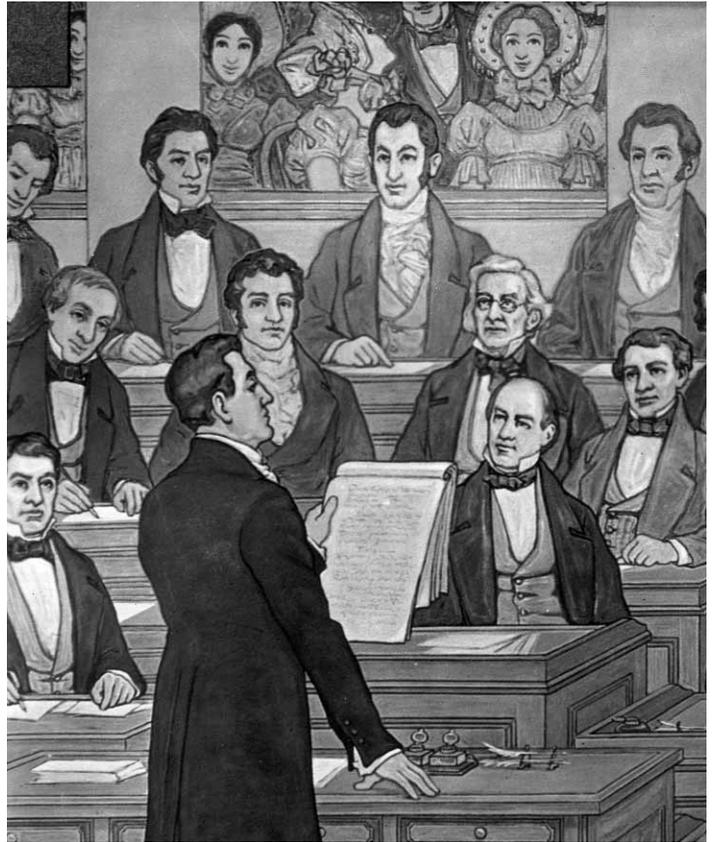
Photos courtesy of Alabama Department of Archives and History.



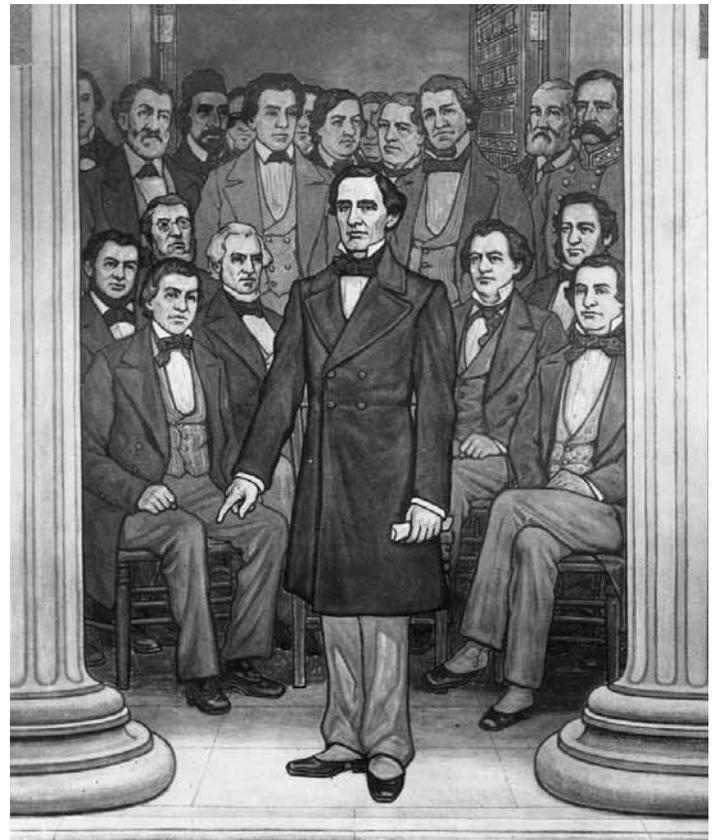
# C

## ONTINUING THE TRAIL

**Murals**, Roderick McKenzie, Montgomery (Capitol). The portico doors of the 1850 Greek Revival Capitol open to a grand foyer flanked by a pair of white spiral staircases reaching up three stories. The walls of the rotunda are decorated with eight large murals designed in the late 1920s by Alabama artist Roderick McKenzie, born in London, England in 1865 and later settling in Mobile. He studied at the Boston Museum School of Fine Arts and in Paris at the Ecole des Beaux Arts. The murals depict scenes from Alabama's history in chronological order: the arrival of DeSoto, French settlement, early pioneers, antebellum life, the Confederacy and commercial development.



Governor William Wyatt Bibb and Committee Drafting the First State Constitution at Huntsville, 1819, *Mural*, Roderick McKenzie, Montgomery (Capitol).



Secession and the Confederacy, Inauguration of President Jefferson Davis, 1861, *Mural*, Roderick McKenzie, Montgomery (Capitol).

Photos courtesy of Alabama Department of Archives and History.



# CONTINUING THE TRAIL

## **Bird Dog Field Trial Monument**, Bob Wehle, Union Springs.

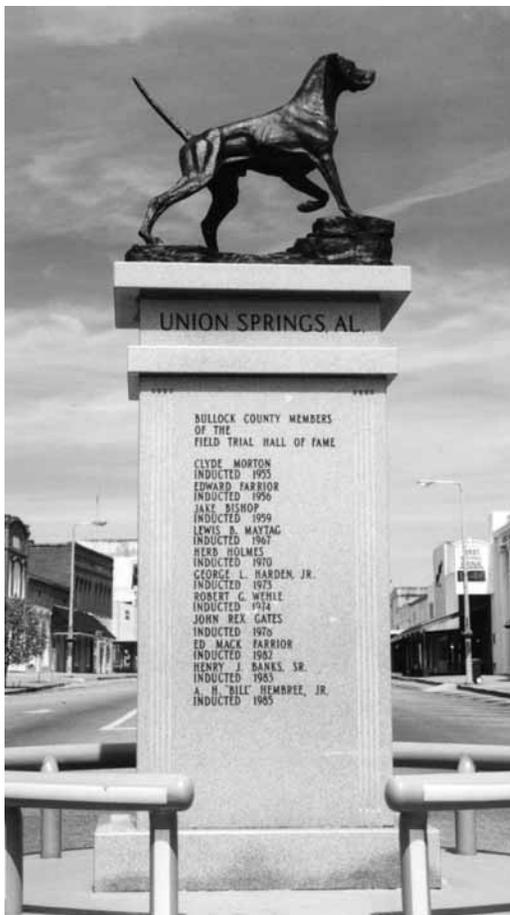
Dedicated in 1996, this life-size bronze statue of an English Pointer on a granite pillar pays tribute to Bullock County's game country, bird dogs, the sport of field trialing, and honorees in the Bird Dog Field Trial Hall of Fame. Wehle, also an author and bird dog professional, was dedicated to the protection of outdoor heritage and the education of children to a meaningful outdoor experience.

## **Troy's Guardian Angel**, Duane Paxson, Troy (City Hall).

Constructed of wood and fiberglass, the wall-hung piece was commissioned in 1999. Paxson, a native of Troy, received his MFA degree (1984) from the University of Alabama, Tuscaloosa. Other pieces are in the collections of the Huntsville Museum of Art, the Gordon Persons Building in Montgomery, and Southern Progress Corporation in Birmingham.

**Trojan Warrior**, Larry Strickland, Troy University. Centerpiece of a revitalized quadrangle in the center of campus, the sculpture was dedicated in April 2004. The renovation project followed closely the original campus master plan by the Olmsted Brothers design firm of Brookline, Massachusetts, designers of Central Park in New York City and the grounds of the Biltmore Estate near Asheville, N.C. Strickland was born and lives in Florala, Alabama and was educated at Samford University, Troy University and the Ringling School of Art in Sarasota, Florida.

**The Boll Weevil Monument**, (artist unknown), Enterprise. The 13-and-a-half feet tall statue was dedicated in 1919 as a tribute to the insect that brought a new era of prosperity to the county. The boll weevil destroyed cotton, providing an opportunity to convert the area to peanut farming. The statue was built in Italy, but the boll weevil on top was constructed by Luther Baker and added 30 years later. Years of vandalism to the statue resulted in the creation of a replica, with the original on display at the Depot Museum.



*Bird Dog Field Trial Monument, Bob Wehle, Union Springs.*

Photo courtesy of Union Springs/Bullock County Tourism Council.



*The Boll Weevil Monument, (artist unknown), Enterprise.*



*Trojan Warrior, Larry Strickland, Troy (Troy University).*



Sherman Rose—Tuskegee Airmen mural, Wes Hardin, Dothan.



The Dothan Riot mural, Cheryl Harden, Dothan.

Photos courtesy of Alabama Bureau of Tourism and Travel.



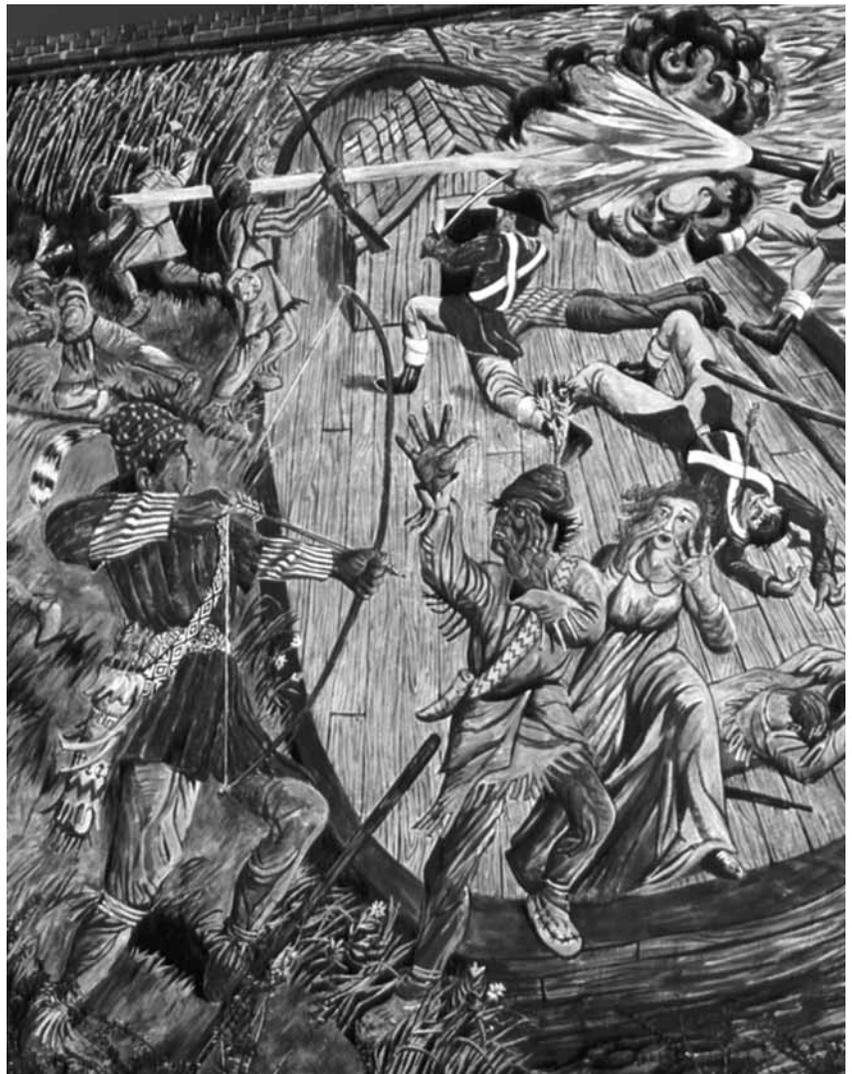
Salute to the Peanut Industry mural, Susan Tooke and Bruce Rickett, Dothan.



Chief Eufaula—Creek Indian Removal, mural, Bruce Rickett, Dothan.

## CONTINUING THE TRAIL

**Dothan Murals.** Chartered in 1992, the Wiregrass Festival of Murals is an ongoing project of The Downtown Group. The murals are painted on the walls of historic buildings in the downtown area of Dothan and depict the history of the wiregrass region of Alabama, Georgia and Florida. Subjects include Salute to the Peanut industry, DeSoto's Journey Through the Wiregrass Region, and Johnny Mack Brown, cowboy hero. Also in the downtown area, sculpture surrounds the Wiregrass Museum of Art.



Abduction of Elizabeth Stewart Dill, mural, Art Rosenbaum, Dothan.

Photos courtesy of Alabama Bureau of Tourism and Travel.



# CONTINUING THE TRAIL

**Emma Sansom Monument**, Gadsden. Dedicated in 1906 and made possible by the Gadsden Chapter of the United Daughters of the Confederacy in memory of the teenage heroine. Under gunfire, Sansom guided General Forrest's troops across Black Creek near Gadsden on May 2, 1863. The carved marble figure is said to have been carved in Italy of Italian white marble.

**POW Murals**, Anniston (McClellan, Remington Hall). Fort McClellan had a long military history, dating back to the Spanish-American War when the surrounding Choccolocco foothills were discovered to form an excellent background for artillery firing. A 3,000 capacity Prison Internment Camp was built at the site during 1943 to house captured enemy soldiers. These Italian and German POWs became part of the workforce at the base, and, in addition to other projects, painted the 17 murals in the then Officer's Club. The murals line the upper five feet of the plaster walls and vary from bloody scenes of battle to more romantic pictures. They were covered by wood paneling from the 1950s until the 1970s. Two signatures were discovered in a 1998 restoration. An official closing ceremony for the base was held in 1999, and the facilities are now undergoing extensive re-development.



*Emma Sansom Monument, Gadsden.*

Photo courtesy of Alabama Bureau of Tourism and Travel.

**Pinhoti Trailhead Entranceway**, Cheaha State Park. This piece is a Millennium (2000) Trails Project, a partnership of the White House Millennium Council with other agencies and organizations. Only one project was awarded to each state, with Jemison-Carnegie Heritage Hall in Talladega as the sponsoring agency. The sculpture is composed of rock columns with attached metal castings by Sloss Furnaces metal arts program in Birmingham. Also on the columns are tiles created by school children in Heritage Hall's Summer Arts Camp and imprinted with vegetation found near the trail and in the forest. In the concrete walkway through the archway are tiles imprinted with tracks of the animals inhabiting the area.

**Amistad Murals**, Hale Woodruff, Talladega College (Slavery Library). This triptych of the "Amistad" incident covers a space 6' x 40' and depicts the revolt of African slaves on the deck of the vessel, their defense in New Haven courts, and their return to Africa as freed men. The piece was completed at the 100-year anniversary of the incident as a tribute to the American Missionary Association. Hale Woodruff 1900-1980), a noted black artist, after a public school education in Tennessee, attended art school in Indiana and at the Academic Modern in Paris as well as for a brief period with muralist Diego Rivera of Mexico. The floor beneath the murals contains a picture of the ship "Amistad."



*Pinhoti Trailhead Entrance at Cheaha State Park.*

Photo courtesy of Van Blankenship Photography, Talladega.



Photo courtesy of Talladega College/Van Blankenship, Van Blankenship Photography, Talladega.

Mutiny Aboard Amistad, *Amistad Murals*, Hale Woodruff, Talladega College.



Photo courtesy of Talladega College/Van Blankenship, Van Blankenship Photography, Talladega.

Slave Traders, *Amistad Murals*, Hale Woodruff, Talladega College.



# CONTINUING THE TRAIL

Photo courtesy of Alabama Bureau of Tourism and Travel.



*Booker T. Washington Lifting the Veil of Ignorance, Charles Keck, Tuskegee.*

**Earth, Air, Fire, Water**, Linda Kroff and Aida Saul, Talladega (AIDB School for the Deaf). As part of the country's first collection of public art designed especially for sensory impaired individuals, this piece was created following a 1996 national call for proposals, initially funded by the Alabama State Council on the Arts. The concept, selected from 47 entries, involved students in developing part of the tactile walls, which surround a central column. Each of four spiraling walls of the piece reflect visually and tactually the elements of Earth (rocks), Air (marble molecules), Fire (colorful tiles) and Water (sea shells).

**Untitled marble abstract**, William Decatur Whetstone, Jr., Sylacauga. Known as "The Marble City", Sylacauga is constructed on a solid deposit of hard, white marble approximately 32 miles long by one and one half miles wide and 400 feet deep. Many national buildings, including the United States Supreme Court, have been constructed or ornamented with this stone. Italian sculptor Giuseppe Moretti maintained a studio for many years in the area because of the sculptural attributes of the marble. Whetstone, who created the piece with blocks from the Moretti-Harrah quarry, received a BA (1974) in Visual Design from Auburn University and was working in Sylacauga as artist-in-residence under the federal Comprehensive Employment Training Act (CETA) when he sculpted the piece from 1978-1979.

**Booker T. Washington**, Charles Keck, Tuskegee Institute. The monument, dedicated in 1922 depicts Booker T. Washington, born in slavery on a Virginia tobacco plantation and later the founder of Tuskegee Institute, with goals of

bringing his people a better life through a better education. He is depicted lifting the veil of ignorance from his people, symbolized by a terrified slave. The slave holds a book representing education and crouches on a plow and anvil, representing tools of agriculture and industry. Sculptor Charles Keck, native of New York, created works that can be seen throughout the United States. He also designed the Great Seal of the State of Virginia.

**Singing Windows**, designed by J & R Lamb, New York, Tuskegee Institute (University Chapel). The original chancel windows were installed in 1932, portraying eleven Negro spirituals. Described as "A Cathedral in the Black Belt" by a writer for the New York Sun, the historic chapel was destroyed by fire in 1957. The windows were reproduced and installed in the current chapel.

Photo courtesy of AIDB/Lisa Sams.

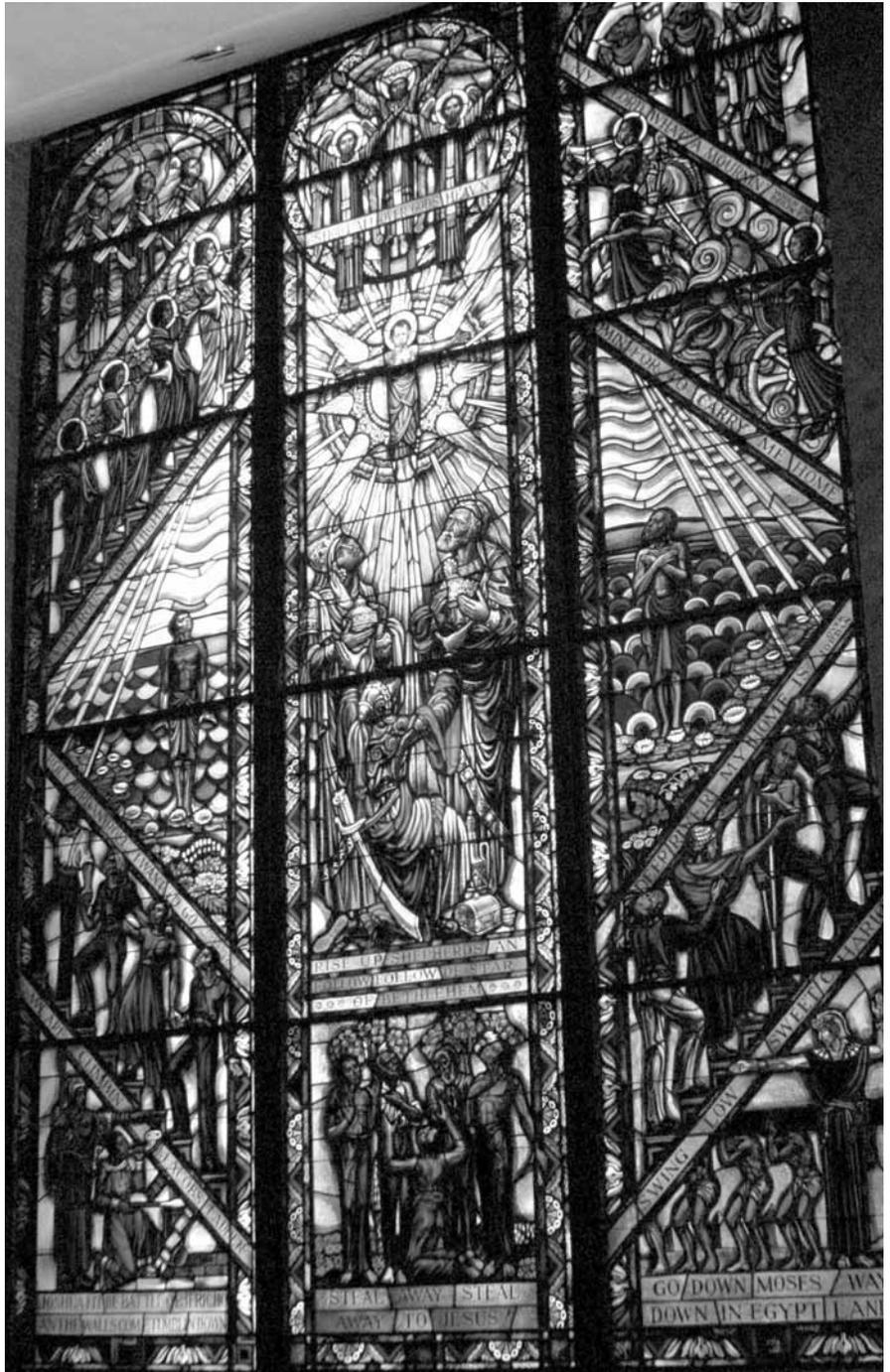


*Earth, Air, Fire, Water, Linda Kroff and Aida Saul, Talladega (AIDB Alabama School for the Deaf).*

Photo courtesy of Van Blankenship, Van Blankenship Photography, Talladega.



Untitled marble abstract, *William Decatur Whetstone, Jr., Sylacauga* (Isabel Anderson Comer Museum).



Singing Windows, designed by J & R Lamb, New York, Tuskegee (University Chapel).

Photo courtesy of Tuskegee University Office of Marketing and Communications.

Photo courtesy of City of Valley, Alabama.



Iron Man, *Chuck Moore, Valley.*



Spinoff, *Jean Woodham, Auburn (Jule Collins Smith Museum of Fine Arts, Auburn).*

Photo courtesy of Jule Collins Smith Museum of Fine Arts/Phillip Spears.

Photo courtesy of Tuskegee University Office of Marketing and Communications.



Copper repousse panels, *Edward L. Pryce, Tuskegee (University Chapel).*



## CONTINUING THE TRAIL

**Copper repousse'**, twelve panels, Edward L. Pryce, Tuskegee Institute (University Chapel). Born in 1914 in Louisiana, with early education in California, Pryce was also a student at Tuskegee Institute where he encountered George Washington Carver and landscape architect David Williston. His later degrees in landscape architecture led to his work at Tuskegee Institute from 1948-1969, eventually as Superintendent of Buildings and Grounds. His art includes carved free standing sculptures, paintings and copper repousse'. Pryce represents Africa as the origin of civilization, religion, and culture. The lower lobby of the Chapel contains a 60-foot mural by Pryce, executed in 1968 and showing the genesis of all civilization from Africa with Adam and Eve.

**Spinoff**, Jean Woodham, Auburn (Jule Collins Smith Museum of Art). The artist was born in Midland City, Alabama and is an alumna of the Auburn University. She donated this 11-foot high bronze sculpture, which was permanently installed in the reflecting pool at the entrance of the museum. Information by the Jule Collins Smith Museum of Art states, "She is one of the first artists, male or female, to apply methods developed from industry to create monumental outdoor sculpture," adding that rather than entrusting the final development of a piece to industrial fabricators, she "translates her models in her own Westport, Connecticut studio."

**Iron Man**, Chuck Moore, Valley. Constructed of old CV railroad parts, the piece is over seven feet tall and was made to stand as a lasting reminder of the "grand old days" of the railroad and its impact on the area. The artist is a native of Valley, the historic mill village of Shawmut.

**Sacred Fire**, Kathy Hamrick, Fort Mitchell (Chattahoochee Indian Heritage Center). The Indian Heritage Center celebrates the culture and accomplishments of the Native Americans who inhabited the Chattahoochee River Valley until their removal west in the 1830's. The sculptural flame, representing unity and continuity, is 21 feet high with an estimated weight of 4 tons. It was designed by Kathy Hamrick of Eufaula, constructed with intertwined sections of bronze and stainless steel by fabricator Branko Medenica and was dedicated in October 2002.



*Sacred Fire, Kathy Hamrick, Fort Mitchell (Chattahoochee Indian Heritage Center).*

Photo by Branko Medenica.

# New Deal Art in Alabama Post Offices and Federal Buildings

The New Deal government during the Great Depression established several agencies to give relief to unemployed artists. The Treasury Section of Fine Arts was established in October of 1934 to provide decoration for New Deal structures, most commonly post offices and courthouses. Twenty-four works were created in Alabama, twenty-three in post offices and one in a courthouse. The standard New Deal post office carried a decorative allotment of \$650-\$750, covering a space about twelve by five feet above the postmaster's door. Courthouses could pay a commission of \$3,000 and covered more extensive surfaces. From the allotted funds the artist was required to purchase all the necessary supplies and pay the costs of installation and photographs. Payment to the artist came in three installments: when the initial sketch was approved, when a scale drawing was approved, and when the final panel was verified as in-place by the local postmaster.

Of particular note are these murals by Alabama artists:

***Spirit of Steel***, Frank Hartley Anderson, Fairfield Post Office (1938). This is a direct illustration of local industry, capturing mining and then making of iron and steel then finished products. The piece includes stacks of the steel mill, with furnaces making pig iron. Anderson wrote that 99% of the people using the post office were connected with the local steel industry, and all seemed pleased with the mural.

***Early Industry in Dale County***, Kelly Fitzpatrick, Ozark Post Office (1938). This was the first of two murals painted by Wetumpka artist John Kelly

Fitzpatrick (1888-1953). The second was painted for Phenix City. He strongly believed that only a Southern artist could truly capture the essence of his or her own section of the country, putting him at the heart of the regional art scene in the 1930s and 40s.

***The Letter Box***, Anne Goldthwaite, Atmore Post Office (1938). Goldthwaite (1869-1944) was born in Montgomery. She is regarded as one of the South's most important regionalist artists because of her many etchings and watercolors, done in early modernist style and often sympathetic to post-slavery African-Americans. Goldthwaite used the suggested theme of postal history for both of her Alabama murals, this one and her panel in Tuskegee. In this panel she shows a group of rural children eagerly gathering to await the daily mail delivery.



*Spirit of Steel*, Frank Hartley Anderson, Fairfield Post Office (WPA mural).

Photo courtesy of Karen Henricks, Jacksonville State University.

## Alabama's WPA murals and sculptures:

**Atmore:** *The Letter Box*, Anne Goldthwaite, 1938.

**Bay Minette:** *Removal of the County Seat from Daphne to Bay Minette*, Hilton Leech, 1939.

**Carrollton:** *Farm Scene with Senator Bankhead*, Stuart R. Purser, 1943.

**Enterprise:** *Saturday In Enterprise*, Paul Arlt, 1941.

**Eutaw:** *The Countryside*, Robert Gwathmey, 1941.

**Fairfield:** *Spirit of Steel*, Frank Hartley Anderson, 1938.

**Fort Payne:** *Harvest at Fort Payne*, Harwood Steiger, 1938.

**Guntersville:** *Indians Receiving Gifts from the Spanish*, Charles Russell Hardman, 1947.

**Haleyville:** *Reforestation*, Hollis Holbrooke, 1940.

**Hartselle:** *Cotton Scene*, Lee R. Warthen, 1941.

**Huntsville:** *Tennessee Valley Authority*, Xavier Gonzalez, 1937.

**Luverne:** *Cotton Field*, Arthur Getz, 1942.

**Monroeville:** *Harvesting*, Arthur Leroy Bairnsfather, 1939.

**Montevallo:** *Early Settlers Weighing Cotton*, William Sherrod McCall, 1939.

**Oneonta:** *Local Agriculture—A.A.A. 1939*, Aldis B. Browne, 1939.

**Ozark:** *Early Industry in Dale County*, Kelly Fitzpatrick, 1938.

**Phenix City:** *Cotton*, Kelly Fitzpatrick, 1939.

**Russellville:** *Shipment of First Iron Produced in Russellville*, Conrad A. Albrizzio, 1938.

**Tuscumbia:** *Chief Tuscumbia Greets the Dickson Family*, Jack McMillan, 1939.

**Tuskegee:** *The Road to Tuskegee*, Anne Goldthwaite, 1937.



The Letter Box, Anne Goldthwaite, Atmore Post Office.

Photo courtesy of Karen Hendricks, Jacksonville State University.



Early Industry of Dale County, J. Kelly Fitzpatrick, Ozark Post Office.

Photo courtesy of Karen Hendricks, Jacksonville State University.

# TWO WAYS YOU CAN HELP INCREASE ARTS FUNDING



## **"SUPPORT THE ARTS" AUTO TAGS**

Contributions received from the "Support the Arts" auto tags provide funding for performing arts, visual arts, literary arts, arts education and folk arts. The \$50 registration fee is tax deductible.

**VISIT: [WWW.ARTS.STATE.AL.US](http://WWW.ARTS.STATE.AL.US)**



## **ALABAMA INCOME TAX CHECK OFFS**

Contributions from the Alabama Income Tax check offs provide for arts in the schools, as well as touring programs, literary programs, exhibitions, performances, festivals, community design, folk culture and more.

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deserves to learn and grow  
through the arts***

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