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**Introduction**

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**Section 1:**

**The Forevertron Collection**

**1.1 The Forevertron**

**Page 1 with full page picture of entire structure**

The *Forevertron* (1986), the central sculpture of the Art Park, is both an artistic masterpiece and, as a fully functional intergalactic time traveling machine, a scientific and technological wonder. It draws people from around the world—both those simply wanting to see the legendary work for themselves, and those seeking to connect with its power on a deeper level.

Dr. Evermor, aka Tom Every, along with his son, Thayer, and several other crew members built the *Forevertron* from 1983 to 1986 as the first major sculpture in the Art Park. Over 100 feet long, 65 feet high and weighing 300 tons, the solid, formidable metal structure rises above the trees, a creation of both powerful machinery and delicate artwork. In fact, the piece is so large that in 1999 it made the Guinness Book of World Records as the world’s largest scrap metal project.

Dr. Evermor’s grand vision was to build a device that could propel him into the heavens on a magnetic lightning force beam. Ignoring skeptics, he devoted his life to making his dream a reality. To accomplish this unearthly task though, he relied on a unique variety of earthly materials—mostly salvaged pieces and metals from across the state of Wisconsin. Many with a story of their own, the pieces are more than visually pleasing. Each plays a definitive role in the functioning of the *Forevertron*.

**Page 2 with close-up photos of the travel chamber and thrusters. Maybe the battery stack and Magnetic Holding Chamber too?**

Perhaps the part of the *Forevertron* the catches the eye first is the travel chamber, the oval-shaped object found in the top center of the sculpture. In this glass sphere, Dr. Evermor travels through time and space. Before it traveled space though, the glass globe sat on the Mars Hamburger Stand in Green Bay. The copper egg surrounding it protects the chamber during travel.

Launching the travel chamber with enough force to break the bonds of gravity and the confines of our time realm requires an extraordinary amount of power. Dr. Evermor carefully designed a long, complex launch sequence to produce and focus the required energy. To start the process, Dr. Evermor turns on a switch that activates the battery stack. The batteries were obtained from Badger Army Ammunition Plant where they were used to back up switchboards in powerhouses. The battery stack starts two exciter motors which help activate the steam engine, originally a huge compressor at the Edgewater Power Plant in Sheboygan. The steam comes from underground conventional coal-fired boilers and from the earth itself—geothermal power. On the opposite side, geothermal steam powers a smaller engine, the Edison Bipolar Dynamos, which produces more power. Dr. Evermor first saw these dynamos as a child at the Ford Museum in Dearborn, Michigan and immediately recognized something special about them. When they went up for sale years later, he bought them. The electrical current then runs through five resistors, which came from the Prairie du Sac powerhouse, before feeding into the thrusters.

The giant thrusters, one of the most distinctive parts of the *Forevertron*, rise up in the center of the machine, pointing toward the travel chamber. Dr. Evermor used salvaged metals from Palmyra Iron and Metal along with pieces of an agricultural irrigation system and boiler tubes salvaged from Wisconsin Electric in Milwaukee to build them. Collecting the powerful current, the thrusters shoot their electrical beam (the lightning force) toward the chamber.

At this same time, magnetic power, transferred from the Magnetic Holding Chamber, is added to the mix. The Magnetic Holding Chamber already had a tie to space travel before joining the *Forevertron*. Dr. Evermor obtained it from the University of Wisconsin which had gotten it from NASA where it was used as an isolation unit for astronauts returning from the moon. This combination of magnetic force and electrical current creates the magnetic lightning force beam able to propel the chamber—and anyone inside it—into the heavens.

**Page 3: close-up photos of stairway to heaven and wind spin, royal gazebo and telescope**

The electrical current and magnetic force are important sources of energy—and the complex process that refines them is necessary for the success of the *Forevertron*. But by themselves, they aren’t enough. In order to break the barriers of time and space, the *Forevertron* must also draw on something more than the scientific powers of steam engines, battery stacks, and magnetic forces. It requires a power even greater than the power from the earth it harnesses as geothermal steam. For the *Forevertron* to work, it must draw on the inner energy of the traveler. Just as the *Forevertron’s* technological pieces free the travel chamber from physical barriers, a traveler must free his mind from any emotional and cognitive barriers holding him back. She must reach within to find an inner level 7 love that allows her to unlock the soul and access the energy there—a mystical energy that most people have not learned how to harness. This is the final energy source necessary for the *Forevertron* to function at its fullest capacity.

Before the *Forevertron* can take off, Dr. Evermor must make sure everything is in order. He climbs the circular Stairway to Heaven to the Wind Spin where he checks the weather before crossing the little bridge to the travel chamber. Directly below him, two sets of lights signal the progress or warn of problems. Originally, these lights signaled to barges on the Mississippi River. Nearby, the control panel now used to turn the entire machine on once had the more mundane job of controlling elevators in Madison’s state capital.

Expecting mockery from some, Dr. Evermor made sure to include special accommodations for doubters. A royal gazebo, complete with a reclining cocoon chair, affords doubters an up-close view. On the opposite side of the *Forevertron*, a huge telescope allows them to track his progress as he travels into the sky. And when launches occur at night, search lights, made from cooking pots from a candy factory, coffee urns and outer rims of agricultural wheels, provide enough light for all to see.

Dr. Evermor continues to use the *Forevertron* to explore time and space. Time traveling tokens allow others to draw on the power of the *Forevertron* to reach deeper into unknown realms. If you come on the right day, maybe you can witness one of his launches. You can watch him systematically prepare the machine for take-off and hear the sounds of the *Forevertron* coming to life.

Or even better, with your own time traveling token, maybe you can join him on one of his adventures.

**1.2 The Gravitron**

**Photo: full page of Gravitron**

Traveling through time and space is a dangerous business. Because of this, a traveler must take certain preparations to ensure his safety. That’s where *Gravitron* comes in. Before entering the travel chamber in the *Forevertron*, all travelers must first pass through this handy device.

The copper egg travel chamber in the *Forevertron* has a strict weight limit of 150 pounds. This is partly because of the size of the copper egg and partly because the amount of energy needed to break free from our time and space realm in order to enter others increases with weight. Dr. Evermor himself does not meet this weight requirement and therefore needed to come up with a solution. He built the *Gravitron* as a “de-watering” device—a way to shrink down a person’s body until he met the specifications. The *Gravitron* also conducts further analysis and measurements on the traveler and corrects any defects.

Operating like an MRI, the *Gravitron* conducts a thorough full body scan. The scanning device is an old X-ray machine that came from a doctor in Madison who was storing it in his garage. He made Dr. Evermor promise never to use it for X-rays before allowing him to take it.

The *Gravitron* does more than correct any defects in the traveler’s body. It also serves to concentrate energy into the traveler. The copper dome on top, which came from a copper vat at a chocolate factory, streamlines energy toward the traveler and back into the *Gravitron* itself. The cables attached to the dome catch any escaping energy or any energy loose in the surrounding air.

The *Gravitron* draws on the electromagnetic force of the *Forevertron* to power itself. It can be turned on by switches found on the machine. However, to operate correctly, the switches must be carefully managed to ensure that the right blend of electrical and magnetic forces flows into the *Gravitron*. This is usually done by Nabu, an intergalactic extraterrestrial who lives in a human body, working as a scientist here on Earth. If Nabu is not available, others can be trained to perform his duties.

**1.3 Celestial Listening Ears**

**Photo: full page of Celestial Listening Ears**

The *Celestial Listening Ears* (mid 1980s) play a unique part in time and space traveling adventures. In order to launch the travel chamber egg in the correct direction towards its destination in space, the control crew must rely on communication from the heavens. This communication comes through the *Celestial Listening Ears*. When a traveler is ready to launch, two aids take their seats in the *Celestial Listening Ears’* metal chair. This chair was originally located in a dentist office, then widened to be large enough for two people in order to fill its role here.

Once seated, the aids put on earphones which connect to the speaker above them. They listen for voices from space which can only be heard through the *Celestial Listening Ears*. The large ear part of the device was a speaker in a theater in Beloit, Wisconsin. Dr. Evermor recognized its potential immediately when a new acquaintance took him to his home to see the speaker which he had been keeping on his front lawn. Dr. Evermor realized this speaker possessed a special property. Originally designed to produce sound, with a careful reversal of some parts, it could be used to instead receive sound. The *Celestial Listening Ears* are able to collect the faint yet distinct sounds waves that come from space and amplify them so that human ears can detect them. To use the *Celestial Listening Ears* most effectively, the aids with the earphones sometimes give instructions to additional aids who stand at the side and use a hand crank to rotate the reversed speaker to the most advantageous angle.

After picking up the voices from space, the aids scan the sky with the attached telescopes, searching for clues to the locations of the sources of these voices. These telescopes are specially designed to identify UFOs or other signs of extraterrestrial activity. Once the aids find these signs, they plot coordinates to pinpoint their location. They communicate this to the Master Control Aid working in the *Overlord Master Control Tower*. The Master Control Aid can then direct the launching of the travel chamber egg to aim towards these voices, maximizing the egg’s chances of reaching its desired destination and connecting with extraterrestrials.

**1.4 Overlord Master Control Center**

**Photos: Collages of three: 1) drawing of the completed structure found on p. 55 of book, 2) photo of largest part that is completed – that large piece by the entrance to the Art Park 3) Photo of the Magnetic Love Gun**

The *Overlord Master Control Center* (begun in 1987) is a work in process. Once finished, it will rise 87 feet in the air and be comprised of seven levels, some of which are completed while others are still being assembled. The *Control Center* functions as the command and guidance system for travelers launching into space or time from the *Forevertron*.

The power sources for the *Control Center* are located in the first level. The base is made of eight generators along with compressors, rheostats, and motors. It also contains a navy buoy that came from Guantanamo Bay, Cuba where it was used to support anti-submarine netting during the Cold War.

The seven attached Magnetic Laser Love Guns are important components of the *Control Center*. They rise 22 feet from ground level, and are located on level two. Each Master Controller operates one of the attached periscopes, which were originally designed to be used in tanks, to search the crowd of spectators. If the Master Controller spots people who aren’t smiling, he shoots them right in the rear, infusing them with the spirit of love, correcting their behavior. Close by on the ground is the Mobile Magnetic Laser Love Gun. Unattached to the *Control Center*, this is a “field gun”—needed when the target is too far to be reached with the attached guns. Directly behind the dome, which is on level three, is a lookout area where other workers are able to control the motion of the love guns.

When preparing for a launch, the Master Controller enters the porthole on the cannon controller’s level and climbs the circular stairway to the control chair. A security guard stationed outside provides protection for his important work. Once in his chair, the Master Controller analyzes heavenly messages received by the *Celestial Listening Ears* and sent over to him. He then checks conditions—both in space and with the *Forevertron*. When he feels confident that everything is ready, he sends a signal to calibrate the Magnetic Steering Gyro on the *Forevertron* and announces “Power Up! Power On!” With this cue, the travel chamber is launched into space. The Master Controller continues to direct the travel egg to make sure it continues its course in the right direction.

Because of the importance of the Master Controller position, only someone absolutely trustworthy can fill the position. Dr. Evermor selected his friend of sixty years, Dr. Chester Cjersten, who is also his dentist and former army colonel. It’s only fitting then that the controller’s chair came from a dentist office!

Above the level with the Master Controller’s chair is the Observation Deck with its telescope. Higher up still is the widow’s walk and then the crow’s nest, providing even another lookout. This is the highest level any person can go. A decorative finial reaches beyond this. Dr. Evermor installed a special lightning rod at the very top to pick up any stray lightning that might come in.

**1.5 Juicer Bug**

**Photo: full page of Juicer Bug**

The *Juicer Bug* (1998), sometimes called the *Lightning Bug*, functions as a back-up power source for the *Forevertron*. It collects lightning and stores it inside its body in case it’s needed as a power source when a traveler is launched into space from the *Forevertron*. Eventually, electrical cables will connect the *Juicer Bug* to the *Forevertron* to enable this transfer of power.

At 46 feet long, the Juicer Bug weighs in at 60,000 pounds and is made from brass, copper and stainless steel. Although impressive in size, it’s not fully grown yet. Eventually, the *Juicer Bug* will stand 21 feet off the ground on six huge legs that shoot out at a curve, and are made from steel boiler tubing, which each leg ending on a foot pad that measures three inches thick. The main body of the *Juicer Bug* is made from a stainless steel mixing pot that had been used in a pharmaceutical industry plant in Verona, Wisconsin. The wings are made from high-pressure gas tanks originally located at a plant in Berlin, Wisconsin. Rows of popsicle molds line the underside of each wing.

Perhaps the most striking part of the *Juicer Bug* is the eyes. Huge and round, measuring 4 inches in diameter and each covered with dozens of small brass surveyor markers, their intricate detail gives the giant bug a lifelike feeling. The brass circles are made from surveyor markers obtained from Bernstein International Inc. located on the east side of Madison. The markers were all rejects, each with a mistake of some sort—often in the casting or with a misspelled word printed on it. More than just an artistic wonder, the eyes are a design wonder also. People who walk by the *Juicer Bug* may marvel at the brass markers that appear to be welded to steel. In reality, they aren’t of course! Dr. Evermor dropped the neck of each of the brass markers into a nut and then wire welded around it.

**1.6 Albert Mellentine**

**Photo: full page of Albert Mellentine**

It’s very important to Dr. Evermor that the power supplied to the Forevertron be consistent and adequate. Otherwise, his time traveling adventure could end in disaster. Because of that, he has gone to great lengths to ensure there are several types of back-up power available, such as the *Juicer Bug* which stores lightning power. The *Albert Mellentine* is another storage venue for back-up power.

The *Albert Mellentine* is named after the truck’s original owner, someone Doc never met but still recognized as a kindred spirit. Albert had reused and rebuilt things throughout his life, finding new, improved uses for many items. He remade the engine for this tow truck, using a nine-cylinder Guiberson radial engine from a World War II tank, 1929 vintage gasoline Franklyn engine and two streetcar motors among other things. The result was so powerful that Albert affectionately called it “the Monster.” Dr. Evermor saw other purposes for the truck though.

Dr. Evermor first acquired the truck in 1965 by trading 1100 sheets of plywood for it. Doc only had it a short time before he sold it at an auction. Twenty years later he came across it again in a junkyard near Tomah looking just as he remembered—except with the addition of a tree growing right through the middle of it. This time, Dr. Evermor felt the special energy this truck had and knew it could play an important role in his *Forevertron* collection. So he decided to buy it back.

To spruce up the *Albert Mellentine’s* appearance, Doc added a very distinct roof with a red and white canopy that his wife, Lady Eleanore, had made. He also attached two giant red metal balls to the rear. Dr. Evermor bought the metal balls, which weigh 800 pounds each, in Mississippi. They had originally been used in Guantanamo Bay, Cuba. Although Doc got the balls for a great price, getting his new purchases (he bought 28 in all) home without breaking his truck was a challenge. Once at home, Doc painted two of the balls red. The original owner had called the truck his “little cherry picker”, so Doc attached these really big cherries to the truck in Albert’s honor!

**1.7 The Intergalactic Time Travelers**

**Page 1: Maybe a large photo of all of them on their orange recharging station**

If you come to the Art Park during the day, you can see the *Intergalactic Time Travelers*, a little band of 21 creatures, each about a foot tall, made from a variety of plumbing parts, gears and other material. They sit atop an inconspicuous, large, metal pole which serves as their magnetic charging station. Each with a unique appearance, the *Time Travelers* make an impressive lineup.

But if you stay at the Art Park until everything is quiet, until the hub-bub has died down, until the visitors have left and the sun is starting to set, you might get a glimpse of something even more impressive—the *Time Travelers* in motion.

Although they are not strictly nocturnal (they can work day or night), the *Time Travelers* prefer to work at night. Working during the day tends to attract crowds. And with crowds comes fuss—people oohing and aahing, asking questions, trying to touch them, trying to figure out what they’re made out of and how they’re programmed. Generally patient and pleasant creatures, the *Time Travelers* hate a fuss.

Because of this, the *Time Travelers* wait until the Art Park is deserted before leaping down from their charging station and firing up their orange disks. Made from metal and only just large enough to hold one *Time Traveler*, these orange disks are their mode of transportation. They can travel at warp speed to anywhere in the world or even to other planets—or they carry the *Time Travelers* as they zip around the Art Park.

The *Time Travelers’* first task each evening is to download the mission that has been sent to them by Dr. Evermor, their creator, through the energy waves of the *Forevertron*. Through the years, their missions have taken them around the world and beyond. Dr. Evermor often sends them to help people in need wherever they may be. The missions are sometimes of great political importance and secrecy. The *Time Travelers* have even been known to assist the United Nations Peacekeeping troops (the strictest confidentiality always applies to their roles here). But their missions are sometimes much simpler and more tightly focused. A mission might be something like bringing fun to a forlorn child, company to a lonely elderly person, or a smile to someone in difficult circumstances.

**Page 2: some close up photos of a couple of the Time Travelers**

Although the *Time Travelers* (usually) take their work very seriously, they are rarely serious. They have great senses of humor and love nothing more than a well-carried out practical joke, whether it be on one of their own or an innocent bystander. If you watch them at night, you’ll almost certainly get to see some of their pranks.

Although often just the sight of these little metal figures makes others smile, their ability to bring healing and happiness is based on more than just a slick design and mischievous shenanigans. The *Time Travelers* possess a deeper power that enables them to radiate positive energy to all those around them. This power originates from their connection with the *Forevertron*. The special level 7 energy found in the Forevertron has the ability to activate the inner spiritual strength inherent in people and to magnify the natural goodness of any being (human or not). Made from the same materials as the *Forevertron* and by the same creator, the connection between the *Forevertron* and the *Time Travelers* is unusually strong, allowing an undiluted, uncontaminated sharing of power from the *Forevertron* to them. This, along with the purity of intent and innocence each *Time Traveler* possesses, causes the power of the *Forevertron* to function at extremely high levels within the *Time Travelers*.

Their most common and most important of all missions is to tune up and repair the *Forevertron*, making sure it remains in perfect condition. If you’re lucky—and very quiet—this is the mission you might be able to observe at the Art Park. After flying over to the *Forevertron* on their orange disks, the *Time Travelers* station themselves at their posts. Each has unique skills and tools, yet they work together seamlessly, anticipating the needs of the others, appearing where their skills or tools are needed before they’ve been asked. As they work, they chatter, a strange mechanical-sounding language that nobody else in the galaxy speaks. The *Time Travelers* can speak all the languages of earth and are able to communicate with anyone they encounter. But left alone, they revert to this language, the one with which they are most comfortable.

When the time comes for the *Time Travelers* to take a break, they gather in a circle. Soon a melodic noise fills the air, a music unlike any other found on earth. Their tools and even their own bodies become the instruments. Their voices, singing in the same language they have been speaking, add to it. The songs are upbeat and fast, full of fun and vitality.

When they’re finished, the *Time Travelers* zip back to their charging station, where they will await their next assignment.

**1.8 Bird Band**

**Page 1: Large overview photo of bird band**

The *Bird Band* (1995-1998) is a vast and complex collection made up of over seventy pieces. Most of the birds stand just taller than the average adult and hold an instrument. Instruments in the band include French horns, chimes, trombones, trumpets, steel drums, “Tibetan” bells, gongs, marimbas, baritones, tubas, and all kinds of horns.

Doc chose birds for his band because they are a peaceful, harmonious species that symbolize the power to fly above the weight and struggles of life. The *Bird Band* adds festivity and celebration, humor and creativity to the time travel experience—and to the Art Park. When the *Forevertron* powers up, the birds sense the energy and gather the loose strands of it from the air to wake from their slumber and revitalize themselves.

Built in the 1990s, the birds are made from stainless steel, steel and copper. Many of the feathers come from rejected blades of the Fiskars Company. Lady Eleanor discovered the first few instruments at a local St. Vincent de Paul store and purchased them. Forming an idea, Doc returned to the store and asked if there were any more. He soon learned that the store had a large collection of instruments, castaways from a high school band that was trying to clear out their supply of damaged and unusable instruments. Doc called on his best bargaining skills and ended up leaving with every instrument they had. Larry Waller, a friend and fellow salvager, later supplied the horn bells that he had gotten from a horn manufacturer.

Besides the regular birds in the band, there are several distinct birds in the group. The largest bird in the *Bird Band* is the *Fiddle Bird*, sometimes also called *Fides Gravis, Banjo Bird*, or *Ukulele Bird*. Originally a set of two, the second *Fiddle Bird* was sold to American Visionary Arts Museum in Baltimore, Maryland. At 38 feet tall, the *Fiddle Bird*, located toward the back of the band, towers over all the other pieces. The main body of the bird is made from a Hubbard tank that had been used for burn patients.

**Page 2: close up photos of Fiddle Bird, Mangascar Birds and Director Bird**

The *Mangascar Birds* are a unique and important part of the band. At 14 feet tall, these birds are also significantly taller than the majority of the birds. Their name, of course, is derived from Madagascar. This is an important connection to Dr. Every because Madagascar was a safe haven for Henry Every, the well-known pirate, and a distant ancestor of Doc. Similarly, these birds, with their special healing power, became a safe haven of sorts for Doc who created them during a dark time in his life. While working, he reflected on the people who had influenced his life for good through the years—particularly in his youth. He called on their goodness to light his way. Then he carved their names in the bases of the birds. The healing powers of the birds can be felt by all who visit.

The most important bird in the band is the *Director Bird*. This bird was built as a “portrait” of Dan Woolpert—and is the only portrait Doc has ever attempted. Dan was the director of the First Brigade Band, a band centered in Watertown, Wisconsin that dresses in period costumes and travels throughout the region giving performances of Civil War era music on authentic instruments from that era. The first time Dr. Evermor attended one of their concerts, he was transformed by the experience. As he walked among the players, he could feel the power of their true spirits and pure hearts. This spirit was channeled into their music, giving it an intense power and energy. Doc had felt this same energy while creating his band, and wanted to make sure it was conveyed through the *Bird Band’s* music. He modeled the *Director Bird* after Dan, hoping it would help the *Bird Band* members replicate the same energy Dan extracted from the members of the Brigade band. At the Park, the *Director Bird* stands facing his band, a large music stand in front of him, a baton in each hand, a flat hat on his bird head.

Other birds in the *Bird Band* have unique roles. Near the *Director Bird* you can find two *Speaker Birds*. Their job, of course, is to amplify the sounds of the music so everyone can hear it. Additionally, the *Guard Birds* fill the important role of keeping the band safe from any intruders who might threaten it—whether they be from this world or from another world.

**1.9 Other Bird Band Creatures:**

**Leaping Lizards, Wish Fish and Benches**

**Page 1: Collage of three photos: Leaping Lizards, Wish Fish and Benches**

Although full of an array of birds of every kind, birds are actually not the only creatures in the *Bird Band*. Look closely and you might see some of these other sculptures that help complete the band.

***Leaping Lizards***

On the left side of the *Bird Band* is a collection of other creatures, blended in with the birds so well that at first you might not even notice that they are something altogether different—they’re lizards! This collection of lizards send off a vibe that is a combination of whimsical fun and eerily alien. Some were painted by friends—both children and adults—during a paint party hosted by Dr. Evermor and Lady Eleanor.

Like the birds, there are different types of lizards. Often knobby-kneed with long machine chain tails, their bodies incorporate pieces of metal leftovers from projects done in factories throughout the area. Some of the lizards play instruments—a collection of horns fanning out like a peacock’s feathers.

***Wish Fish***

If you pay close attention, you can catch sight of a handful of smaller creature within the *Bird Band* just in front of the *Leaping Lizards*. These shrimp-like sculptures are known as *Wish Fish*, the metal rings joined together to form their bodies appearing much like a shell of a shrimp. Although smaller than the surrounding birds or even lizards, the *Wish Fish* still send the message that they are an important part of this medley. Their position near the front of the band along with the proud curve of their necks and the double bugles, made also from unfinished horns, suggest they are the messengers here, announcing the arrival perhaps of a new intergalactic visitor or commanding everyone’s attention before a new performance of the entire *Bird Band*.

***Slingher Bencher*** (2003)

Intermixed throughout the band are a few benches where a weary visitor can sit for a few minutes to rest her feet. As you might expect in the Art Park though, these are not your ordinary benches. Instead, they are creatures—two different types of creatures in fact. Some have wavy bodies and buggy eyes while the others have radiator bodies and tall eyes on springs. Either way, if you take a seat on one of these, even your rest at the Art Park won’t be dull.

**1.10 Komodo Dragons**

**Photo: full page of Komodo Dragons**

Dr. Evermor has always recognized the power inherent in music. That can be seen from his work on the *Bird Band*. It can also be seen in the *Komodo Dragons* (2004). The five intergalactic dragons, each 55 feet long and weighing 11,000 pounds, bring joy to those who visit the Art Park with their music.

While not originally earthly creatures of course, the *Komodo Dragons* have chosen to make Earth their home. Peaceful by nature, the Dragons get their energy by sucking up sand through their elongated reddish-brown snouts, then use that special level 7 energy to make music. Besides creating their own music, they also provide humans the opportunity to compose music. The backs and necks of the creatures are lined with red “Tibetan singing bowls”, which look like inverted bells, ranging in size from short and squat to long and thin. Nearby, a visitor can find different types of mallets that can be used to strike the bells and build a tune from the melodic, haunting notes the dragons produce.

Dr. Evermor and his assistants made the dragon bodies out of U-shaped 10-inch boiler tubing from a Milwaukee powerhouse that they cut and assembled to form the long, slighting curving lines that make up the basic shape of the dragons. The head is constructed of unusual compressor rings with holes in them that Dr. Evermor obtained from the Badger Army Ammunition Plant. The mouths are constructed from stainless steel parts from the Beloit Corporation while the whiskers are made from the odd Fiskars parts.

Each dragon has 500 scales that run from the top of his neck down over his body. The scales were shaped to fit the curve of the dragons’ bodies by using a hand-operated roll press on surplus round metal stampings. To make the bells that perch on the dragons’ backs, Dr. Evermor used surplus oxygen tanks, recognizing that their spun metal composition would enable them to make a range of melodic pitches when struck. The large, round dragon eyes that peer gently down at visitors below them were adapted from salvaged backup hydraulic tanks. Since peaceful dragons have no need of claws, the dragons’ feet have thick, steel three-inch circular “sand pads” instead.

**1.11 Moonwalkers**

**Photo: Full page photo of a line of Moonwalkers around the Forevertron**

You might not notice them on your first glimpse of the *Forevertron*. But if you walk a little closer, you’re bound to catch sight of the *Moonwalkers*, dozens of small, extraterrestrial creatures, standing around the perimeter of the *Forevertron*, like guards on their watch. And in some ways, that’s exactly what they are. The *Moonwalkers’* duty is to watch over the *Forevertron*, ensuring it stays at its optimal performance level at all times.

It’s easy to see from the faces of the *Moonwalkers* that there is nothing menacing about their watch, though. Even in the day while they are still, you can sense their friendly spirits. They stand on six spindly legs, something that gives them an insect-like look. Yet their large, round eyes in their hollow egg-shaped eye sockets show their deeper intelligence. While they may sit unmoving in the daylight, their intent eyes are observing, taking everything in as people walk by.

The *Moonwalkers* were called here to Earth by the special level 7 energy waves of the *Forevertron*, an energy type to which they are naturally sensitive. They came back with Dr. Evermor on one of his journeys and have been at the Art Park ever since. When the sun sets at the Art Park, the *Moonwalkers* shake off their restful state and get to work—particularly if it was a day of time or space travel for Dr. Evermor. Sometimes they work alongside the *Intergalactic Time Travelers*. Yet each of these intergalactic beings have a distinct responsibility. The *Time Travelers* concentrate mostly on fixing the mechanics of the *Forevertron* while the *Moonwalkers* focus on making sure the energy of the *Forevertron* is flowing correctly and in adequate supply.

**1.12 Weather Wizards**

**Photo: Full-page photo of all Weather Wizards or collage of individual Weather Wizards**

Tucked away at the Art Park stand more than a dozen *Weather Wizards* (1985). Each *Wizard* is strikingly unique, both in appearance and in personality, and in fact has its own name. The *Wizards* come in a variety of sizes, some only a couple of feet tall, while others are taller than any human. The most distinct part of the *Wizards* are their expressive faces, many of which have large, conspicuous eyes. Many of the *Wizards* have moving parts, particularly arms and hands that can rotate.

Since each *Wizard* has a unique appearance, each is also comprised of unique materials. Some of the *Wizards* have *Sumo Wrestlers*, a sculpture that also exists as a small independent sculpture, as their hands. Some have camshafts for hair. Survey markers were often used to make those large eyes. A variety of materials like gears of different sizes, giant bearings and train springs form the bodies.

The *Weather Wizards* got their name because of their ability to read the weather, not just around them at the Art Park, but also intergalactically and even in other time realms. Dr. Evermor relies on this important skill to ensure the safety of his travel. He consults with the *Weather Wizards* prior to his departure to learn if any space storms along his path or dangerous weather at his intended destination will interfere with his trip. Many of the *Weather Wizards* stand with their arms extended in order to read the energy and other signs always imbedded in the wind when it blows through. The *Wizards* work as a team, each with a slightly different weather-reading specialty, which combine together to give Doc a thorough assessment of the conditions and risks.

**1.13 Spaceship and Intergalactic Gawker Birds**

**Photo: full page of the Spaceship with the Gawker birds around it**

***Spaceship*** (2004)

While the *Forevertron* was built to take earthlings such as Dr. Evermor into space and through time to visit different realms, the *Spaceship* brings extraterrestrials here to visit Earth. The *Spaceship* doesn’t travel through the universe, though. It stays planted in its location in the Art Park. Instead, it transports extraterrestrials inter-dimensionally with a magnetic electrical force of great strength. These extraterrestrials recognize the intergalactic energy always present at the Art Park and so come often to visit.

The *Spaceship* was designed by Dr. Evermor and built largely by his friend’s son, Aaron Howard, from regular materials found on earth. The main body was built from a stainless steel hopper that came from Badger Army Ammunition Plant in Baraboo where it had held cotton balls used for wadding in ammunition. The spaceship legs, which lift the ship forty feet off the ground, are salvaged light poles. Thrusters, large mercury engines that came from OMC—a company that distributes parts in Beloit, Wisconsin, provide the power the ship needs to take-off and maneuver through space.

The *Spaceship* design relies on measurements focused around the number 12. For example, the legs tip in twelve degrees and the antennae angle out at twelve degrees. The pipes at the bottom of the ship’s body, wrecked pipes and tubing brought from Indiana, suction energy from the ground to supply to the spaceship while the finial on top, located between two large antennae, acts as the guidance system to direct the magnetic electrical force.

The *Spaceship* does most of its transporting of extraterrestrials under the cover of night so as not to startle people passing by the Art Park. The extraterrestrials it brings sometimes stay only for a short night visit, but sometimes they stay for longer. The *Spaceship* isn’t the only device to bring intergalactic visitors to the Art Park though. The *Gyromni* (described on the next page) does also. But don’t worry. The Art Park’s extraterrestrial visitors are friendly.

***Intergalactic Gawker Birds*** (2000)

If you’re hanging around the *Spaceship*, you will certainly see the *Intergalactic Gawker Birds*. These extraterrestrial birds sense the energy from the *Spaceship* and come to gawk up at it as it brings its visitors.

The *Gawker Birds* were made mostly by Aaron Howard under Doc’s direction. Dr. Evermor had obtained from the PDQ Company some stainless steel tubes of various lengths that were made for ice machines but had some design error. He told Aaron he couldn’t cut them or alter them though as that would ruin the spirit of the pieces. When the birds were finished, Dr. Evermor inscribed the name of a Native American tribe on each.

**1.14 Gyromni and the Intergalactic Visitors**

**Photos Page 1: large photo of the Gryromni.**

***Gyromni*** (1998)

Similar to the *Spaceship*, the purpose of the *Gyromni* is to bring extraterrestrial creatures to the Art Park. Unlike the *Spaceship* though, the *Gyromni* actually travels through space collecting some of these little creatures that have heard about *Forevertron* and now want to come to the Art Park to see it themselves. The relatively small size of the *Gyromni* means it works best for transporting smaller creatures. The first arrivals on the *Gyromni* were the *Damper Bugs*, some of which liked the Art Park so much that they decided to stay. Other creatures have come through the years—a number have stayed behind and chosen to make the Art Park their home.

The main body of the *Gyromni* is built from a ship’s gyroscope which Doc and a sculpture student, Timo Baerwalt, mounted on a platform and attached five legs which stand on bushling steel coils. A long, thin arm arcs outward and upward from the ship’s body, operating as a sensor. In each place the *Gyromni* lands, the sensor first scopes out the area to make sure there is no danger before the creatures aboard disembark.

***Damper Bugs***

The *Damper Bugs* were the very first intergalactic visitors to come to the Art Park on the *Gyromni*. From a faraway place in space, the *Damper Bugs* were drawn specifically by the energy of the Art Park. Over a dozen have chosen to stay. The bugs are made from dampers for big furnaces, each with a snout. The tails are springs, packed full of kinetic energy, an important element in many of Dr. Evermor’s creatures and creations. If the *Damper Bugs* wiggle their snouts, their tail will move also. Similarly, grabbing their tails will cause ripples of energy and movement throughout their bodies.

**Photos Page 2: collage of creatures including Damper Bugs, Badger Bugs, Sea Aliens, Grasshoppers and Teatime**

***Badger Bugs***

The colorful *Badger Bugs* are another intergalactic creature that now, thanks to the *Spaceship* and *Gyromni*, live permanently at the Art Park. The main body of the *Badger Bugs* come from expensive bushling originally owned by Wisconsin Power and Light located in Madison. Because of a flaw, Dr. Evermor was able to get these for an unbeatable price—for free! Doc was particularly attracted to these coils because of his interest in energy, and these were designed to carry high currents of electricity.

Perhaps it’s their naturally inherent energy that have led to these *Badger Bugs* having such a unique history. Besides traveling through time and space, the *Badger Bugs* have also appeared mysteriously on people’s lawns and visited elementary school children’s classes. The kids liked the *Badger Bugs* so much that Dr. Evermor let them keep a few.

***Sea Cats***

Most of the *Alien Cats* keep to themselves, although a few have broken away from the group to explore the Art Park. The main group stays with their leader, a large three-headed creature that looms above the others. The pleasant personalities of the creatures are evident on their faces, framed by three whiskers on each side and buggy eyes with hollow frames stretching up to form ears. Most have bodies made from sharp gears and some have long tails that stretch into the grass. Perhaps the most distinctive features of the creatures though are their long, thin, flexible necks which allow them to stretch and pivot to see anything around them without moving their bodies. Curious by nature, they are constantly scanning the horizon, taking in their surroundings.

***Grasshoppers***

Standing in a line are another set of sixteen creatures delivered by the *Gyromni* to visit the Art Park. Marching at their head is an extraterrestrial from another planet, guiding these agreeable creatures to prevent them from getting lost or unwittingly causing trouble as they sometimes do. Their bowed legs give them a slightly wobbly gait, although they are still surprisingly quick and agile. With loose, jiggly eyes made from brass drapery rods and heads that move from side to side, the *Grasshoppers* are easily distracted, glancing here or there to see what might be happening. They easily wander off to follow whatever catches their eye if their leader doesn’t interfere.

**Other Extraterrestrials**

Throughout the Art Park, you can see a large variety of other extraterrestrials who arrived on the *Gyromni*. They are gathered in clumps, marching at the head of other creatures or just standing around the Art Park, enjoying the day. Some of their names are written on their bases while others are more private by nature and choose not to share this information. Each creature is delightfully unique. *Teatime*, a particularly interesting extraterrestrial, has bells in its center. Another extraterrestrial has a star in its hat. Still another stares open-mouthed at the group of creatures it leads. Despite hailing from planets throughout the heavens and having very different cultures and views, these visitors maintain good relationships with one another here and exercise a remarkable amount of tolerance and acceptance for each another.

**1.15 Entertaining at the Art Park:**

**Epicurean Grill**

**Photo: full page of Epicurean Grill**

The *Epicurean Grill* (1977) isn’t part of the logistics or mechanics of time and space travel. Instead, it plays an important role in celebrations that take place when Dr. Evermore launches into space from the *Forevertron*. Its main purpose is simple: to make people happy. And because of that, it might be Doc’s favorite work.

Dr. Evermor originally built the *Epicurean Grill* for his wife, Lady Eleanor. At one point, there were plans to include it in The House on the Rock, a tourist attraction near Spring Green, Wisconsin built by Alex Jordan, whom Doc worked with for years. In the end though, Dr. Evermor felt it could do the most good as part of the Art Park. An actual working grill, the *Epicurean Grill* can cook up some of the tastiest hot dogs and hamburgers around—something needed to keep the crowds that come to watch Doc’s take-offs satisfied and content.

Everything about the *Epicurean Grill* is festive. Lady Eleanor sewed the red and white canopy that hangs up in the front. And a sign with orange letters displays its name for all to see. One of the most striking parts of it is the huge bellows that Dr. Evermor got from a blacksmith shop in Brooklyn, Wisconsin, used to keep the grill hot while cooking.

Other parts of the *Epicurean Grill* come from across the state of Wisconsin. The center column comes from the People’s Brewery in Oshkosh. The Island Woolen Mill in Baraboo was the original owner of the tapered copper sleeve where it was part of a dye vat. The brass trim came from an industrial stamping mistake. Doc salvaged cypress from water towers in Pet Milk plant in New Glarus to build the decking and located antique railroad hinges to create hinges on the cabinet of the *Epicurean Grill*. Other pieces came from even further out than Wisconsin. Brew kettle valves, copper floats and bridge trusses are from Iowa and Doc even used a whiskey barrel he got in Kentucky. The grill was built on a Buick Chassis with 30 inch wheels so it could be moved from place to place as needed.

**1.16 Entertaining at the Art Park:**

**Olfactory Popcorn Popper and Chee-Schwer**

**Photo: ½ page of Olfactory and ½ page of Chee-Schwer**

***Olfactory Popcorn Popper*** (1992)

The *Epicurean Grill* might be the center of the party, but it isn’t the only sculpture at the Art Park to be part of the fun. Dr. Evermor built other items to help with the food and entertainment. After all, in the festive atmosphere of time travel, hamburgers and hotdogs wouldn’t be enough. That’s why the Art Park needed the *Olfactory Popcorn Popper*. As Doc says, you can’t really have a good time without popcorn. He even fondly refers to the Olfactory as his “smell sculpture.” Dr. Evermor and Lady Eleanor often pop up batches of popcorn in the Olfactory during parties of all sorts at the Art Park.

The main body of the *Olfactory* is an elevator cage that Doc got from his friend, Larry Waller. Larry had been keeping the cage, which he had obtained from a salvage job in Elgin, Illinois, as well as the speaker that became the *Celestial Listening Ears* on his front lawn—believing them to be art by themselves. Doc made him an offer and went home with both pieces. Doc added an antique popcorn popper to the elevator cage as well a couple of chairs that people could sit in to run the machine. Then he attached some bric-a-brac for decoration, put it on thick metal limousine springs and it was ready to go!

***Chee-Schwer*** (1992)

The *Chee-Schwer* performs a practical function—while still retaining a visually appealing exterior. It provides the refrigeration for the meat and accompanying items for the *Epicurean Grill*. The *Chee-Schwer* is built from an antique refrigerator, salvaged storage tank and a cart. Like the grill, it’s set on wheels, making it simple to relocate it wherever it’s most needed.

**1.17 Entertaining at the Art Park:**

**Happy Hatter**

**Photo: full page of Happy Hatter**

To add to the festivities at the Art Park during time traveling adventures, Dr. Evermor also built the *Happy Hatter*, a sculpture that has an antique hat press as its starting point. One day, Dr. Evermor came out to find an antique hat press just sitting by a tree at the Art Park. He recognized it as belonging to a friend, Homer Daehn, a woodcarver who helped with restoration for the Circus World Museum in Baraboo. Homer had gotten the felt hat press from Chicago and Doc had been admiring it for a while. Doc decided he wanted to make something from it that would bring out the spirits of the people who had used it to make hats. Within a week, he had completed his project.

To fulfill his vision for the hat press, Dr. Evermor made a few additions. First, he added a motor to it—which required Lady Eleanor to load the heavy motor onto a sled and pull it across the yard. Doc made the hat press mobile by putting it on a cart of sorts with four wheels. Best of all, Doc created two clown faces, a smiling happy face and a sad frowny face, from upside-down oxygen masks adorned with scrap metal pieces. Lady Eleanor painted the whole thing, making the wheels glowing yellow, the motor a lively blue, and bringing the clown faces to life with a variety of colors.

With its clown faces and bright colors, the hat press is an immediate draw for children. Lady Eleanor has used it through the years when children come to the Art Park to witness Dr. Evermor’s launches or even when school groups have come just to look around. Although the hat press was originally designed for felt, Lady Eleanor now uses aluminum foil to create the hats. Sometimes, she has a station set up where the children can paint the hats also.

**1.18 Entertaining at the Art Park:**

**Places to Relax**

**Page 1 Photo: collage of gazebos and table and chairs**

With so much to see at the Art Park, Dr. Evermor expected that visitors might need a quiet place to rest for a moment. He also realized that with all the festivities at the Art Park, guests would need places to sit together and eat. So Dr. Evermor built them some very special accommodations to do this.

**Gazebos**

As you wander through the Art Park, you’ll notice several gazebos. White with thin curving lines, they look somehow graceful and almost fragile. The gazebo on wheels was originally made to be a mobile wedding chapel—and it saw many weddings under its roof. This gazebo also spent a number of years in Mississippi where it even managed to survive a hurricane intact. With the swirling, geometrical metal working around the top, it’s not hard to see what would attract couples to this beautiful piece. And Doc likes to tell people that couples who marry here stay together!

The largest gazebo in the Park has a name—*Fancy*, the name of the ship of Dr. Evermor’s seventeenth century pirate ancestor, Captain Henry Every. Carved into the cement are the words “Power On”, reminiscent of the *Forevertron*. An opening in the top of the gazebo lets sunlight filter in. Around the perimeter sit seven cherubs, placed there for protection. A third white gazebo is striking for the collection of large wind chimes hanging underneath.

**Tables and Chairs**

Besides the seating found under the gazebos, there are some other table and chair sets in the Art Park. More than just functional, these tables and chairs are works of art in their own right. A set of tall tables are actually creatures with long legs and gears for bodies under the tabletop. Their long necks reach upward, topped with the same intergalactic catlike faces found on the *Sea Cats* that arrived on the *Gyromni,* now gathered elsewhere in the Park.

The other sets you’ll find throughout the Art Park are low-lying tables and chairs—with six chairs around each table. The true nature of these creatures posing as chairs can be seen near their bases. Their gold eyes, made from drapery rods, bug out, attached to the end of springs. Rotary hoes, with their curved spokes radiating outward, give the creatures an insect-like appearance. The seats themselves are tractor seats, painted in bright colors. The table in the middle has a set of eyes sticking out on springs near the ground. Aaron Howard worked with Doc on these sets also.

**1.19 Mirror Eye**

**Photo: full page of Mirror Eye**

*Mirror Eye* (1999) is distinct, different than many other pieces around it. This is partly because it was created not by Dr. Evermor, but by Jake Furnald, a local artist, and partly because *Mirror Eye* is not a time traveling device, an intergalactic visitor or even a creature of any sort. Instead, it’s a map—or, more precisely, a model.

The *Mirror Eye* was born from Dr. Evermor’s vision of what could be done with the closed Badger Army Ammunition Plant. The plant, located just south of the Baraboo Hills, had opened during World War II to produce wartime materials such as propellant for cannons, rockets, and small arms ammunition. During World War II, it grew to be the largest munitions factory in the world. Employing tens of thousands of people through the years, it continued operation until 1975. By the late 1990s, stakeholders and community members locally and regionally began proposing ideas on how to reuse the land and facility, the discussion growing heated.

Meanwhile, Dr. Evermor had plans of his own. He envisioned a large, attractive sculpture park for his work that also served as a meaningful memorial to wartime workers. Around this time, Jake Furnald, then a sculpture student at Beloit College, began visiting the Park. Doc shared with Jake his vision for the Badger Army Ammunition Plant. The *Forevertron* would be at the center of a massive park, surrounded by a reflecting pool, blended together with some of the old buildings. The other pieces Doc had created would be arranged within the Park also. Doc asked Jake first to draw and then to make a metal model of his plans which he had begun calling Mirror Eye. Dr. Evermor explained that the name signified how there were forces looking out from the park as well as forces looking down on it. Doc intended the design to be visible from space.

While Dr. Evermor’s plans for the plant did not come to fruition, *Mirror Eye* still sits in the Art Park, a tribute to Doc’s bold vision.

**Section 2:**

**Twenty-Eight Intergalactic Meditation Points**

**Page 1 Photo: photo overlooking all of them**

The *Twenty-Eight Intergalactic Meditation Points* (2003) are a set of pieces that hold deep meaning to Dr. Evermor, so special that he sometimes has a hard time talking about them or describing their meaning to others. Their overall theme is that of intergalactic and celestial meditation. Although spiritual, they are non-religious, instead being more along the lines of Stonehenge or Machu Picchu. The *Mediation Points* are not an appendage of the *Forevertron* and its satellite pieces. They are something of their own.

The first thing to note about the *Twenty-Eight Intergalactic Meditation Points* is that there are not twenty-eight of them. The number 28 was chosen in order to have one piece for each day of the moon’s cycle. However, the set was never completed. At one point, there were 24 pieces. However, an act of vandalism in which some people stole parts of several sculptures that were made from bronze in order to sell the metal, severely damaged three of the *Meditation Points*. They are at a workshop awaiting repairs.

The *Meditation Points* were created in a flurry of activity and energy in the fall of 2003 with the help of Erika Koivunen and Tom Uncapher. At this time, Doc had gathered a huge amount of materials—some when his friend and fellow artist Dean Meeker passed away in October of 2002 and some, including 4,000 pounds of electric motor armatures, heavy bronze castings and stainless scraps, from salvage from Badger Army Ammunition Plant and the Beloit Corporation. These were “energy items,” steel, copper and brass—materials from the industrial revolution, a time of great energy. Because of the energy inherent in the materials he collected, Dr. Evermor knew he needed to guide them into another work of energy. He listened to the materials as he created his new sculptures, streaming their energy into his new work.

While mystical and humming with this energy, the *Meditation Points* are not ostentatious or intricate. Their shapes and forms are, in some ways, basic—having drawn from Frank Lloyd Wright’s principles of simplicity in beauty and design. Because the sculptures all follow these same principles, they are united and look like they belong together. Besides their simple designs, all of the sculptures incorporate twelve-degree angles, something Dr. Evermor calls the “Peruvian Principle” after a friend told him the walls at Machu Picchu were built at twelve-degree angles. Within the set, most of the sculptures can be grouped together into series of between two and four sculptures that, at first glance appear nearly identical, but actually have subtle differences.

Dr. Evermor has resisted being too prescriptive on how exactly to use the *Meditation Points*. They are designed to be interactive and incorporate places to sit or even lie sometimes. He wants people to know that they are for meditation—for connecting with themselves, with others who sit on them also, and to other energy and forces—even those beyond this world. Beyond that, Doc wants each person to find their own way to make full use of his sculptures.

**Page 2 Photo: collage with 1 photo from each series**

**Series 1: *Peacewise, Infatuator* and *Moonglade***

A set of three similar sculptures, these were the first *Meditation Points* Dr. Evermor created. Long and rectangular, each center piece has ten tuning forks, each about 2.5 inches thick, welded to it. Functioning as “harmonic tuners,” they emanate sound waves that resonate in other dimensions through space. They work best when two people sit on the planks with their backs to one another, against the center pole. Although the people can’t see one another, they can grab hands. This allows them to connect and share energy as they release any negativity toward heaven, letting go of problems and allowing space in their minds for new solutions.

**Series 2:** ***Rockbell, Tantamount Warbler, The Harmonious Anti-Quibbler,* and *Quiet Re-concocter***

This group of four *Mediation Points* look somewhat like seesaws. The seesaws are flat, stainless steel planks that came from the shop of Dean Meeker, Dr. Evermor’s artist friend who passed away the year before. The center post between the two planks is a spring from a railroad car. While very similar, the sculptures do have small differences in them such as in metal working at the top of the center pole. These *Mediation Points* can be used by sitting or lying on the planks. The spring and a flexible rod inside allow the planks to tip counter to one another as seesaws do. Besides being a point of meditation, these pieces in particular are also meant to promote communication.

***Intensifier Galactic Infatuator***

*The Intensifier Galactic Infatuator* was the first of a number of *Mediation Points* Dr. Evermor built with rings functioning as the center piece. Not part of a series, the *Intensifier Galactic Infatuator* is unique. It has steel double rings, one of which is closed while the other remains open, each tilted at an angle. Dr. Evermor feels that this sculpture is particularly effective at sending and receiving intergalactic rays. Because of the bronze in this sculpture, it unfortunately attracted the attention of vandals and is awaiting repair.

**Page 3 Photo: collage with one photo from each series**

***Series 3: Harmonic Innerworks* and *Semi Still Underhummer***

Another ring focused series, these sculptures each feature a five-foot brass ring with a finished surface on one side and a rougher texture on the other side. They were made from material from the Beloit Corporation. The connecting piece where the ring meets the base is rounded and grooved, made from a series of round cookies or cut outs, adding a touch of flair to the simplistic, streamlined design. There are two possibilities for seating: a stool of sorts that stands nearby, leaning at the characteristic twelve-degree angle and a metal sheet at the base of the ring made of uniquely shaped metal cutouts. *Harmonic Innerworks* was one of the sculptures severely damaged by vandals and undergoing repair.

**Series 4**: ***Melodious Rattletree, Melting Curve*** and ***Cosmozoan Flotsam***

This ring series is comprised of three sculptures. Like the previous series, each sculpture has a single ring five feet in diameter. Instead of tarnished brass, though, these are made of silver, shiny stainless steel. The rings don’t close all the way but instead leave a small gap at the top. Each sculpture has a unique base. The *Melodious Rattletree* is the most unique with a sleek, perfectly round platform for seating where the ring meets the base, giving the entire sculpture a cohesive, sleek look. Circular platforms at the base of the rings, made of those same uniquely shaped metal cutouts, provides seating for the other two sculptures.

***Soul First Adventurer***

This *Soul First Adventurer* is a stand-alone piece, although it shares a name with another one of the *Meditation Points* that is part of a series. This sculpture has a wide, lower and more accessible base with seating for several people. The copper condensing coil, big gears and other pieces of metal near the base come from Badger Army Ammunition Plant. This piece reaches upward at a twelve-degree angle, it’s body long and narrow, the top rounded. Its narrow appearance gives the impression that it’s reaching into the sky, ready to receive any energy or insights that might come from there.

**Page 4 photo: collage with one photo from each section**

**Series 5: *Ground Bounce* and *Night Watch***

These two similar pieces both feature five-foot tall rings that tilt at the signature twelve-degree angle. Like *Semi Still Underhummer*, the center joining part of the sculptures is lined with round cutouts or “cookies”. The bases are made from electric motor armatures. Like the other pieces, these facilitate meditation by both absorbing and bringing in energy from the heavens and releasing energy from those using them back into the heavens. *Night Watch* was the third piece damaged by vandals and is not currently displayed.

**Series 6: *Meta-Galactic Speculator, Useful Life* and *The Inside World***

Dr. Evermor put a new twist on the ring theme with these three sculptures. Each has two three-foot tall tilting rings that actually spin. Perhaps one of the most interesting features of these three sculptures is a secret compartment located in the center pole between the two rings. If you pull on this round lid, it comes loose, creating a space to deposit letters or other messages. Seating, provided by a platform at the intersection of the rings and base, is high from the ground and requires a little bit of nimbleness to reach.

***Untitled***

This untitled stand-alone piece is unique both in appearance and function. For one thing, a piece of float copper, similar to that found on *Angel Brain*, is positioned at the top. As with the *Angel Brain* float copper, Erika brought this back from the shores of Lake Superior. She gave the rock to Dr. Evermor for his birthday. The main rod of the sculpture tilts at a twelve-degree angle. Two stainless steel discs stick out from the sculpture, providing seating for two visitors. These seats can be wound up higher on the center pole, then released to spin downward.

**Page 4 photo: collage with 1 photo from each series**

***Series 7: Ringegometer, Twist Conjector* and *Soul First Adventurer***

This series of three, all with the same date, stand out from the others. The main part of these sculptures is a large silver canister that Doc likes to say once held bull semen (although he did admit to Tom Kupsh while Tom was writing his biography about Dr. Evermor that they actually came from a local plant where they were used in vegetable processing). The canisters sit in a shallow bowl of sorts. Two of them have a see-through mesh part on the bottom supporting the main body of the canister, while the third, *Soul First Adventurer*, is turned upside-down with the mesh on top. Visitors could sit, although not very comfortably, on this bowl at the base of the canisters. Each of the bases is unique.

***Mars Answers***

Although *Mars Answers,* another stand-alone piece,was the last sculpture completed, somehow it seems to serve as an introduction to the entire *Meditation Points* series. It is dated December 21—the same day as the Winter Solstice—and was created around the same time that a NASA probe landed on Mars. With two long rods sticking upward as if trying to get close enough to receive answers from Mars, this is the tallest of the sculptures, reaching 12.5 feet into the sky. At the base of the sculpture are some of the most complex metal workings in the whole of the *Mediation Point*s sets. Two very basic stools sit at the other side of the metal workings, waiting for people to begin their meditation.

**Section 3:**

**Other Works**

**3.1 Omnimater and Its Smaller Sculptures**

**Photo Page 1: Photo of entire sculpture**

Through the years, Dr. Evermor created a variety of small sculptures that he sometimes mass produced and sold in order to share their joy with others. In the early years, his son, Troy, designed some of them with him. When Dr. Evermor passed through his hometown of Brooklyn, Wisconsin he would often stop and leave a small sculpture in the garden of his mother, Clarice Mildred Doane Every. In 1996, he retrieved all these pieces, added a few more, and made the *Omnimater*, in her honor. The result is a tall, swirling tower of sculptures reaching toward the sky. At the base, extending in a protruding circle, other attached sculptures surround it. Sometimes these pieces captured in the *Omnimater* (1996),once produced and sold in abundance, are the only surviving examples at the Art Park of that sculpture. The *Omnimater* is so intricate and complex that a person could easily wander around it for an hour, constantly noticing new pieces and details he hadn’t noticed before.

One of the sculptures incorporated into the *Omnimater* is *The Happy****.*** This was the very first piece that Dr. Evermor and Lady Eleanor made available for others to purchase. It was also the first creation not directly related to the *Forevertron* set. Troy, who was only a teenager at the time, designed the first *Happy*, assembled from a fuel pump and some odd and ends. Doc welded it together for him. The squat figure with its seemingly round belly and big, buggy nut eyes, originally painted in bright, exuberant colors, seems to radiate a sense of easygoing contentment. The *Baseball Players* (discussed in another place in this book) were another set of small sculptures that Troy designed and are now preserved in the *Omnimater*. Also made from odds and ends, the *Baseball Players* with their spring bats and distinct, detailed facial expressions pop with personality.

**Photo Spread 2: collage of some of the smaller pieces within the sculpture such as the Happy, Ollie etc.**

There are many other sculptures incorporated into the winding tower of the *Omnimater*, some of which are also found in other places throughout the Art Park. One of these is the *Sumo Wrestler*, a small sculpture incorporated as hands into the *Weather Wizards*. The *Ollie*, another classic Dr. Evermor piece—an extraterrestrial with lots of moving parts, is also found on the *Omnimator* as are *Ballerinas*, a very early creation, and *Rolie Bellies*, friendly and fun figures with round eyes and protruding noses. At the very top is a *Picker*, a creature with six rounded legs and a long, pointy nose.

Around the base are some slightly larger sculptures, often attached by metal poles, reaching out from the main tower. Two birds sit across from one another: *Zedo* and *Zebu*. Similar and yet individual, the birds have spindly legs and necks, painted feathers, pointy beaks and bulging eyes that seem to stare right at you. Made in the early years, they foreshadow the long line of birds that would come after them.

Other creatures gather at the bottom of the *Omnimater*. If you look closely enough, you’ll find a *Damper Bug* and a larger, knobby-kneed *Mississippi Mosquito* with its larger, pointy eyes—both of which are also found elsewhere in the Park. Smaller “bugs” on these side platforms are *Mites*, small sculptures with rounded legs, distinct eyes and pincers in front; and *Lucky Bees*, recognizable by their spiral coil stinger.

As in many of Doc’s works, the *Omnimater* includes a place to sit—a round, flat seat that could serve as a mediation spot for someone to pause and reflect, and perhaps enjoy the richness of the sculpture in front of her.

**3.2 Family Connections:**

**Tracker and Eggington**

**PHOTO: ½ page photo of Tracker and ½ page photo of Eggington**

***Tracker*** (1990)

It doesn’t long after walking into the Art Park for the friendly, if a little quirky, piece known as *Tracker* to catch your eye. Already 16 feet tall on its own and then elevated further by a large metal stand, it seems to look over the Art Park. Built to honor Doc’s son, Troy, it stands as a sentinel over the part of the Art Park that holds many of the pieces Troy worked on.

At the center of *Tracker* is an oversized wrench that Doc got from the Beloit Corporation that forms the body of the extraterrestrial figure. Three toes on each squat leg curl upward; and arms, each also graced with three rounded fingers, stretch outwards, as if welcoming a visitor or motioning to the creations all around it. Most striking are *Tracker’s* eyes, small and moveable inside large round eye sockets. Around the base are footprints, seeming to hint of night escapades around the Art Park—or even beyond.

***Eggington*** (1980)

The *Eggington* was one of Dr. Evermor’s earliest creations, one of the few built before the *Forevertron*. The *Eggington* has a nostalgic pull for Doc, hearkening back to his family’s English roots. Even the name comes from his ancestral village, located in Derbyshire in the central part of England. A sign attached to the piece says: “The 1881 Eggington: for Sir Edward Every, 4-19-80.” Sir Edward Every, one of Dr. Evermor’s ancestors, came from a long line of baronets.

Doc made the barrels for the cannons from bronze that came from England. Most of the other parts came from a factory in Racine. Alex Jordan, creator of the famed Wisconsin tourist attraction The House on the Rock, and a friend of Dr. Evermor’s, was enchanted by the cannon and wanted it for The House on the Rock. Because of the family tie, Dr. Evermor could not bear to part with it so kept it at the Art Park, where it remains today.

**3.3 Heart of Hearts**

The starting point of *Heart of Hearts* (1990) was a 17 foot tall, 1.25 inch thick plate of steel weighing 17,000 pounds that Doc purchased from the Beloit corporation for five cents a pound. The metal still has track marks on it from construction trucks driving over it.

Dr. Evermor took the sheet to Cooksville Welding where they laid it flat on the ground and cut an elongated heart from it with a propane torch. Then he added additional pieces to it to tell his story. Arching upwards from the left ventricle is a pipe with a steam governor attached to the top. A shaft sticks out from the layered right side of the heart. Doc also put little stationary points on it and wrote the words “heart of hearts.” The heart is painted bright red.

Dr. Evermor created the huge sculpture to demonstrate what happens to people’s hearts throughout their lives—and to show the effect of bruises on people’s hearts. In Doc’s words, “everyone’s life takes a hell of a beating.” The *Heart of Hearts* also provides some healing opportunities for anyone who has those scars or wounds on her heart and is looking for peace and healing. A person can find a quiet moment and put her hand on those little points*.* These points help with meditation, sending positive energy back into the person who is truly seeking it, helping to mend a damaged heart.

Dr. Evermor has tender feelings toward this sculpture. He made it for his wife, Lady Elenore. It also has his mother’s name written on the base since he was thinking of her at the time he made it.

The *Heart of Hearts* is now located in Cooksville.

**3.4 Political Statements:**

**Overkill and Forward**

**Photo: ½ page of Overkill and ½ page of Forward**

***Overkill*** (early 1990s)

These two pieces are two of Dr. Evermor’s few overtly political creations. He was inspired to make *Overkill* after watching the Iraq War unfold on television. He was struck by the “smart bombs” that could be directed at even a single building.

The *Overkill* sculpture is made from a surplus bomb casing pointed downward on a long, metal tube that represents a chimney. Under the chimney sits a mosquito, created in exaggerated detail. Its eight legs jut out with angular joints while big, round eyes seem to be cast sadly downward. Gears surround a rounded nose that was made from part of a boat anchor. The mosquito is part of a set of *Mississippi Mosquitos* of which Doc made over 100 and sold many. The sculpture represents the government’s ability to aim weapons so precisely that they can seemingly target even a single mosquito.

***Forward*** (1989)

In the late 80s, Dr. Evermor became aware of a number of nearby Wisconsin farmers losing their farms to foreclosure. These farmers had taken out large loans in order to modernize their farming methods and grow their holdings, something necessary to keep up with the trend toward larger, mass producing farms. Various banks, and even the government, encouraged the farmers to do this, portraying it as a necessary and positive step for future development. The gamble didn’t work out though. The farms failed to produce as much as everyone had predicted and the farmers were unable to pay off their loans, forcing many into foreclosure.

Doc captured these circumstances and his feelings toward them in the sculpture he named *Forward*, a jab at the Wisconsin state motto. A giant bright red, metal “W” represents Wisconsin. Stretched across the top of it is a manure spreader, depicting what Doc felt had been dealt to these farmers. In the cement base are the words “On Wisconsin,” the University of Wisconsin’s fight song.

**3.5 Following the Materials:**

**Arachna Artie**

**Photo: full page photo of Arachna Artie**

Built in 1995, *Arachna Artie* (1995) is a giant spider that stands 14 feet tall and weighs over 1700 pounds. The legs are made from beautiful cast iron beams salvaged from large scales used at grain companies in different places throughout Wisconsin. High enough off the ground for visitors to easily walk under, the detailed spider face might make anyone shiver. The complex eyes, built from survey markers rejected from the Beloit Company, similarly to the way the eyes of the *Juicer Bug* were built, look every direction at once, their complexity helping them see the world in more depth than a human can. The huge mouth hangs open a little—which might sound terrifying at first. But if you’re standing near *Arachna Artie*, you can see that the mouth opens almost in a smile, demonstrating that while this huge spider may be intimidating, it’s not a menace. (Besides, with a friendly name like *Arachna Artie*, it can’t be too scary!)

The inspiration for building *Arachna Artie* came simply from the materials. Dr. Evermor had obtained some unusual metal pieces that seemed to him like good spider building parts! He let the materials inspire and lead him in building this piece. Doc built *Arachna Artie* upside-down on the ground then raised it to its current height. At one point, he had to relocate it, and used a crane to lift it up over a fence. His family said it was quite a site to see the giant metal spider flying through the air.

**3.6 Following the Materials:**

**Eagle’s Head**

**Photo: full page photo of Eagle’s Head**

In 1994, Dr. Evermor attended a US Government Surplus Auction Sale. While there, he spotted an orange-peel digging device—a machine that digs down straight holes. Today, something similar might be used to dig up trees. The fact that this machine was riveted instead of welded suggests that it was built before 1920. When Dr. Evermor first laid eyes on it, he immediately saw an Eagle’s head. The riveted layers were jaws that could open. Back at the Art Park, he cut the heavy metal layers and shaped a beak. Survery markers became the eyes just as they had in the *Juicer Bug* and *Arachna Artie*. These, in combination with the swirls around the eyes that mimic feathers, give the impression of a wise, omnipotent bird looking out across the world.

Today, visitors can climb stairs up into the sculpture and look down through the eye holes of *Eagle’s Head* for a “bird’s eye view” of the world and, according to Dr. Evermor, be reminded that “everything is in the way you look at it.”

**3.7 Moonmaiden**

**Photo: full page of Moonmaiden**

The idea for the *Moonmaiden* (1988) came to Dr. Evermor after he obtained a large door from NASA in the mid 1980s. The thick, heavy door had originally led to a decompression and decontamination chamber for astronauts returning from flights into space. NASA had gotten rid of the door along with other items when they decommissioned some of their outmoded equipment. The equipment had gone first to the University of Wisconsin and was headed to the junkyard before Dr. Evermor intervened.

At the time, Dr. Evermor had a close friendship with Dean Meeker, an internationally recognized artist who taught at the University of Wisconsin-Madison. Years before the creation of the *Moonmaiden*, Dean’s search for materials brought him to Doc who was the master at finding and securing a large variety of metal and items. After studying the door, Dr. Evermor felt ideas beginning to take shape. He told Dean he wanted to “float” the door, and by doing that create something mystical. Dr. Evermor saw doors as entryways into new experiences and phases of life, the passage through a door being the moment of change from what was before to what comes after. He wanted to create something that captured that.

The result was the *Moonmaiden*, a door suspended in the air, supported by curvy, flowing legs with another curved arch on the top from which a round ball hangs. Dr. Evermor installed a large key on one side of the door, with the letters M and W on it, representing Madison and Wisconsin, visible no matter how the key was turned. It also has Lady Eleanore’s birthday carved in it.

After the *Moonmaiden* was built, Dean came to see Dr. Evermor. He was out of sorts and felt like he was in a creative slump. Dean asked Doc if he could paint the *Moonmaiden*. Doc agreed. So, Dean purchased the paint and got to work, painting the legs and other pieces an exuberant orange color. By the time Dean was done, his creative block had lifted.

As a completed sculpture, the *Moonmaiden* also stands as a reminder of space exploration, specifically of travel to the moon—thus earning it the name *Moonmaiden*. With the original purpose of the materials so closely connected to space travel, it was the perfect fit for Dr. Evermor’s collection.

**3.8 Birds Galore!**

**Page 1: Photos of Water Well Bird, Free Me, Director Bird – and possibly a few others**

It’s hard to walk very far in any direction at the Art Park and not see a bird. Of course, there is the *Bird Band* with its expansive collection of birds of various sizes playing their instruments. But that’s only the beginning. There are birds, unique and filled with detail and personality, in every corner of the Park. As mentioned in the *Bird Band* section, Doc chose to focus on birds because he found symbolic meaning in them, particularly in their ability to fly and leave behind the struggles and challenges of life. He has continued to come back to this bird theme often, exploring new ways to create and shape them. We are highlighting just a few of the most distinct birds here. Then you can spend some time exploring on your own to discover the others!

***Free Me***

This piece with its fun name features two colorful birds inside a large suspended square metal cage. The birds themselves have a playful appearance, one tall and skinny with angular knees and an accordion-like neck, the other shorter with a red, feathery body. They somehow convey the impression that if you were to free them, they would surely to bring about a bit of mischief.

***Director Bird***

This sculpture should not be mistaken for another piece that shares its name—the conductor of the *Bird Band* and part of that set. This *Director Bird* is a stand-alone piece. This huge bird has three small heads, two of them with beaks agape squawking, on the ends of long, winding necks. Similar to the *Butterfly Jester Bird*, the *Director Bird* has a place to sit in the back with rounded steps leading up to the high perch.

***Water Well Bird***

(*I can’t find the name of this that I wrote down… I’ll have to check again.)*

Striking in size and build, this piece towers above nearly all the other birds in the Art Park. Its thick, sturdy legs lift the bird high above the head of any passerby. Despite its large size, it still manages to look long and lean, with its neck stretching forward and round, narrow spokes reaching far behind it. Perhaps what is most distinct about this sculpture though isn’t the bird but the water well at is base. Featuring jagged rocks inside a round basin set within a square container, it appears that it would be equally at home in a Japanese sculpture garden as it is here. Attached to the square are metal circles with words on them, telling pieces of this sculpture’s story. *More here – describing those words*

**3.9 Bonsai Butterfly Tree**

**Photo: full page of Bonsai Butterfly Tree**

The *Bonsai Butterfly Tree* was the first work that Dr. Evermor worked on with Erika Koivunen. Erika came in contact with the Art Park in the summer of 1998 and, as an aspiring artist and welder herself, she was instantly enchanted. She began making regular visits, dreaming of an opportunity to jump in and be part of the work. One afternoon, while Dr. Evermor was visiting with friends at the Art Park, Erika couldn’t wait any longer. She grabbed some blades and, interrupting his conversation, held them together, asking Doc if she could make them into butterflies. After an uncomfortable pause, Dr. Evermor told her she could. Erika envisioned making about three butterflies. Dr. Evermor had something much grander in mind; he envisioned a thousand butterflies.

To create the butterflies, Doc and Erika worked in Cooksville, in the shop of Doc’s son, Thayer. The workspace there, a rebuilt blacksmith shop, saw the birth of many of Dr. Evermor’s creations through the years. This time, the welding of a thousand butterflies and their attachment to a tree ended up taking three months. Among the thousand butterflies on the tree are 18 different “species” or types, some with graceful, rounded wings, others with pronounced, angled wings and still others with arrays of long, thin slivers for wings. The butterflies were made from a variety of scrap metals including knockouts—the leftovers of other projects—and Fiskars blades.

Doc or Erika welded each individual butterfly onto springs of different lengths which were then welded onto plates holding 25 butterflies each. The plates were bolted onto thick arms that eventually attached to a center marked by a round ball. The end result was nearly 7 feet tall and 26 feet in diameter, yet delicate and light in appearance in a way surprising for metal.

The *Bonsai Butterfly Tree* became Erika’s senior project for the University of Wisconsin’s art program. It was displayed at Olbrich Botanical Garden in Madison for a summer before returning to its home at the Art Park. There, tucked away on the side next to trees, almost hidden by the grass around it, it somehow seems more a part of nature than a sculpture.

**3.10 More Collaborative Works:**

**Angel Brain, Butterfly Jester Bird, Spitfire and *Touché***

**Photos: collage of Angel Brain, Jester Butterfly Bird, Touche and Spitfire**

***Angel Brain*** (1999)

The idea for *Angel Brain* came from a rock—an ancient rock from Lake Superior. While on a visit to Lake Superior, Erika Koivunen came across the unusually shaped rocks found along the shore there and brought one back to the Art Park. Known as float copper because of their rich copper component, these rocks were formed from volcano explosions millions of years ago.

Dr. Evermor, working with Erika, combined the float copper with some stainless steel to create *Angel Brain*, a rounded figure with bowed legs and a stomach of curved discs that manages somehow to still have a faintly birdlike look to it. They attached the rock at the top of the head as the brain. Besides naturally just looking like a brain because of its shape and texture, the rock shared other attributes with a brain. Copper is conductive just as the brain is a conductor of information to the body. *Angel Brain’s* flat “hands”—the circular discs attached to the end of the arching arms—can hold informational brochures.

***Butterfly Jester Bird***

This piece brings together the distinct bird designs of Dr. Evermor with Erika’s signature butterflies to make something unique and striking. At first glance, the sculpture is a grand bird with a long curving neck covered in Fiskars blade feathers topped by a full plume of feathers shooting off the top of the head. Beyond the bird neck though, the creature transforms into something else. The back of the bird is made of a seat surrounded by butterflies of all different types—reminiscent of the *Bonsai Butterfly Tree*. Each butterfly is on a long, thin stick. These butterfly wands create the effect of feathers, dozens of them fanning out on each side. Most unique of all, the butterfly wands can be pulled from a small holder and used to “knight” visiting children.

***Spitfire***

Clustered tightly together are a set of snakelike creatures made up of long, sinewy bodies shaped from Fiskars blades that wind upward. Perched on top are friendly faces with protruding eyes made from drawer pulls, a distinctively un-snakelike mouth formed from Fiskars handles with what could be a ruffle of hair on top. The serpents are named *Spitfire*, a name Erika felt matched her mood while she was making them. If you look closely, you might even find their individual names etched into their bases.

***Touché***

Another sculpture Dr. Evermor and Erika worked on together is a set of swordfish known as *Touché*. The crossed bills and the work’s name suggest some good-natured jostling. The sculpture represented the sparring that often took place between Erika and Doc as they worked together at the Art Park.

**3.11 Working with Troy:**

**Baseball Players, Blockhead Tree,**

**Backpacker and More**

**Page 1 Photo**

A number of the sculptures in the Art Park were dreamed up by Troy, Dr. Evermor’s son. Troy would come up with the vision of the finished product, select the materials and then turn to Dr. Evermor for the welding. Troy had a unique style, different from his father’s. His works rely on different materials and tend to be more detailed than Dr. Evermor’s. Some of these creations are described throughout the book including the *Intergalactic Time Travelers* and some of the smaller sculptures on the *Omnimater*. Here we describe a few more sculptures in the Art Park that Troy worked on.

***Baseball Players***

This set represented Troy’s very first efforts at metal art—completed when he was fourteen. Although Troy had never liked baseball, he began sketching baseball players made from metal. A man in town told Troy that if Troy cleaned up the scrap materials in his garage, he could have them. This gave Troy his own materials and he began planning out the sculptures. Although Dr. Evermor did the welding, it was always under explicit, detailed instructions from Troy. By the time the project was finished, Troy had created an entire baseball team complete with pitchers, batters, catchers and fielders. No two players in the set are the same. A couple of feet tall with a circular steel disc for a base, they are heavier than they look!

***Blockhead Tree***

This sculpture, like the *Omnimater*, is comprised of a series of smaller sculptures. The approximately ten sculptures here are arranged on the branches of a “tree.” Although each sculpture is unique, these squat, friendly robots look like they belong together. Like the *Baseball Players*, they were designed by Troy and welded by Dr. Evermor.

***Backpacker***

This taller sculpture looks like someone—or some*thing* (it doesn’t look human)—leaving for a backpacking trip. Or perhaps it could be someone with a rocket propeller backpack, ready to blast off into space. Wobbly legs hold up this extraterrestrial who has an intricately designed backpack contraption and an unusual head atop an equally wobbly neck.