**Title: Harmony**  
**Date:** 1993  
**Artist:** Dan Kainz (American, b.1949)  
**Medium:** Marble  

Dan Kainz came up with the concept for Harmony 15 years prior to making the piece. His intentions were to stretch the limits of machinery by using a wire saw and turntable, which resulted in forming the compound curves and scallop marks creating a seashell effect.  
Gift of the Philip and Muriel Berman Foundation, Allentown, Pennsylvania.  
Location: College Ave in front of Steinman College Center

**Title: Three Lines Horizontal**  
**Date:** 1965  
**Artist:** George Rickey (American, 1907-2002)  
**Medium:** Stainless steel  

Kinetic sculptor, George Rickey created works that Cezanne and the Social Realism Movement influenced. As a soldier in WWII, he worked to improve aircraft weaponry, which sparked his interest in science and technology. The tall stainless steel sculpture with long spear-like arms is attached to a central post, which rotates on precision bearings. The vanes are balanced so that slight breezes cause them to sweep like giant scissor blades, tracing graceful arcs of circles against the sky.  
Location: Facade of Steinman College Center

**Title: The Phylax (The Sentinel)**  
**Date:** ca. 1965  
**Artist:** Alekos Kyriakos (American, b. 1922)  
**Medium:** Cast bronze  

Phylax, which is Greek for “sentinel,” came to Franklin & Marshall College as a gift of Nicholas K. Braun, P’66. The work contrasts the figure’s imposing armor with his more human, hidden eyes. According to the sculptor, the rigid shape of the body is based on the shape of a car fender, while the plume of his helmet is reminiscent of a water pump handle.  
Location: The Kneedler Sculpture Garden by the Steinman College Center

**Title: A War Memorial for the 21st Century (2001)**  
**Date:** 1987-1989 & 2002  
**Artist:** Linda Cunningham (American, b. 1939)  
**Medium:** Sand cast and assembled bronze and steel  

Franklin & Marshall Professor of Art, Emeritus, Linda Cunningham created this work in response to the Vietnam War. The sculpture was later re-titled, relocated, and rededicated in memory of the terrorist attacks on September 11, 2001. The large bronze forms evoke nature and decay in their likeness to fallen tree trunks.  
Gift of the artist.  
Location: South side of The Phillips Museum, near the Kneedler Sculpture Garden

**Title: Bronze Relief of Ancient Figures**  
**Date:** Unknown  
**Artist:** Alekos Kyriakos (American, b. 1922)  
**Medium:** Bronze  

Bronze relief depicting an ancient Greek hunter with dog on one side and ceryneian hind with olive tree on the reverse.  
Location: Between Dietz Hall and the Steinman College Center

**Title: Votive K**  
**Date:** Unknown  
**Artist:** Fritz Koenig (German, b.1924)  
**Medium:** Cast bronze  

Fritz Koenig is best known for his sculpture, The Sphere, a work that stood outside the World Trade Center as a symbol of peace, and now serves as a memorial. This sculpture on Franklin & Marshall’s campus is surrounded by a series of memorial plaques to commemorate those from the college community who perished in the attacks of September 11, 2001. Votive K also serves as the gathering place for the remembrance ceremony that takes place each year on the anniversary of the attacks.  
Location: West side of Meyran Hall

**Title: Marble Bench**  
**Date:** 1993  
**Artist:** Berj Krikorian (American, b. 1956)  
**Medium:** Vermont marble  

Berj Krikorian created this work as a participant in the Berman Foundation 1993 summer sculpture workshop in Allentown, PA. From 1983-84, he was the Department Head of Installations at Johnson Atelier: A Division of the Sculpture Studio. The artist’s use of natural form and precise carving technique is most evident, as the bulging and voluminous form resembles a chair through the heavy modeling of the surface.  
Gift of the Philip and Muriel Berman Foundation, Allentown, Pennsylvania.  
Location: Between Meyran and Stager Halls along College Ave

**Title: Chesapeake**  
**Date:** 1985  
**Artist:** Woods Davy (American, b. 1949)  
**Medium:** Steel and stone  

Los Angeles-based artist, Woods Davy describes his work in the following manner: “I am intrigued by the idea of creating a peaceful balance between the opposites—the hard, man-made metal and the soft, organic rocks. The work reflects opposites in my own personality.”  
Chesapeake provides contrast through the linear form of the acid-treated steel beams and the smooth surface of the large stones that were taken from the Pacific Ocean.  
Gift of Stephen Moses (F&M ’55)  
Location: In front of Stager Hall
A competition was held to depict Franklin in a recognizable, modern, and contemporary way. Instead of placing Franklin on a high pedestal (as we see many statues of our founding fathers), Love created this box-like, tombstone-like, form to make it more relatable for the students. Affectionately known to students as “Ben-in-the-Box,” this sculpture commemorates his roles as philosopher, diplomat, inventor, scientist, printer, and author. Franklin College opened in 1787 and was named in honor of Benjamin Franklin, who donated funds for a new institution to promote improvement in the arts and sciences. Commissioned by the Philadelphia Regional Alumni Council of F&M, 1983

Location: Northside of Shadek-Fackenthal Library

Marshall College was founded in 1836 in Mercersburg, Pennsylvania, and it was named in honor of U.S. Chief Justice John Marshall (1755-1835), who died the previous year. Marshall College merged with Franklin College, in Lancaster, PA, to create the institution that exists today. The box in the sculpture represents various aspects of Marshall's life. The inscription “Silverheels” refers to the nickname he received in the army and refers to his ability to jump very high. Commissioned by the Class of 1999 and Mr. and Mrs. Sidney Dickstein' 47

Location: Northside of Shadek-Fackenthal Library

Former chairman of the F&M’s Art Department, Edmund Whiting may be best known for his fountain sculpture located in Lancaster's Penn Square. He encouraged students to learn about Lancaster's heritage in order to understand his sculpture. In Madonna there is a sensitive approach to the organic form of mother and child, as the lines curve and fold into a simulation of fabric.

Location: Behind Huegel House

Castellum watches over Franklin & Marshall College because it reaches nearly 11 feet in height. Its large steel beams hold strength and volume, while the grid-like holes open up space with their curvilinear form. The artist's work gives tangible form to abstract thoughts by manipulating a variety of material such as steel, bronze, and wood.

Location: Northlawn of Herman Arts Center

An abstract steel sculpture of a blue-violet disc standing on its side: it is split at the base, and the two halves separate like feet to stabilize the disc. The artist worked in a series of separations, or cutouts, to give the metal a look of softness and tension. Starting with a basic geometric shape, Sisko attempts to change the piece by partial or complete separation with the process of bending, twisting, crushing, or tearing.

Gift of The Philip and Muriel Berman Foundation, Allentown, PA

Location: Behind Weis College House

The linear steel sculpture mounted on a concrete base was constructed in memory of Edmund Whiting, former chair of F&M's Art Department. Horizontally oriented, this piece blends jagged edges with curvilinear lines to create a wave like form.

Location: Northside of Herman Arts Center

This sculpture depicts Abraham de Peyster, a Dutchman born in New Amsterdam (now Manhattan), as a wealthy merchant of the early modern period. As mayor of New York City, de Peyster's roles in the military and colonial government are clearly evident through the depiction of the sculpted wig, cloak, army boots, and sword.

Commissioned by John Watts de Peyster (1821–1907)

Location: Southside of campus near Buchanan Avenue