

Meet Me by the Mother's Statue
Sculpture as Landmarks
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Overview

I had been considering developing a unit on public sculpture for some time because Pittsburgh's neighborhoods offer many fine examples of public sculpture. Some of the sculptures are located in the parks and are landmarks. Quite a few of the cemeteries contain examples of Victorian sculpture. Public buildings and universities have excellent pieces of both traditional and contemporary sculpture. In time these treasures become part of the landscape. They may serve as a meeting place or as a turning point when directions are given but little is known about the origin of the artwork. I thought that it would be interesting to take some time to learn about a few of the sculptures in Pittsburgh.

I teach Fine Arts to seventh and eighth grade students at Pittsburgh Gifted Center. Pittsburgh Gifted Center provides gifted education to students from kindergarten to grade eight. The students live in the district and attend the Pittsburgh Gifted Center one day a week. The seventh and eighth graders choose four courses each semester from a list of over forty courses. This curriculum is my latest offering to the course selection sheet. For the past few semesters I have offered an introductory course in sculpture. The course consists of basic sculpture techniques: assemblage, carving and modeling with clay. The students work with a variety of media: Pariscraft, wood plaster, clay and wire. The students and I enjoy this course. It has proven to be a popular choice. The students are encouraged to become familiar with the works of a great many sculptors. One aspect of sculpture that the sculpture course does not address is public sculpture. I have browsed through the book, [Discovering Pittsburgh's Sculpture](#), and thought it would be an interesting addition to the sculpture class. The students would

become aware of the sculpture in their own neighborhoods as well as works displayed: downtown Pittsburgh, Oakland, and in the Greater Pittsburgh Area.

Rationale:

I grew up in Overbrook. I graduated from Carrick High School. I learned to swim at Phillips' Pool in Phillips Park. At the entrance to the park was a beautiful statue of a mother and child. It was a perfect place to meet my friends before we went swimming. The statue stood in view of the Carrick Mother's club. When the Mother's Club lost its headquarters in 1967 due to the expansion of Carrick High School the statue also lost its space. It was put into storage. A special ordinance from the city put it into the care of the Mother's Club. They obtained a frame house on Overbrook Blvd. It was moved to a little island on Overbrook Blvd and Ravella Ave. The site is often overgrown but the statue is still wonderful. The art teacher at Carrick High School, Gretchen Jacob, taught our class about the sculpture, L'Enfant (1899). She exclaimed how magnificent it is. She told us that it was bronze. The green patina was oxidation. The oxidation was part of the beauty of the piece. The artist, Paul Rogers-Bloche, was from France. He was an important artist in his own right. I remember feeling pride that my neighborhood had such a wonderful piece of art. I felt ownership as I knew who created the work. I want the students at the Gifted Center to have a sense of pride and ownership of the fine public sculptures exhibited in Pittsburgh.

Long ago, in distant lands, mankind began to create sculpture. The prehistoric sculptures give modern man pause. We look at the sculptures for clues. What motivated early man to sculpt and why did he erect such grand sculptures? Were the motivations war, religion, and survival in a hostile environment or was it something we have yet to discover that pushed the ancients to tackle such a feat? Gerald Brommer asks the questions, "Why do people create art? Why do they bother carving, painting, or doing hours of painstaking finishing on an object?" in his book, Discovering Art History. Mr. Brommer answers these questions by stating: "The reason people in the past have made objects of great beauty may include functional considerations, religion, politics, education, aesthetics, and humanity's inborn desire to create" (13).

When did man begin to create sculpture? According to Jacqueline Dineen and Nicola Barber in their book, The World of Art, "The earliest sculptures are between 27,000 and 30,000 years old (64). They are small, carved figures of people and animals that were probably used in religious ritual. There are also examples of sculpture from many ancient civilizations. For example, the ruins of the ancient city of Persepolis in modern day Iran, are covered in relief sculpture showing the lavish ceremonies held in the palace at the center of the city. The

Ancient Egyptians decorated their temples and tombs with larger than life statues of their pharaohs, such as the massive figures of Ramse Ll at Abu Simbel.” There is a fascination with ancient ruins. Most of the students are familiar with ancient Egypt and recognize examples of the art.

Through the centuries artists have continued to create outdoor sculpture. Some are revered and well taken care of, many have been destroyed or disfigured, while some are ignored and fall into disrepair. This is an age-old problem. According to Jacqueline Dineen and Nicola Barber in the book The World of Modern Art, “Some of the finest sculptures known today were in Ancient Greece after about 500 B.C (page 65). Even though much Greek art was destroyed when Greece was conquered by the Romans, many pieces were copied by the Roman sculptors. This work served as an inspiration to later artists, particularly during the Renaissance in Italy.” In order to maintain a tradition of inspiration we must take care of the valuable legacy of sculpture we have in Pittsburgh. The environment has taken its toll on many of our treasures. There is a movement afoot to adopt the ignored sculptures and to restore them to their original splendor. Pittsburgh received an award in 1999 from SOS (Save Our Sculpture) which is jointly sponsored by the Smithsonian Institution’s National Museum of Art Heritage Preservation. These national assessment awards are made possible by Target. The city has ten outdoor sculptures slated to be assessed and refurbished. They are familiar pieces and serve as landmarks.

Pittsburgh is packed full of Public Sculptures. The Carnegie Museum of Art has pieces created by some of the giants in the art world. Is there a chance that by studying the sculptures in Pittsburgh we may be able to gain insights into the motivations of the ancient sculptors?

Objectives:

The students will be challenged to study Pittsburgh’s public sculptures then plan, design and construct a public sculpture. The students are required to develop a site map, preliminary drawings and a scale model of the proposed sculpture. The students will present and defend their design to their peers. The students will define a landmark as a conspicuous object on land that serves as a guide. The students will define sculpture as the fine art of forming figures or designs in relief in intaglio, in the round by cutting wood, marble or granite, etc., by fashioning plastic materials, or by making molds for casting in bronze or other metals.

In order to prepare for this project the students will tour the permanent sculpture exhibits at the Carnegie Museum of Art and tour the sculptures in Pittsburgh’s Public Parks.

Strategies:

How will the class study landmark sculptures of the world, the city and the neighborhoods? The class will use prints, slides, and go on field trips and virtual field trips.

How will we begin to study public sculpture?

Meet Me by the Mother's Statue, requires the students to study Pittsburgh's public sculptures then plan, design, and construct a public sculpture. The students are required to develop a site map, preliminary drawings and a scale model of the proposed sculpture. The students will present and defend their design to their peers.

There is a historical preservation component to the curriculum. Many of Pittsburgh's outdoor sculptures are in need of care. While doing research for this course I discovered that there is a national movement, Save Outdoor Sculpture (SOS), to preserve public sculptures. Pittsburgh is fortunate to be part of the program's efforts to preserve public art. There are ten public sculptures listed on the website: www.city.pittsburgh.pa.us/artcomm/artcom5bb.html that are to be assessed. They are located throughout the city. They include: *Stephen Collins Foster* and *A Song to Nature in Oakland*, Deer (1070's) and *Five Factors II* in West Park in the North Side, *Phoenix* (1979) on Center Avenue in the Hill District and *Joy of Life* (1969) in East Liberty, and *Pittsburgh* (1977) on Bigelow Boulevard near the Strip District and *Steel Cityscape*, formerly located on Ft. Duquesne Boulevard downtown, *Catahecassa* (1912) in Schenley Park and *Pipe Dream IV* (1970) in Gateway Plaza Downtown. SOS! Is jointly sponsored by the Smithsonian Institution's National Museum of Art and Heritage Preservation. These SOS! National assessment awards are made possible by Target.

Before the students enter the art room the teacher creates a bulletin board for the class that includes the vocabulary and photos of Pittsburgh sculptures that are considered landmarks. Gather information and photos of grand landmark sculptures such as the *Sphinx*, the *Statue of Liberty*, *Easter Island*, *Stonehenge*, *Mt. Rushmore*, and the *Lincoln Memorial*.

Begin the class by questioning the students. What is sculpture? What is a landmark? Name some famous sculptures? It is helpful if you have photos of the sculptures that the students name. Most of the students are familiar with the *Sphinx* and are aware of the ongoing battle to preserve the *Sphinx*. *The Statue of Liberty* will be mentioned no doubt. *The Statue of Liberty* was restored in 1986. I have the issue of Life magazine that documents the story of the Statue of Liberty. It begins at the beginning with an article entitled, "The Landing of a Landmark,"

then shows the steps that were taken to restore the statue. In the Life Magazine dated July 1986, it states, "The young sculptor, (Frederic Auguste Bartholdi) had been interested in monumental works since he saw the *Sphinx* in Egypt nearly a decade before" (page 52). The next question for the students will be, "Do we have any landmark sculptures in Pittsburgh?" See if the students recognize any of the pictures that are on the bulletin board. Write the answers on the board. If the books are available, place copies of Discovering Pittsburgh Sculpture on the tables. Allow the students to page through the book in order to find sculptures that they recognize. Pittsburgh History and Landmarks has a slide set of Pittsburgh Sculpture. The students get excited when they recognize a sculpture especially if it is in their neighborhood. Showing the slides and discussing them as a class is also a good way to get started.

The next strategy to teach the class about sculpture is to look at examples of sculpture. Sculpture is by definition three-dimensional. To understand sculpture the students will walk around it. We are fortunate to have quite a few excellent examples. I suggest taking the class to the museum in February before field trip season starts. Contact the Carnegie Museum of Art. Tell them that you want a sculpture tour. The focus of the class is landmark sculptures. Request the pieces to be included in the tour. The docents have favorite pieces and are full of information. I have found they emphasize different facts about each piece. This makes for an interesting discussion when the class returns to school. I request certain pieces of sculpture so the students have these works in common. The works I request are *The Tightrope Walker*, 1969, George Segal, plaster and rope, *Reclining Figure*, 1958, Henry Moore, bronze, *Victory*, c. 1912, Augustus Saint Gaudens, American, gilded bronze, *Walking Man*, 1960-1, Giacometti, Swiss, bronze.

In 1985, I worked with a group of Pittsburgh teachers on the Carnegie Museum of Art's Walk Around it Tour. It was a sculpture tour intended for students visiting the museum. At that time there were funds for annual visits to the museum. While preparing the guide for the tour, I acquired photocopies of the sculptures in the museum. I also have postcards of the sculptures and photos that I have taken through the years. The museum published Art Ventures. It is designed for families. It includes photos and background information. The class previews the trip through the use of photos.

In order to attend the trip the teacher must contact the museum. There is a charge; the lead docent is interested in knowing specific information. What are the students studying? How are they being prepared for the tour? What is the follow up activity? The museum wants one adult for each ten students. The docents want the tour to be a conversation. They ask questions of the students then provide background information as the topics arise. Therefore the docents do not want the

students to come with packets of worksheets that are to be completed during the tour. When the students return to the Pittsburgh Gifted Center the following week we will look at the photos of what we saw and discuss the trip.

Twentieth Century Sculpture

Twentieth Century Sculpture (Cassette/Slide set), and Discussion about Style
The cassette/slide set is accompanied by a tape presentation. The teacher's notes included with the presentation includes an introduction, "This sound slide set defines sculpture as the art of three-dimensions, and then examines the definition with reference to the specific works discussed. It examines the transformation of twentieth-century sculpture from the representational figures of the nineteenth century to the highly abstract and less solid shapes of today." Pittsburgh is fortunate to have works by some of the most important twentieth century sculptors in the Carnegie Museum of Art. The students will begin to recognize an artist's work by his style. Henry Moore, Giacometti, and George Segal have distinctive styles. The students will begin to identify the works of these artists.

Since Henry Moore and Giacometti were influenced by their experiences in World War II, a discussion of the World War II monument is timely. Pittsburgh has war memorials located throughout the city. Some of the students may wish to research war memorials especially if there is a memorial that they are familiar with in their neighborhood.

Classroom Activities:

Lesson 1

Unit: Art History

Project: Focus on the creation and preservation of a famous landmark, *The Statue of Liberty*

Objective: The students will identify a major landmark.

The students will learn how the statue was created, funded and erected and restored by reading the articles in Life magazine and by researching the history of the statue on the internet.

The students will create a display board that documents the story of a famous landmark.

Materials: Paper, pencils, erasers, photographs of The Statue of Liberty, access to computers and to the Internet.

Procedure: View the photographs of the Statue of Liberty

Method:

Although Pittsburgh does not have a sculpture as spectacular and as well known as the *Statue of Liberty* we do have sculptures that are landmarks in their own

right and are in need of restoration. Pittsburgh has some spectacular views that might prove to be great sites for a magnificent sculpture.

Life Magazine did two feature articles on the *Statue of Liberty* when it was restored in 1986. The photography is fabulous. The article answers some of the questions: Who sculpted the *Statue of Liberty*? Why is the Statue of Liberty considered a Landmark? Why is it green? Why didn't the restorers polish the green off the statue? Why are there tears? In the Life article, "The Landing of a Landmark, from Frenchman's Folly to American Icon" begins, "The giantess stands on her tiny island as though she has been there forever. She carries a torch for America, for friendship, for freedom and hope and, it can be argued, for thinking big. For two decades the lady of liberty was little more than a grandiose notion and improbable dream concocted at a dinner party." At this dinner party a remark made by a French law professor, Edouard-Rene de Laboulaye, "If a monument were to be built in America as a memorial to their independence. I should think it natural for it to be built by united effort, a common work of both nations." stuck in the mind of the French sculptor, Fredric Auguste Barholdi.

Would the Statue of Liberty have the same status if it were located at a different site? On June 21, 1871, in what he called "the pearly radiance of a beautiful morning" Bartholdi steamed into the U.S. "At the view of the harbor of New York, the definite plan was first clear to my eye," he wrote, "It is certainly here that my statute must rise, here where people get their first view of the New World" (52).

Materials and Resources

Holcomb's carries photographs of famous landmarks. On back of the photos there are activities and information about the landmarks.

Life Magazine, July 1986

Poster board

Construction Paper

Markers

Scissors

Glue Sticks

Lesson 2

Unit: Art History

Focus: Pittsburgh sculptures in need of preservation and restoration.

Objectives:

The students will take a virtual tour on the website Art in Pittsburgh-Art Conservation,

<http://www.city.pittsburgh.pa.us/artcomm/artcom5bb.html> in order to become familiar with the sculptures in Pittsburgh that are in need of preservation and restoration, the students will create a presentation by constructing a presentation board or power point presentation with information about the sculpture. The presentation will include a photograph of the sculpture, biographical information about the artist, background information about the sculpture and a map of where the sculpture is located.

Procedure:

Instruct the students to log on to the website. The website has photographs of the sculptures but the website does not provide background information. Take the background information from Discovering Pittsburgh Sculpture, photographs by Vernon Gay, text by Marilyn Evert. The background information provides little known facts, stories and comments by the artists. I have included some background information and have indicated the page number so the students can read further.

Method:

View the sculptures on line together as a class. Read aloud the information about the sculpture provided below and taken from the text, Discovering Pittsburgh's Sculptures. Refer to the page number to find additional information in the text. Challenge the students to choose and research one of the sculptures then organize the research in an attractive presentation.

Oakland

Stephen Collins Foster (1900)

Location: Giuseppe Moretti

Material: bronze

Height: Figure 10', base 4'3"

“Pittsburgh’s favorite son Stephen Collins Foster was born in Lawrenceville on the Fourth of July, 1826.” This tribute to Foster, now prominently placed at the Forbes Avenue entrance to Schenley Park was first erected in Highland Park in 1900. It was one of several works by Moretti, who had recently completed sculptures for the entrances to Highland Park, the Bigelow Monument and the *Panthers* of Schenley Park.

After it was repeatedly vandalized in its isolated site in Highland Park, The Foster Memorial was moved to its present location in Schenley Park and rededicated on June 29, 1940” (174-5).

See Highland Park History <http://www.highlandparkpa.com/history/> for a timeline of Highland Parks History.

A Song to Nature(1918)

Location: Entrance to Frick Fine arts building, University of Pittsburgh.

Sculpture: Victor David Brenner

Architect: H. Van Burin Magonigle

Materials: bronze and granite

“*A Song to Nature*, described after its dedication in 1918 as a ‘happy combination of poetry and passion’ is a memorial to Mary Schenley, who in 1918, through the efforts of Edward Bigelow, director of parks, donated the land for the park named in her honor. In 1911, City Council provided \$10,000 toward a fund for a proposed monument which was supplemented by \$50,000 in public subscriptions. The Memorial commission and the Art Commission, after examining all the designs submitted in a national competition, unanimously approved David Brenner’s beaux-arts sketch. According to the account written before the dedication, the other entries in the competition included proposals for an ‘obelisk, a chariot, arches, a group of labourers on a pyramid, and several fountains.’ Brenner’s six-foot plaster model and the site above the earth-covered Bellefied Bridge were finally approved by the Art commission.

The figure of Pan in *A Song to Nature* represents the yearly regeneration of all plant life. The singer standing on the rocks above Pan is “Pans Pipe, the compensation which nature gives to those in sympathy with her.” Art Commission reports and early photographs show four large, bronze, water-spewing turtles in the four recesses of the lip of the upper basin. Three of these handsome turtles have been stolen; the fourth has been removed by the city for preservation. The inscription on the lower basin reads, “A Song to Nature, Pan the Earth God Answers to The Harmony and Magic Tones Sung to the Lyre by Sweet Harmony.”

A Song to Nature was Brenner’s first large sculpture in the round. The influence of his Parisian studies with Louis Oscar Roty before the turn of the century is evident in the exuberant form of this allegorical work. Before this commission, Brenner had attained a considerable reputation as a sculptor of metals, coins, and small portraits in bas-relief, one of the most famous being a bronze portrait plaque of Abraham Lincoln presented to President Theodore Roosevelt in 1909 on the centennial of Lincoln’s birth. At Roosevelt’s urging, this design was adopted for the newly minted U.S. penny, on which it still appears” (178).

North Side West Park

Deer (1870)

Location: West Park, Brighton Road

Sculptor: Unknown

Material: Iron

Size: Life-size

“This delicately rendered iron deer has been a familiar and nostalgic artifact for at least three generations of Pittsburghers. Placed in the park in the 1870’s, when the area was still Allegheny City, it maybe considered one of the first public pieces in the city. It has always appealed to children, and over the years thousands of stroking hands have given the piece a fine patina and the appearance of bronze.

No city records can be found that exactly dates the deer’s placement in West Park. According to a modern newspaper account, ‘popular legend has it that he arrived as the result of an unlucky hunting trip in the 1870’s. James B. Orr, a Councilman in Old Allegheny, had promised to bring back a trophy head to decorate the offices of Allegheny Mayor Hugh Fleming. It was when he returned without even sighting a deer, that he decided to have the iron stag mounted in West Park.’ According to Mary Bakerwell the stag originally had wide antlers and pointed ears.”

East Liberty

Joy of Life (1969)

Location: East Liberty Mall at Penn and Highland Avenues

Sculptor: Virgil Cantini

Architect: Simonds and Simonds

Material: Cor-Ten steel

Size: 10’ High 27” in diameter

“Virgil Cantini’s *Joy of Life* is the focal point of the East Liberty Mall. Commissioned by the Urban Redevelopment Authority of Pittsburgh, the fountain was dedicated in 1969. The unrest and violence of the sixties moved Cantini to express an idea of unity. Cantini comments, ‘No one lives to himself and what our divided society needs is an increasing sense of our oneness, our mutual dependence. These men with their arms locked together [represent] the strong and the weak, the affluent and the poor, the educated and the underprivileged, this is one society and one community’” (283).

Hill District (1979)

Phoenix

Location: 2000 block, Center Avenue

Sculptor: Thaddeus Mosely

Material: Northwest coast red cedar.

Height: 10', base 12"

“This symbolic work is an affirmation of hope for the renewal of the Hill District. Its closed-winged form, representing movement within a narrow space, recalls a rocket launching on a pad and, in the sculptor’s words, express ‘renewed flight-a new taking off-a new life’ out of the turmoil. *Phoenix* was commissioned by the Urban Redevelopment Authority in 1975 and erected in the fall of 1979” (100).

Bigelow Boulevard near the Strip District

Pittsburgh (1977)

Location: University of Pittsburgh between Hillman Library and the Professional Quadrangle Building

Sculptor: John Henry

Material: Painted aluminum

Size: 70' x38'

“John Henry’s yellow *Pittsburgh* is one of four monumental works created for the city as part of the ‘*Sculpturescape*’ project of 1977.”

Steel Cityscape (1977)

Location: City-County building portico Grant Street

Sculptor: Aaronel deRoy Gruber

Material: Painted Steel

Height: 17'

“*Steel Cityscape* was designed especially for its location on the portico of the City-County Building. It is one of the three prize-winning works from the 1976 Society of Sculptors Show entitled ‘Sites, Public and Private’ which provided for the completion and installation of winning works in sculpture-specified locations in the city” (86).

Schenley Park

Catahecassa (c.1912)

Location: Schenley Park, Serpentine Drive

Sculptor: Unknown

Material; granite

Size: 7'x5'5"

“The granite relief of *Catahecassa*, the famous Shawnee Indian is situated in an isolated but appropriate spot below Schenley Park’s Neill Cabin. The house was built in about 1787 above a natural spring near the Nemaoli Trail, an earlier route between Philadelphia and Pittsburgh.

A revival of interest in the American Indian began before the turn of the century, providing subject matter for many artists and writers. The unknown carver of this granite fountain was commissioned by Director James W. Clark of the Department of Public Works with the balance of the Fourth of July Celebration Fund (c. 1912)” (196).

Notes

The Shawnee, who extended into the region from Delaware and other southern territories, were dreaded foes of the white man. Catahecassa (Black Foot) born about 1740, was one of their outstanding leaders. He engaged in the long struggle to hold back the white encroachment, particularly west of the Allegheny Mountains. He was present at Braddock’s disastrous defeat in 1755 and at the battle of the Virginia militia under General Andrew Lewis at Point Pleasant in 1763, and he fought the troops of Harmar and St. Clair. When the power of the Indian confederation was finally broken with the victory of Anthony Wayne, and peace was signed in August 1794. Catahecassa helped preserve the peace as an orator and counselor” (Page 196).

See Schenley Park’ foresight and conservation for more information about Schenley Park.

http://www.pghbridges.com/tours/tour_schenley/tourhome_schenley.html

Gateway Plaza Downtown

Pipe Dream IV (1970)

Location: Gateway Center

Sculptor: Josefa Filkosky

Material: Painted steel pipe

Size: approximately 14'x20'

“Sister Josefa Filkosky, head of the art department at Seton Hill College in Greensburg, designed *Pipe Dream IV* for the 1970 Three Rivers Arts Festival. The curved brownish-orange piece is made of twelve-inch diameter steel pipe. The fabrication was done from Sister Josefa’s drawings and models by the Power Piping Company at their plant in the Manchester section of Pittsburgh” (69).

Suggested follow-up activities:

If possible, the teacher may want to schedule a field trip to view outdoor sculpture. Some possibilities are:

A field trip to Schenley Park Oakland to see the Outdoor Sculpture.

Walking tour of Pittsburgh with History and Landmarks Downtown Dragons.

Lesson 3

Unit: Form

Project: Outdoor Sculpture

Objectives:

The students will:

Define form as an object with three-dimension, length, width, and depth. Forms may be geometric or organic. Geometric forms may include the cone, cube, cylinder and sphere.

Design and sketch idea for proposed Outdoor Sculpture. Build a model for an Outdoor Sculpture Include site plan and map of area.

Method: The class will discuss the attributes of the sculptures the class has studied. The class will list on the board possible subject matter and symbolic representations that may be the basis for an original work of art. The class will list possible sites for a landmark. The individual students will draw preliminary sketches for their sculpture. They will list possible material that will be used for their model. They will discuss their proposed sculpture with their peers and their teacher and devise a plan. The students construct their sculpture.

Materials: pencils, paper, scissor, Pariscraft, foil, clay, wood scraps, wire, string, chipboard, access to the Internet

Evaluation:

The project will be presented to the class at the end of the semester

Resources:

All of the sculptures mentioned in this unit are ancient by seventh and eighth grade standards except for the two contemporary pieces cited below. If possible a field trip to the site could be arranged or perhaps one of the artists could be invited to school to speak about the work. The following description is taken from the website.

Public Art Pittsburgh

Major Development Projects

<http://www.city.pittsburgh.pa.us/artcomm/artom5b.html>

South Side Works Public Art

Early in 1997, Mayor Tom Murphy asked the Planning Department to manage a process to create a work of public art for the South Side Works development (former LTV mill) that would celebrate the steelworkers who labored at that mill and acknowledge the industry that dominated that site for nearly a century. The Department of City Planning developed a process to select a work for this large development area. However, the quality of two of the final submissions was so high, and the concepts so compelling, that the selection panel wanted to do everything possible to commission both works. The City of Pittsburgh chose two art works for the South Side Works site: works from James O'Toole and from the Industrial Arts Cooperative team headed by Tim Kaulen. The private funds were raised for the second work.

James O'Toole's Steelworkers Monument is an architectural installation that consists of elements that refer to the material structure and imagery of the steel mill. Using abstract, literal references to steel mills, an opportunity is presented for former steelworkers to ignite their memories and for future site occupants to have some reference to what was once there. For instance, the molten steel that flowed through the mill was a "thing that workers could never touch". Through reverence to the pouring out of the ladle, water replaces the molten steel inviting the visitor to run his/her arm through its flow.

The structure consists of an imaginary entrance gate into a ladle as you are looking through a ghost figure of a bottomless skeletal mill shed. Steel grate creates a path over cantilevered train tracks up to a gated passageway pierced with an 'eyehole'. Inside the ladle, slag deposits forming a window are abstracted into crystalline shapes and "heat crack" filter light patterns through the walls of the huge ladle.

The path now hovers above a sloping steel structure supporting the ladle and a network of gutters. Projecting down from the ladle, a rain water funnel leads to a collecting pool. The pool is in the shape of the silhouette of the final steel product, nine inches by ten feet. The work is located at the entrance to the Hot Metal Bridge, adjacent to South Water Street and the Riverfront Trail."

I pass this piece of sculpture everyday on my way to and from work. I was curious about it and found the information on the internet.

The following description of a planned sculpture appears on the website:

South Side Works Sculpture Project
The Industrial Arts Cooperative

The Industrial Arts Cooperative's (IAC) site specific sculpture will be comprised of two main elements: a relic of the steel industry and figurative sculptures of steelworkers. KAC will use a large hot metal ladle to serve as the most dominant and centrally located piece. It will be presented in a way that demonstrates the scale and magnitude of the steel industry. The second element of the piece will be the forms of steelworker figures, that will be life sized and arranged around the ladle in a manner that shows the interaction between laborer and industry. The community's input and involvement will be sought particularly in the stylization of the steelworker sculpture.

The site and the symbolic references to the steelworkers and the steel industry fascinate me. That is part of Pittsburgh's history that seventh and eighth graders can only imagine. The sculpture Project shows the students that outdoor sculpture is an ongoing process in Pittsburgh and that they can be part of it.

It is important for the students to be aware that art is an ongoing process. The fact that projects are being planned in the city speaks to the students about the future of art in a way that is relevant to them. It demonstrates that they too can be part of the process.

Annotated Bibliography/Resources

Websites

Save Outdoor Sculpture 2000

www.heritagepreservation.org/

The website gives information about the movement to preserve outdoor sculpture as well containing a special section for kids.

www.phlf.org History and Landmarks

<http://www.wqed.org/mag/cityguide/outdoorguide.shtml>

Pittsburgh Outdoors Magazine is the best directory for finding out what is going on in Pittsburgh. You can jump to boating, camping/Hiking, Cycling, Walking, Fishing, Hiking, Golf, horseback Riding, Hockey, Skating, Swimming, tennis Community Center, Miscellaneous.

Books

Dineen, Jacqueline and Barber, Nicola, The World of Art, Silver Burdett Press, Parsippany, New Jersey 1997 I bought this book in the children's section but it is appropriate for adults.

Evert, Marilyn, Discovering g Pittsburgh's Sculpture, University of Pittsburgh Press, Pittsburgh, PA ISBN 0-8229-3467-1 This is the most comprehensive book that I could find about Pittsburgh's sculpture.

Judson, William, et. al Art Ventures A Guide for Families to Ten Works of Art in the Carnegie Museum of Art. 1987. Illustrations by Ed Koren. Carnegie Institute. Carnegie Museum Store.

The book includes pictures and activities for the *Tightrope Walker* by George Segal and *Victory* by Augustus Saint'Gaudens.

Further Reading

The items listed below were found at the Carnegie Library of Pittsburgh website <http://www.clpgh.org/exhibit/readex.html>:

Beachler, Edwin. "Pittsburgh's Rebirth: What's Been Done?—What's Next? Big Clean-up of Streams Begins to Show Results" The Pittsburgh Press. 21 November 1951. p 13.

_____ “Pittsburgh’s Rebirth: What’s Been Done? —What’s Next? Flood Control Key to Entire Redevelopment Program” The Pittsburgh Press. 20 November 1951. p23.

_____ “Pittsburgh’s Rebirth: What’s Been Done? —What’s Next? Million Yearly is Spent on Playground Expansion” The Pittsburgh Press. 23 November 1951. p 27.

_____ “Pittsburgh’s Rebirth: What’s Been Done? —What’s Next? New Roads Due to End Nightmare” The Pittsburgh Press. 19 November 1951. pp 17, 24.

_____ “Pittsburgh’s Rebirth: What’s Been Done? —What’s Next? Park and Gateway Dreams Come True” The Pittsburgh Press. 19 November 1951. pp 25, 33.

Buck, Solon J. and Elizabeth Hawthorn Buck. The Planting of Civilization in Western Pennsylvania. Pittsburgh: University of Pittsburgh Press, 1968.

Demorest, Rose. Pittsburgh: A Bicentennial Tribute, 1758-1958. [Pittsburgh]: Carnegie Library of Pittsburgh, 1958.

Dillard, Annie. An American Childhood. New York: Harper and Row, c1987.

Gay, Vernon, and Marilyn Evert. Discovering Pittsburgh’s Sculpture. Pittsburgh, PA: University of Pittsburgh Press, 1983.

This is an excellent resource.

Harpster, John W., ed. Crossroads: Descriptions of Western Pennsylvania 1720-1829. Pittsburgh: University of Pittsburgh Press, 1985.

Kidney, Walter C. Pittsburgh in Your Pocket: A Pocket Guide to Pittsburgh-Area Architecture. Pittsburgh: Pittsburgh History & Landmarks Foundation, 1988.

Lorant, Stefan. Pittsburgh: the Story of an American City. Lenox: Authors Edition, Inc., 1988.

Mechelinie, David. “Growing Pains”. Stan Lee Presents: The Amazing Spider-Man September 1987.

Spider-Man swinging above a city skyline is normally a familiar sight--in New York. But the stadium in this background is not Shea, and residents here are more used to heroes called "Steelers" and "Pirates" than "Spider-Man."
For this is Pittsburgh, the metropolis Rand-McNally chose as the best city in America in which to live. Unfortunately, it may soon be known by a rather more sinister legend: as the city where Spider-Man died! (p. [1].)

Pittsburgh's Landmark Architecture: The Historic Buildings of Allegheny County. Pittsburgh: Pittsburgh History & Landmarks Foundation. 1988.
The building type most often seen in Allegheny County is the freestanding single-family house, and groupings of these, serrating the skyline of a hill, clinging to a distant slope, or riding the edges of a street that dips and rises with the land, dramatize the contours of the terrain and its great scale.

Roider, Joseph. Urban Blight: A Rock Climber's Guide to Metropolitan Pittsburgh. [Pittsburgh]: n.p, 1990.
The numerous hills, valleys and rivers of the Metro provide a variety of walls, bridges, and abandoned quarries which will challenge any urban climber (it is a fact that Pittsburgh is the #1 city of bridges in the U.S.A.). (Foreword.)

Smith, Helene and George Swetnam. A Guidebook to Historic Western Pennsylvania. Pittsburgh: University of Pittsburgh Press, 1991.

Toker, Franklin Pittsburgh, An Urban Portrait, The Pennsylvania State University Press, University Park and London 1986.
This is a wonderful book about Pittsburgh. ISBN 0-271-00415-0
In the beginning was the land. This, Nature's first and richest gift to Pittsburgh, required 500 million years to prepare. (p. 7)

Van Trump, James D. and Arthur P. Ziegler, Jr. Landmark Architecture of Allegheny County, Pennsylvania. Pittsburgh: Pittsburgh History & Landmarks Foundation, 1967.
I would not give the midnight prospect of the Point from Duquesne Heights for all the star lands of Orion. (p. 5)

Reproductions

Three-Dimensional Art Prints Available from Art Video World. I have them on my bulletin board.

Magazines

“America the Wondrous” Life. July, 1986.

A Special Section The Statue at 100 This issue goes into great detail about the statue of Liberty. It shows pictures of its origin and its restoration. When I ask the students to name public sculptures that are landmarks, the Statue of Liberty is the first sculpture they name. It is helpful to have some information on it.

Organizations

Pittsburgh History & Landmarks Foundation
One Station Square, Suite 450
Pittsburgh PA 15219
412-471-5808
Fax: 412-471-1633
www.phlf.org

Tours

- Bridges and Tunnels of Allegheny County and Pittsburgh, PA- Tours One of the Rivers
- Around Town
- Tunnels
- Inclines
- <http://www.pghbridges.com/tours/index.htm>
- Downtown Dragons and other city creatures Fantastic tour of Pittsburgh’s architecture. The pamphlet states, “As a participants search for griffins, gargoyles, eagles, lions, dragons and other city creatures, they learn about the history and architecture of Pittsburgh.”
- Historic Walk in Schenley Park-Bi-monthly historical walk
“Historic walking tours of Schenley Park will run from March 7 through October 17. Visitor Center docents will lead walks on the first and third Sundays of the month. Tours will include information on the history, sculpture, and environment of the park. There is no charge and reservations are not needed. Meet in the front of Schenley Park Visitor Center. Call 312-687-1900 for more information.”
<http://132.144.40/~pghparks/home.php?pAction=showeventID=e3d1b562ca0e2>

Slide Shows and Lectures

Pittsburgh Parks and Sculpture available through Pittsburgh History and Landmarks Foundation

“The origin of our public park system is documented in this slide show: special attention is given to Highland and Schenley Parks.”

Schenley Park available through Pittsburgh History and Landmarks Foundation

“This slide show examines the Parks rich history and its landscape, buildings, and monuments and focuses on the parks significance and its need for restoration.”

Additional Slide Sets

Twentieth-Century Sculpture available through educational audio-visual inc., Pleasantville New York 15070, 1974 The set contains twenty-five slides.

Appendix A

Word Wall

Vocabulary List suggested by the MOA:

Concepts

3D/ 2D

balance

base

symmetry

positive/negative

absorb/reflect

light/shadow

surface treatment

open/closed

scale (related to the human body)

Construction Methods and Tools

cutting

polishing

molded

forged

nailed

mobile

drilling

scraping

cast

poured

assemblage

relief

additive/subtractive

carving

welded

hammered

armature.

Standards: Pennsylvania's Arts and Humanities Standards

9.1 Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts.

Elements and principles in each art form.

Demonstration of Dance, Music, Theatre and Visual Arts.

Vocabulary

9.2 Historical and Cultural Context

9.3 Critical Response

9.4 Aesthetic Response

The students will produce, perform, or exhibit work in the visual arts, music, dance or theater, and describe the meanings the work has for them.

The students will relate various works from the visual and performing arts and literature to the historical and cultural context within which they were created.

The students will evaluate and respond to critically to works from the visual arts and performing arts and literature of various individuals and cultures, showing an understanding of the important features of the works.

The students will describe meanings found in various works from the visual and performing arts and literature on the basis of aesthetic understanding of the art form.