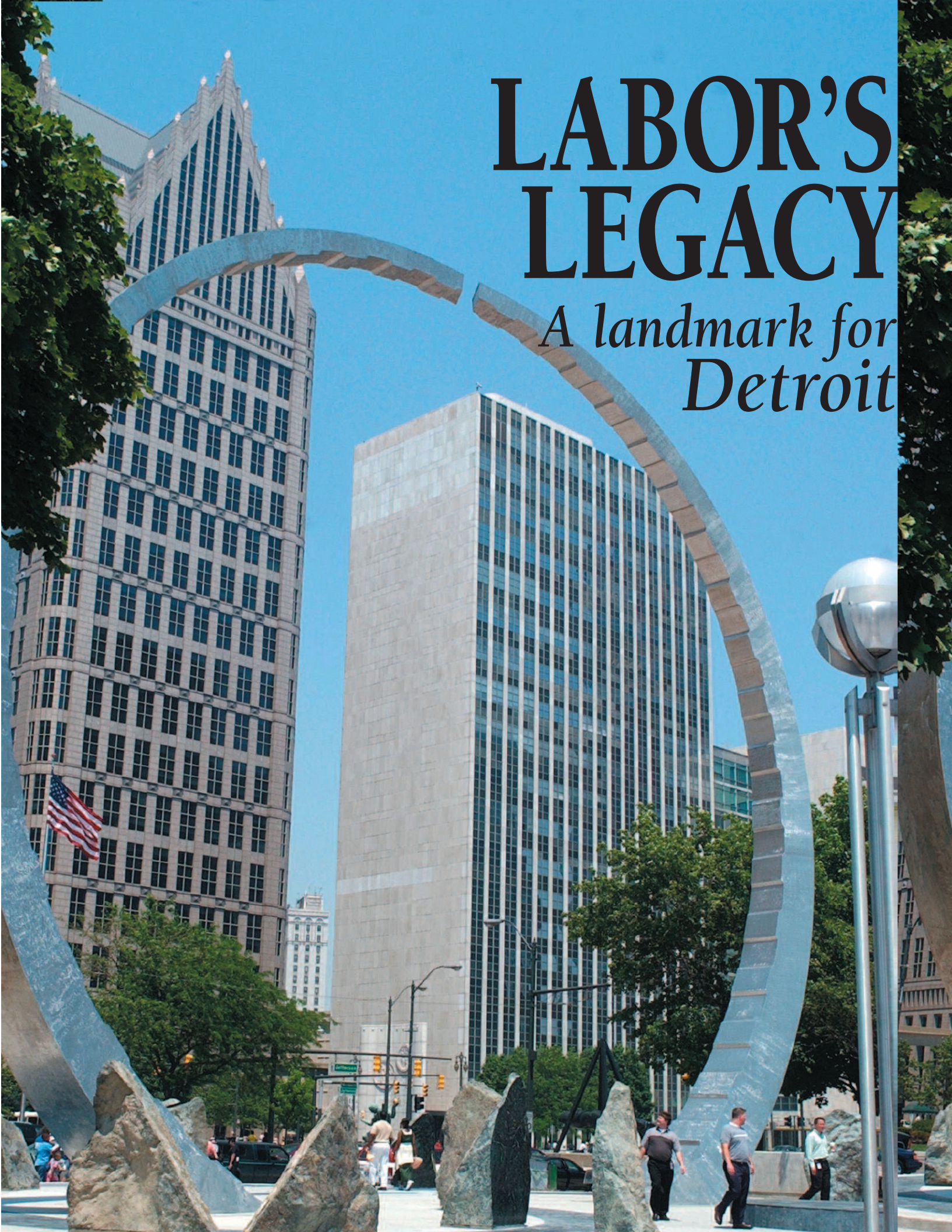


LABOR'S LEGACY

*A landmark for
Detroit*



THE MICHIGAN LABOR LEGACY PROJECT, INC.

Gerald Bantom, President
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**CREATORS OF "TRANSCENDING":
DAVID BARR AND SERGIO DE GIUSTI**

WITH SPECIAL THANKS FOR THEIR WORK ON THE LABOR LEGACY PROJECT TO

Mike Kerwin, UAW Local 174
Lisa Canada, Metro Detroit AFL-CIO
Richard Berlin Steven P. Bieda Sheryl Singal
Al Carnes James V. Settles Jr. Alberta Asmar Mary Ellen Riordan Patrick Devlin
Marilyn Wheaton, director, Detroit Dept. of Cultural Affairs
The Michigan Council for the Arts and Cultural Affairs
City of Detroit Mayor's Office; City Council; Planning, Recreation, and Civic Center Depts.
And to our jury, which chose the winning design from 55 entries:
Dr. Graham Beal, director, Detroit Institute of Arts; Camille Billops, co-director, Hatch-Billops Collection, New York;
Bill Black, director, legislative and community affairs, Teamsters;
Dr. Melba Boyd, director, Dept. of Africana Studies, Wayne State University; Paul Krell, director, UAW Public Relations Dept.

ARCHITECTURAL CONSULTANT AND PROJECT COORDINATOR

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SITE CONTRACTORS

Turner Construction: Steve Berlage, vice-president and general manager;
Ron Dawson, project executive; special thanks to Charlie Hornacek and Sean Hollister
Aristeo Construction: James E. Like, vice-president, William Litz, project director
Barton Malow: Douglas L. Maibach, vice-president and chair, AGC Greater Detroit chapter,
and John Csont, superintendent, trade labor
Walbridge Aldinger: David B. Hanson, senior vice-president; E.G. Clawson (recently deceased), group vice-president;
Michael Smith, Associated General Contractors (AGC), Greater Detroit Chapter

Kirlin Electric Motor City Electric Guideline Plumbing Herman Rousseau Booms Stone

Arcs Fabricated by David Barr with Capitol Welding

LEGAL COUNSEL

David Radtke and Lisa Smith (Klimist McKnight Sale McLow and Conzano)

SITE CONSTRUCTION BY MEMBERS OF THE FOLLOWING UNIONS:

Ironworkers Local 25 • Intl. Brotherhood of Electrical Workers Local 58
Tile Marble and Terrazzo Workers Local 42
Laborers International Union of North America
Intl. Union of Operating Engineers Local 324 • Carpenters and Millwrights
Plasterers and Stone Masons

SPECIAL THANKS TO ALL THOSE OTHERS WHO GAVE OF THEIR TIME, INCLUDING

Mark Alexander Steve Babson Barbara Barefield Natasha Bradley Nancy Brigham Shawn Ellis
Barb Ingalls Frank Joyce Ann Kerwin Susan Kramer Norris Krastes Tom Lonergan
Maude Lyon Dennis McCann Patrice Merritt Dori Veda Middleton Jim Pedersen
Jim Pita Mike Poterala Phil Schloop Larry Sherman Frank Singer Mike Smith
Ann Steel Reina Sturdivant Beth Thoreson Laurie Stuart and many others

A VISION — Rises —

More than 120 artists and sculptors from throughout the U.S. gathered in downtown Detroit in early March 2001. Under a bright winter sun, they walked along the river side of Jefferson Avenue just west of Woodward, with cameras and sketchbooks in hand imagining what they could build there to tell the story of working men and women.

The Michigan Labor History Society had invited the artists, after meeting for months to discuss plans for a gift of public art to mark the city's tri-centennial. Detroit officials were enthusiastic, and designated the Jefferson site, just north of Hart Plaza, as the spot to build it on. This was a location rich with history. A few blocks west, at Third Street, Huron Indians had established a community at the time of the arrival of French settlers in 1701. Fur traders, ship builders, and other workers had plied their trades nearby. In the modern era, auto and other industrial plants had set up shop just a few blocks to the east. And whenever the labor movement rallied, downtown Detroit was a magnet – from the big organizing rallies of the 1930s to the Labor Day parades to the historic civil rights march of 1963. All had taken place within a few blocks of this site.

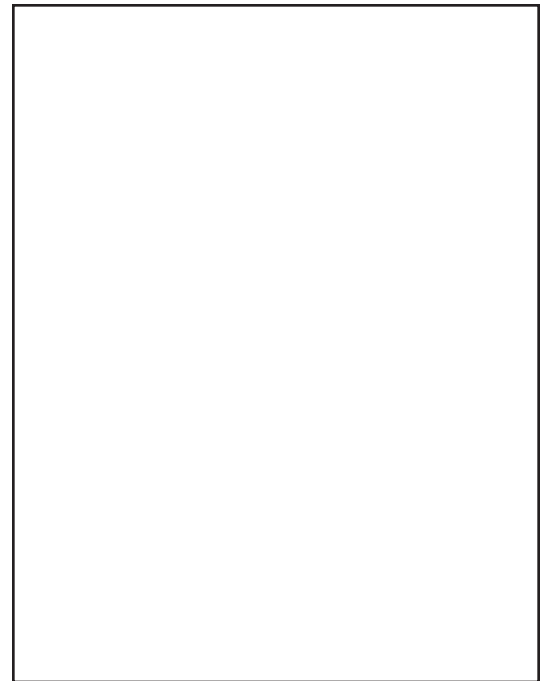
At the nearby UAW-Ford National Programs Center, the artists met with Labor History Society officers, union historians, and others who laid out a challenge: come up with a work of art to inform the public about labor's history, honor the working women and men who built our city, and inspire visitors with labor's vision for a better future.

Two months later, 55 proposals from simple sketches to complex drawings had been received. A panel of five jurists – Graham Beal, director of the Detroit Institute of Arts; Camille Billups, director of the Hatch-Billups gallery in New York; Bill Black, community affairs director of the Teamsters Joint Council; Melba Boyd, poet and teacher; and Paul Krell of the UAW President's staff pored over the submissions on which the names of the artists had been masked out to insure impartiality. After selecting three semi-finalists, the jury agreed on a joint collaboration between David Barr and Sergio De Giusti, who between them have public art installations throughout the world. "It was," said Detroit 300 Director Maud Lyon, "a wonderful example of democracy in selecting a plan for a major work of art."

"Transcending," as Barr and De Giusti named their plan, was to rise 63 feet above street level in the form of two stainless-steel arcs, geared on the inside to reflect Detroit's industrial might, and open at the top to symbolize labor's unfinished work. At night, the gap would be lit as a reminder of the energy of working people. A spiral walkway at the base would lead visitors to seven granite boulders, split in half with the polished inside faces holding bronze reliefs telling labor's story. Embedded in the walkway would be milestones telling labor's achievements for the public good. A raised dais, intended as a speaker's stand, would include quotations from prominent activists for labor rights and social justice. Beneath the dais would be a time capsule holding letters, badges, newspapers, and other labor mementos of the first years of the 21st Century.

The Barr-De Giusti vision excited the labor community, and over the next several months, unions, rank-and-file members, and various enterprises would contribute some \$1.6 million to bring the vision to reality. Members of several building and construction trades unions laid the foundations, erected the arcs, and embedded the tiles that, two years later, would complete Transcending. On August 22, 2003, hundreds gathered under a blazing sun to dedicate the new landmark, hailed as the largest work of public art in the nation honoring workers. At the dedication, members of the Detroit Symphony Orchestra, represented by the Detroit Federation of Musicians, composed and played an original fanfare salute to Transcending.

Since its dedication, Transcending has been visited by thousands of residents and tourists and has been hailed in news media both locally and nationally both for its artistic merits and for the story it tells. On any day, you can find people sitting on the benches that surround the Landmark, walking along the spiral pathway past the bronze sculptures, or standing on the dais to read the words that reflect hopes for a better world. Visitors often pause in front of one of the two engraved tiles at the base of each arc to read the moving words of Martin Luther King, Jr. that more than anything describe this Landmark and what it stands for: "The arc of history," his words read, "bends toward justice."



DREAMING —of a better— FUTURE

“All skilled labor in Detroit is organized into trade unions,” wrote streetcar driver Malcolm McLeod in 1901. “And through the efforts of those unions we have bettered our conditions, reduced the hours of labor, and increased wages so that we now can find time to educate ourselves and our children and take the place in society which has been denied them.”

McLeod was the head of the street railway workers union at the beginning of the 20th Century. In his letter, buried in a time capsule opened a hundred years later, in 2001, he described how during his lifetime he saw streetcars pulled by horses replaced by ones powered by electricity. And, he told of his dreams for the future. “It is my earnest hope,” he wrote, “that the union movement will continue to grow and prosper and that class society will be wiped out of existence in this new century, and that we will all stand on the same plane.”

While McLeod’s hopes have not yet come true—the gap between rich and poor are still wide and growing wider—the labor movement has never stopped dreaming about, or struggling for, a better future. “What does labor want?” once asked AFL President Sam Gompers. “More schoolhouses and less jails; more books and less arsenals; more learning and less vice; more leisure and less greed; more justice and less revenge.” Much later, UAW President Walter Reuther echoed that call: “If it was just a question of winning six cents an hour, I wouldn’t be interested... I will be dissatisfied as long as one American child is denied the right to education. As long as one American is denied his rights, I will do all I can to dispel the corruption of complacency in America and seek a greater sense of national purpose.”

Dates in Detroit’s LABOR HISTORY

Years of Struggle

When Malcolm McLeod spoke of labor’s achievements at the turn of the 19th Century, he did not have to look back far to remember what life had been like for many Detroiters — particular those who were not part of the skilled trades or craft labor. In 1883, the first annual report of the Michigan Bureau of Labor and Industrial Statistics described life in the suburb of Springwells, where children as young as seven were put to work in a brickyard several hours a day next to their mothers, where their siblings of 10 years or older were working hard from sunrise to sunset in the same brickyard, living with their families in “filthy, dilapidated, little hovels” situated in muddy alleyways. “The inmates of our houses of correction and our prisons are better fed, more comfortably clad and housed than these people are,” declared the report. Indeed that same year dozens of Detroiters were seeking voluntary admission to the Detroit House of Corrections, even though they had committed no crime, in order to be housed and fed.

Abolishing child labor, providing decent working conditions, raising wages, helping end poverty. These were the kinds of dreams that have motivated many of Detroit’s labor leaders and social reformers over the years and that would eventually make Detroit one of the nation’s premiere union towns.

The labor movement had its earliest beginnings here in

1818

Detroit Mechanics’ Society founded

1837

Carpenters march for high pay, shorter worktime

1839

Printers strike

1852

Detroit Typographers Union, oldest continuing union, founded

1885

First Labor Day parade

1891

Detroit trolley workers strike with strong community support

1892

Detroit Council of Trades and Labor Unions (later to become Detroit Federation of Labor) founded

1818, when the Detroit Mechanics' Society was founded. More of an educational and fraternal organization than a union, the Society was able to bring skilled workers and businessmen together to create a mutual insurance fund and a library. In the 1830s, carpenters and printers organized; carpenters struck for shorter hours and higher pay in 1837 in what was probably the first strike in the city's history, and printers struck two years later. By 1852 the printers had established the Detroit Typographical Union, the oldest continuing functioning union in the city's history. Three years later, the city's clerks demanded and won shorter work hours. In 1863, railroad workers struck and two years later dockworkers in the city's growing port sector went on strike, and by 1865 the burgeoning labor movement marched as a separate division in the Fourth of July parade. By 1886, the labor movement was strong enough to bring more than 10,000 workers out for a Labor Day parade.

But most of the organizing took place not in the brickyards or other areas of unskilled labor. The dominant American Federation of Labor concentrated its efforts among the crafts and the skilled workforce, the groups that Malcolm MacLeod wrote about in his letter of 1901. As they gained members, struck, and won shorter worktime and higher pay,

employers sent spies into the unions and established a blacklist of union activists. In the early 20th Century, efforts were made to organize the growing industrial workforce in the auto industry. The Industrial Workers of the World (IWW), staged the first auto strike at Studebaker in 1913, and tried to organize the Ford plant in Highland Park where thousands labored on Henry Ford's new assembly line. Still, little progress would be made in this sector until two decades later.

The Turbulent Thirties

In March, 1932, thousands of unemployed workers marched through Detroit and Dearborn to Ford's River Rouge plant, not far from where the brickyard workers had labored sixty years earlier. Facing the hunger and homelessness of the Great Depression, they brought petitions asking Ford for jobs and health care. As they approached the plant, these hunger marchers were met with a barrage of bullets from Ford's security forces. Five workers died from their wounds and thousands honored them at a funeral service a few days later, some bearing signs like "We asked for food; Ford fed us bullets."

A year earlier, at a Kroger grocery warehouse, workers led

1901 Machinists strike for shorter worktime	1913 Industrial Workers of the World leads strike of Studebaker workers	1931 "Strawberry Strike" wins contract at Kroger's grocery stores	1932 Ford Hunger March	1935 UAW founded	1937 Sitdown strikes hit Detroit	1941 UAW wins contract at Ford
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ing their fight for social and economic justice. When teachers and other public workers won the right to collective bargaining in the 1960s, thousands joined the labor movement, from kindergarten through university and in all branches of government. Building and construction trades workers have continued to raise new structures while training increasing numbers of workers from previously underrepresented groups,

by Jimmy Hoffa, who would become president of the Teamsters Union in later years, struck to protest the sudden layoff of two of their crew members. With a load of strawberries in danger of rotting, management agreed to talk with the union, rehired the workers, and signed a contract.

As the Depression continued, events like the hunger march and the “Strawberry strike” and sporadic strikes in industry began to embolden the growing industrial workforce. In 1935, auto workers met to form the UAW and, in late December, 1936 started the sitdown strike in Flint that would force General Motors to recognize the union and bargain. Sitdowns spread to Detroit – not just in auto plants but at hotels, department stores and other retail outlets. The result was a massive membership increase in the newly founded Congress of Industrial Organizations and the signing of dozens of union contracts across Detroit. By 1941, Ford, the last holdout in auto, had agreed to a representation election, and when the UAW won, negotiated and signed a contract. The decades of struggle to organize the unorganized had succeeded on many fronts.

Economic Gains, Social Justice

Over the last six decades, Detroit’s labor unions have sought to build on their early successes, widening their reach, strengthening ties to their communities, and expand-

including women and African Americans, as journeymen. Workers in music and the arts bring new cultural experiences to fellow union members and the broader community.

When Dr. Martin Luther King Jr. marched down Woodward Ave. in June, 1963, thousands of union members joined him in the quest for human rights. Detroit union members were among the strongest supporters of the grape and lettuce boycotts led by Cesar Chavez to bring justice to farm workers. Groups like the Interfaith Committee on Workers Issues and Jobs with Justice continue the tradition of bringing together labor and faith communities for building a more just community. The Coalition of Labor Union Women, the Trade Union Leadership Council, the A. Philip Randolph Institute, the Latin American Coalition for Labor Action, Pride at Work, and other such groups seek to unite all sections of the labor movement to work for social justice. As the globalization of the economy continues, some of Detroit’s unions have reached out to their colleagues in Canada, Mexico, and other countries to build solidarity without borders — a global alliance of workers.

The dream of early labor leaders like Malcolm MacLeod for a more just society today faces challenges that he and other early unionists could not have imagined. As symbolized by the gap at the top of the Labor Legacy Landmark, labor’s work is never finished. We continue to strive, as Sergio De Giusti’s final sculpture at the Landmark reminds us, to “bring to birth a new world...for the union makes us strong.”

Dates in Detroit’s **LABOR HISTORY**

1946 UAW strikes General Motors	1963 Workers march with Martin Luther King, Jr.	1965 Public workers win collective bargaining rights	1970s Detroiters join grape boycott	1995-2000 Newspaper strike	2003 Michigan Labor Legacy Landmark dedicated
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RISING HIGH

— Labor Builds a —

Landmark for Michigan

At first, it sounded like a typical construction job for Ken Gilbey, Joe Malaneo, and Craig McEntyre — three skilled “skywalkers” who are used to placing, welding, and bracing steel structures high above the ground. Their goal: erecting a six-story 30-ton structure in downtown Detroit.

But the trio and their co-workers in the building and construction trades soon discovered that this would be no ordinary job. The 63-foot-high stainless-steel twin arcs they were asked to erect would be a lifelong tribute to each of them and to the hundreds of thousands of other union members in southeast Michigan. Sculptor David Barr had worked carefully over many months to polish the arcs to a gleaming finish before they were trucked to downtown Detroit.

The two graceful, curving arcs would soon become the centerpiece of the Michigan Labor Legacy Landmark, rising from the green space in front of Hart Plaza on Jefferson just west of Woodward, a site passed daily by thousands of pedestrians and vehicles.

Working with Barr was sculptor Sergio De Giusti. The two won the commission for the art with their collaborative proposal that they call “Transcending.” Both have labor roots: Barr was one of the founders of the faculty union at Macomb Community College and served on its bargaining team, and De Giusti’s father was a cement worker who emigrated from Italy. The two journeyed to a union quarry in Vermont to select the granite boulders that would be placed at the site. Workers sliced them in two and polished one face on each half before shipping them to Michigan, where they were carefully placed along the spiral walkway to hold De Giusti’s bronze reliefs.

Ironworkers, Operating Engineers, Carpenters, Electricians, Laborers, Stone Masons, Tile and Terrazzo workers and other union members all helped construct the arcs, marking a new chapter in this area’s rich labor history.

Many of them were moved by the idea of building a monument to honor labor.

‘I’m a Perfectionist’

As the arcs rose in sections day by day in early May, union workers would cross Jefferson to view the structure from all different angles. Because the arcs do not touch at the top, it was critical that the two sides line up both horizontally and vertically. On the last day of construction, most eyes would have judged the job okay, but to the workers it needed more fine-tuning.

“I’m a perfectionist,” said Ironworker Gilbey, “and I want to make sure it’s just right.” He and his colleagues spent an extra four-and-a-half hours unbolting, moving, and refastening the two bases ever so slightly until they tops lined up to their satisfaction.

It was no easy job. The steel in the arches weighs 30 tons, even before cement was poured into the hollow interior to stabilize it. Meanwhile, members of Electrical Workers Local 58 ran connectors from the bases to each top, where an arcing light between the two sides will light up the night sky, symbolizing labor’s energy.

The workers installed a raised dais for speakers and musicians, and surrounding benches that offer a place for visitors to sit and rest after viewing the sculptures and reading the 40 quotations on labor and social-justice themes. They also placed a dozen paving stones that recall labor’s milestones, from ending child labor to providing paid pensions and health care. Aristeo, Barton Malow, Turner Construction, and Walbridge Aldinger, all union firms, did the major construction work at the site with help from Motor City Electrical, Boom Stone, and Associated General Contractors.



‘TRANSCENDING’ ARTISTS *A Monumental Achievement*

Sculptors David Barr and Sergio De Giusti, who collaborated to create “Transcending,” the Michigan Labor Legacy Landmark, reflected on their work in remarks at the dedication ceremonies for this new work of public art on August 22, 2003.



Art for People, Not for Aristocrats

By DAVID BARR

Designer and sculptor who created the arch

Historian Howard Zinn asserts, in his book *A People's History of the United States* that “art plays a critical role in any social movement, because it intensifies the movement’s messages.”

This was true in European history where art was funded by the aristocracy and the result was art glorifying that aristocracy. Painting and sculpture depicted the conquering general, but rarely ennobled the dead peasant. The arch of triumph welcomed the living soldier, but obscured the distant fields of those slaughtered in war.

The American experiment can produce a new art. We are capable of funding, creating, constructing, and installing art appropriate for a democracy. *Transcending* is one of the rare examples of such art. Individual workers, one hundred dollars at a time, their unions, and their friends funded this art. It is art initiated by the labor movement, representing the efforts of Michigan workers, and intensifying the message of Labor. I challenge others who believe in their causes as passionately to produce works of art in this uniquely American manner.

True Nobility Depends on Workers’ Values

In the process of creating *Transcending*, I’ve learned a great deal about labor’s message from construction workers, architects, lighting designers, steel fabricators, engineers, quarrymen, stone workers, and union organizers. I have been reawakened to the fact that true nobility depends on the fundamental values of the worker, and not the arrogance of those who have heartlessly and frequently exploited them for personal profit.

I have been reminded that America was built by workers

unafraid of defiance and sacrifice. Defiance without goal is adolescent. Sacrifice without a worthy purpose is a waste. But defiance for a higher value, and the willingness to sacrifice is heroic.

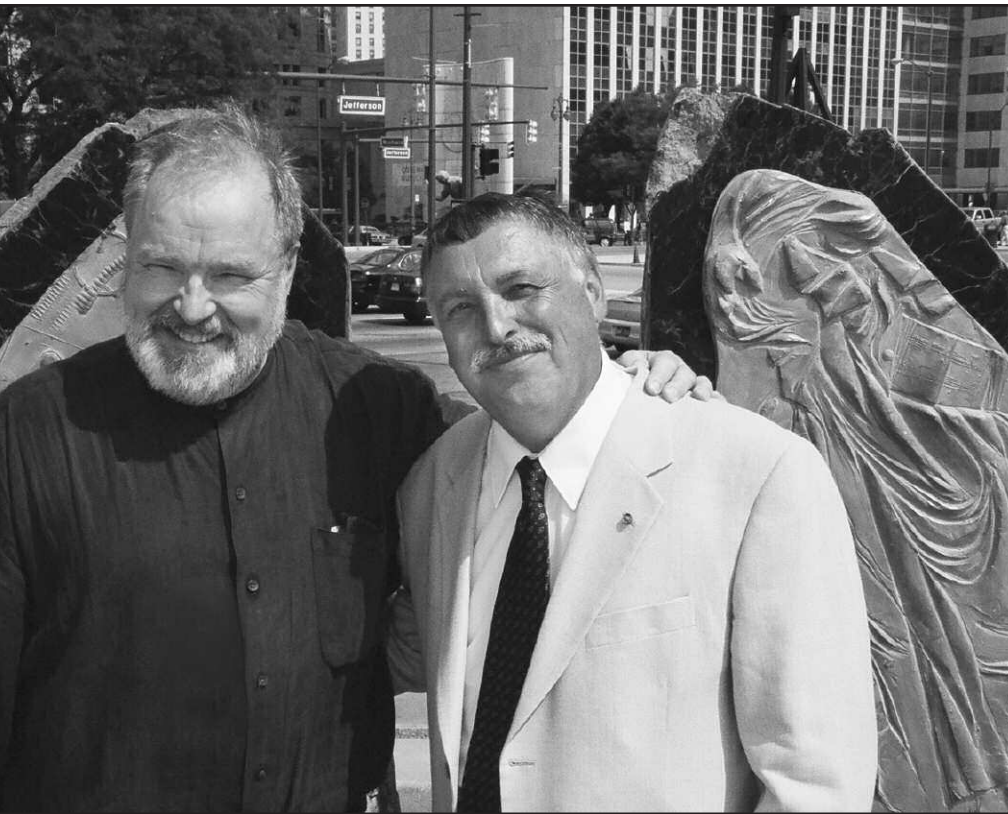
Transcending is an artwork in response to Labor’s history of defiance and sacrifice, in mind, body, and spirit. For example, building the sculpture required splitting and polishing massive boulders which have resisted reshaping for 100 million years. Two steel arcs defy gravity, forming a gear that metaphorically moves the earth. Engraved stones defy time with quoted voices that warn us, encourage us, and liberate us.

Translating Labor History into Art

My challenge was to translate Labor’s ideals, into vibrant and fresh metaphors. I began with images and forms of sacrifice and defiance—a circle that defies the architectural grid of rectangles around it, with stones of ancient history that could only be split open and polished by Labor’s ingenuity and will, a spiral that flows from an opened circle, and bronzes that express the historical sacrifices of workers.

Wherever we look, we see the victories of organized labor: the buildings, the roads, the automobiles, the electrical system, the water system, the treatment of the air we breathe, our education and that of our children, the care of our elderly, the food on our tables, our medical care, our safety and well being.

As Howard Zinn notes, “Americans often point with pride to the high standard of living of the working class—the families that own their own homes, a car, a television and can afford to go away on vacation. All of this—the eight-



hour day, a fairly decent wage and vacations with pay—did not come about through the natural workings of the market or through the kindness of government. It came about through the direct action of workers themselves in their labor struggles or through the response of state and national governments to the threat of labor militancy.

“None of this has been sufficient to bring about economic justice in this country of wealth and poverty, gigantic production and colossal waste, glittering luxury and miserable slums. If we are going to make the radical changes to produce a situation we can call economic justice, much more will be required. People will have to organize and struggle, to protest, to strike, to boycott, to engage in politics, to go outside of politics and engage in civil disobedience, to act out the equalization of wealth.

“Only when wealth is equalized (at least roughly) will liberty be equalized. And only then will justice be possible in

budgets and school enrollment policies. The ruling class fattens its financial and social advantages while draining the health plans, education, social security, and environment of the children of the working class. All these represent the old aristocracy at work. It is clear that our struggle is not over.

It is also clear what labor has given to us. Now it's time for this city and this state to embrace labor with the power, dignity, and glory it has earned. We are here today to unveil its landmark as a tribute to its valiant history, the crucial present, and the exciting future.

While aristocratic and totalitarian societies tend to build monuments to victorious generals, or maniacal dictators, the American challenge is to find our own voices, our own vision. By soaring out of the earth, but embracing humanity below it, by forming an excitement for the future, yet paying homage to the past, I hope *Transcending* will speak to many.

this country. Only then can we finally make real the promise of the Declaration of Independence, to give all men—and women and children—the equal right to ‘life, liberty, and the pursuit of happiness.’”

Our Challenges Continue

The average American in an industrial city can expect to live 40 years longer and far better than he or she could anticipate 100 years ago. This is due in large part to the enormous impact of organized labor on our quality of life.

But still the ruling class sends the children of the working class to war. The ruling class dictates school

We Become Part of the Art

By SERGIO DE GIUSTI

Sculptor of the bronze reliefs that surround the arch

Stones have a great presence and have always been used to commemorate events. They are markers of a people and a generation. *Transcending* marks the existence of our people, of our labor generation.

Great works of art inspire people. Already, this work of public art is being used by the public. Last Saturday, we wit-

nessed enthusiastic picture-taking by a large wedding party under the arch and among the stones. You don't see that happening in front of The Joe Louis Fist!

Explaining the Art

Some people ask me for an explanation of the sculptures.



I tell them that for me, it is like the great stone monuments of the American West — eroded giant stones like Rainbow Bridge in Arizona and Delicate Arch in Utah. It is where the gods enter Valhalla in Wagner's opera. It also has Mayan influences.

Each of us will decide what it means on a personal level. We create the art and it is what each visitor brings to it that influences our experience here. This is a place where people become part of the art by entering and wandering among the boulders and looking at the images I have created. Some panels are simple without figures, and others are more detailed. I wanted a variety of panels to convey the message of labor.

In some respects, it is like a very dramatic operatic stage. It reminds me of Bellini's *Norma* where the druids mingle among the stones of Stonehenge. David Barr created the stage set, I created the characters in the opera, and the committee members were the librettists. The chorus and orchestra are all the people who contributed funds and labor to this incredible event. The viewers visiting the site are our audience — gazing on the arch, studying the figures on the bronze reliefs, and reading the labor quotations.

Our Art Has Many Roots

It is an honor to be in the company of other sculptors of different nationalities who created monuments for the city of Detroit. Robert Graham who is Mexican American did the *Fist*. Ed Dwight who is African American made the *Underground Railroad* sculpture nearby and in Windsor. The incredible Japanese American, Isamu Noguchi created great symbols in Hart Plaza — the *Dodge Fountain* and *Pylon*. His influence was important to both Dave and me, in that we wanted our work to properly co-exist and relate to his simplicity of design.

Many Italians are also represented in Detroit. Giacomo Manzu, whose reliefs were part of a great Italian tradition and a great inspiration to me, has a sculpture across the street in front of the gas building.

Down the street is the *Columbus* bust by Augusto Rivalta, and the *Dante* sculpture on Belle Isle is by Raffaello Romanelli. I am Italian, David Barr is English and we are proud to have worked together to create this new public art.

Milestones & Qu

GREETINGS

*Let Us Always
Remember.*

Ken Morris
UAW 1-B
Retired, Local 212

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Michigan's
organized labor.

*The Monroe County
Labor History Museum
expresses our deepest gratitude for
your efforts to preserve and share
the struggles and accomplishments
our forebears fought
and died for.*

*This beautiful gift of public art
is a great venue to share
labor's milestones which result in
the standard of living enjoyed
by so many workers today.*

*What does labor want? We want more
schoolhouses and less jails; more books and
less arsenals; more learning and less vice;
more leisure and less greed; more justice and
less revenge; in fact, more of the opportunities
to cultivate our better natures.*

Samuel Gompers



Michigan AFL-CIO State Federation

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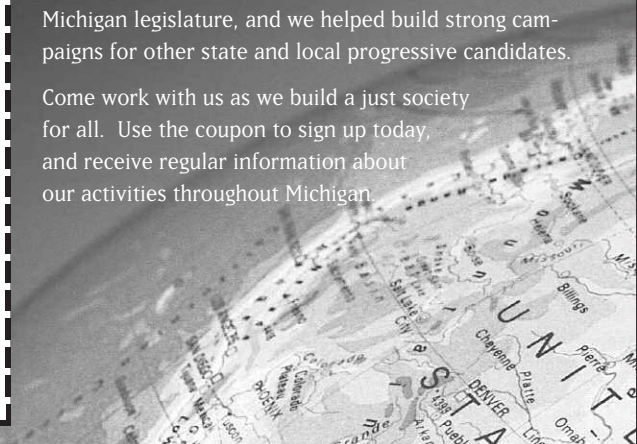
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*And We Salute Steve Jones, Elise Bryant,
Bill Meyer, and the Entire Cast and Crew of
FORGOTTEN, the Labor Jazz/Blues Opera
Which Returns to the Detroit Stage on the
Second Anniversary of the Labor Legacy Landmark!*





The UAW-GM Center for Human Resources
is proud to support the
Michigan Labor History Society
as it celebrates the second anniversary of the
Labor Legacy Landmark

The UAW and General Motors applaud the
Society's continued efforts to honor the
working men and women of our community.

*Assembly Line to Goal Line...
Teamwork Wins*

People Making a Difference

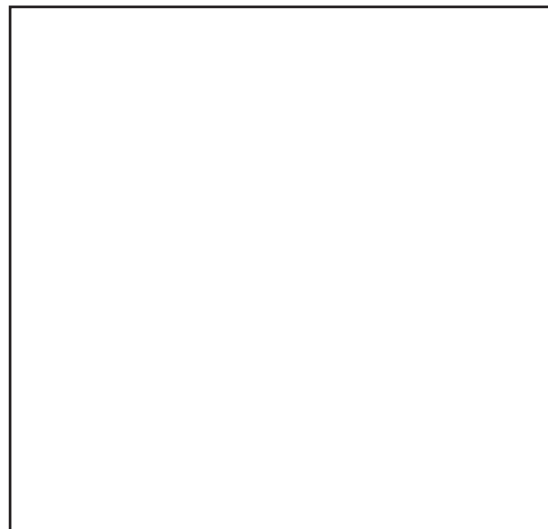


UAW Local 600 full page

The members, officers, and staff of



celebrate the heritage and promise of
the Labor Legacy Landmark,
reminding all that
the arc of history bends toward justice.



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'WE BUILT THIS CITY'

UAW Region I
Salutes the Working
Men and Women
Who Built Our City
And Whose History
And Vision Are
Enshrined at
The Michigan
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Landmark.



Solidarity Forever

UAW Region I
Joe Peters, Director

LABOR

Is as Strong as the
30 Tons of Steel
That form the
Labor Legacy Landmark.

Solidarity Forever

From the
United Steelworkers
of America

Leo Girard, President



**The past won't be 'Forgotten'
while we fight for the future**



**Communications Workers of America
District 4**

Seth Rosen
Vice President

UAW REGION 1A

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MICHIGAN LABOR LEGACY LANDMARK



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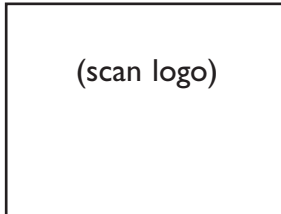
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**What size ad is Greater Detroit
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Trades Council? full?**

**I only have 11 pages of ads (including
this one) what is the 12th?**

THE BUILDERS OF 'TRANSCENDING'

'Transcending' was made possible by donations from more than 1,800 rank-and-file workers and individuals. You can see their names, or the names of those they chose to honor, at the permanent wall on the east side of the Landmark. Names continue to be accepted for a minimum \$100 donation, and once 80 new names are received, a new plaque listing them will be engraved and installed on the wall.

ORGANIZATIONAL & GROUP DONORS

The following unions, organizations, and enterprises provided generous contributions through grants and in-kind donations to help complete the Labor Legacy Landmark:

International Union, UAW
Laborers' International Union Locals 334 & 1076
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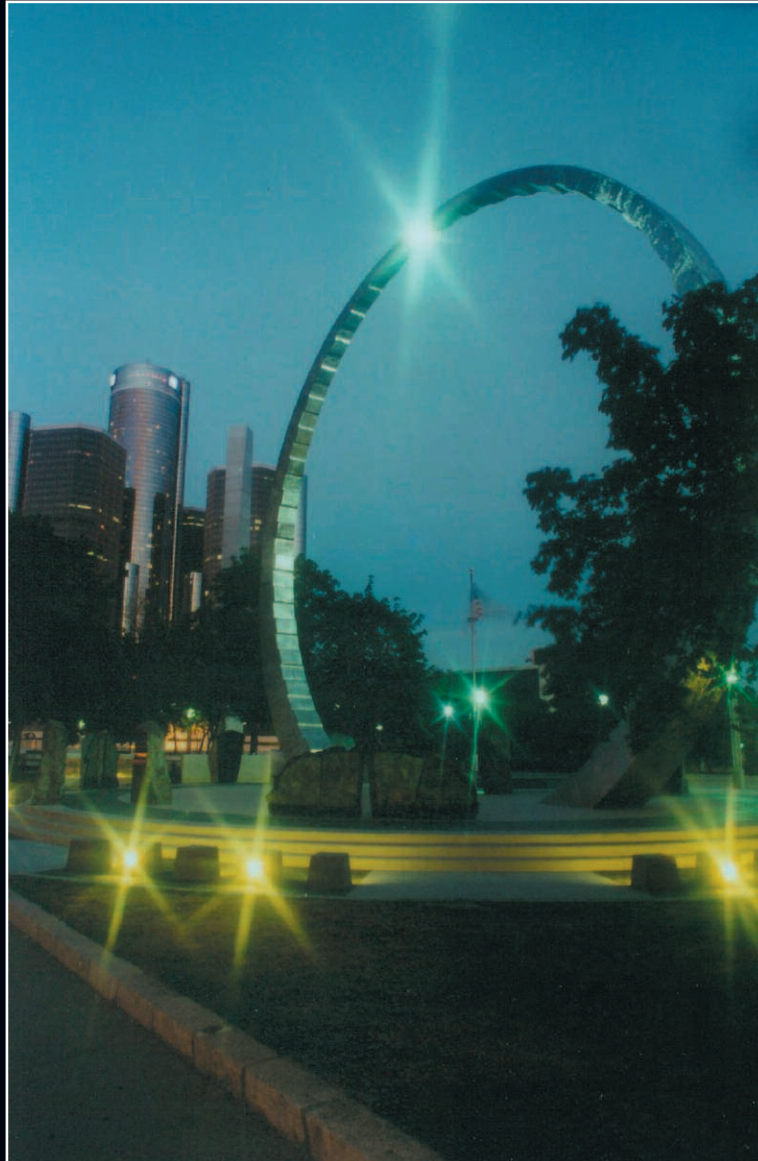
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