

# MILES OF TILES

# MILES OF TILES

## BACKGROUND INFORMATION FOR TEACHERS

“Design and aesthetics have been a part of the subway from the original stations of 1904 to the latest work in 2018. But nothing in New York stands still – certainly not the subway - and the approach to subway style has evolved, reflecting the major stages of the system’s construction during the early 1900s, the teens, and the late 20s and early 30s and the renovations and redesigns of later years. The earliest parts of the system still convey the flowery, genteel flavor of a smaller, older city. Later sections, by contrast, show a conscious turn toward the modern, including open admiration for the system’s raw structural power. The evolution of subway design follows the trajectory of the world of art and architecture as these came to terms with the Industrial revolution, and the tug-of-war between a traditional deference to European models and a modernist ideology demanding an honest expression of contemporary industrial technology.”

—Subway style: 100 years of Architecture & Design in the New York City Subway

New York City, in the late nineteenth and early twentieth centuries, was an industrial hub attracting many Americans from rural communities looking for work, and immigrants looking for better lives. It was, however, blighted by impoverished neighborhoods of broken down tenements and social injustice. The city lacked a plan for how it should look, where structures should be built, or how services should be distributed. It was described as a ‘ragged pincushion of towers’ with no government regulation over the urban landscape.

In 1893, the World’s Columbian Exposition in Chicago, sometimes referred to as the Chicago World’s fair, brought new ideas about how American cities should be planned and built, and how they should look. The City Beautiful movement, which grew out of the 1893 World’s Fair, inspired architects and artists to focus on the streets, public buildings, and municipally controlled public works, like the subway system. This progressive-era movement put forth the idea that access to art and beauty shouldn’t only be for the upper classes, but should be for everyone, because beautifying the environment is beneficial to all and encourages moral and civic virtue. In fact, the contract for construction of the subway system stated that the stations, as part of “a great public work,” were to be “designed, constructed, and maintained with a view to the beauty of their appearance.”

The architects of the first subway system, known as the IRT (Interborough Rapid Transit Company), George Heins and Christopher Grant Lafarge, believed that the designs and decorations of the original 28 stations should be distinct from one another and, to some extent, reflect the neighborhood under which they were situated. Astor Place station is an example of decoration that spoke to the history of that part of Manhattan with terracotta relief panels of beavers that adorn the walls and speak to John Astor’s fur trading past. In 1904, subway riders would have recognized this connection. The use of decorative elements rather than text alone resulted in

easier navigation for all riders, including immigrants and tourists for whom English was not their first language.

Heins and LaFarge made sure any buildings above ground that were connected to the IRT also reflected the City Beautiful ideals. The powerhouse on 59th Street between 11th and 12th Avenues, constructed to generate enough electricity to run the IRT subway, has a beautiful Beaux-Arts façade and displayed the grandeur and magnificence of the IRT and New York City.

While the City Beautiful movement really came to an end in 1914, in New York City, aesthetics remains an important element of public transportation through to present day. From 1906 until the city took control of the subway from independent companies in the 1940s, station decoration changed to reflect a savings in the cost of materials and became simpler, more streamlined and reflective of the machine age. Gone were the relief plaques and other decorative flourishes, in favor of flat mosaics that were much easier to maintain and keep clean. By the 1930s, Chief Architect Squire Vickers placed colored bands of tiles on the walls, indicating an express or local stop, to help passengers quickly identify their location and when to exit or transfer.

**“As you go away from downtown Manhattan, whether uptown or towards Brooklyn, the colors change each time an express station is reached. Thereafter, all the local stations have the same color (or color group) tiles as the preceding express station. This presumably was intended to serve as a means for helping passengers to remember where to change for the local on the way home from work.”**

— [nycsubway.org](http://nycsubway.org)

Today, art in the subway and regional rail has taken center stage with high profile artists contributing their work to major expansions of the system, like the Second Avenue Subway between 63rd street and 96th street, and the extension of the 7 line to Hudson Yards station. The office of MTA Arts & Design was formed in the 1980s to ensure that the city's transportation networks continue to make aesthetics a priority and to introduce riders to many forms of artistic expression, including music with the *Music Under New York* program and Poetry with the award-winning *Poetry in Motion* campaign.

# MILES OF TILES

PRE-VISIT



# MILES OF TILES

## PRE-VISIT

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**GRADE LEVELS:** Kindergarten – 2nd Grade

### LEARNING STANDARDS

SOCIAL STUDIES: K.6, K.7, 1.9, 2.2, 2.1c, 2.5b, 2.6a,b

VISUAL ARTS: 1.2, 4.1, 7.1, 7.2, 10.1, 1.2.1, 2.1.1, 2.2.1, 5.1.1, 7.1.1, 8.1.1, 10.1.1, 1.2.2, 3.1.2, 4.1.2, 5.1.2, 6.1.2, 7.1.2, 7.2.2, 8.1.2

**ESTIMATED TIME:** One 45-60-minute period

### PRE-VISIT OBJECTIVES

- Students will observe and discuss artwork in five New York City subway stations from a range of dates
- Students will understand the concept of public art and be able to define it, and will consider public art through the lens of transportation
- Students will understand the connection between subway decoration and New York City neighborhoods, and the relevancy of subway decoration to their everyday lives.
- Students will design a subway station mosaic that reflects their home or school neighborhood and draw it.

### MATERIALS

- Image 1. *Urban Oasis*, 1997 Ann Schaumburger
- Image 2. *For Want of a Nail*, 2000 MTA Collective
- Image 3. *The Old Stone Bridge*, 1918 Jan Van Everen
- Image 4. *Brighton Clay Re-Leaf, Nos. 1-4*, 1994 Susan Tunick
- Image 5. *Sailing Ship*, 1904
- Image 6. *My Coney Island Baby*, 2004 Robert Wilson
- Graph paper
- Graphite pencils and Colored pencils

### ESSENTIAL QUESTION

What is the relationship between art and New York City public transportation?

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## INTRODUCTORY DISCUSSION (10 minutes)

- Ask students to think about their day. Where do they see art? What do they see?
- Introduce the term Public Art — Public Art is art in a public space to be enjoyed by everyone. It can be art in the park like a sculpture, on the side of a building like a mural, a music performance on the city sidewalk, or art in the subway. This is different than art in a special building like a museum, concert hall, or art gallery.
- Can the group think of any art or images they have seen in a New York City subway station?
- Imagine if the subways didn't have any artwork — mosaics, sculpture, music, poetry — how would that change your experience?
- In the late 1900s there was an idea about public art called the City Beautiful movement where artists and city planners focused on public art, including the subways.
- Can you think of any places that are a little scary to you, or that you don't like to go? When the subway was first built, people were worried about going underground to ride an electric train for the first time, and the art was supposed to help people enjoy it.

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## TRANSITION TO ACTIVITY (1 minute)

- Tell students that the architects of the first subway system over 100 years ago, named George Heins and Christopher Lafarge, thought every subway station should have different mosaics that tell the riders something about the neighborhood above.
- We are now going to look at some examples of this.

## ACTIVITY 1: Image Discussion – Urban Oasis (10 minutes)

The class will view and discuss an image together as a group *Urban Oasis* by Ann Schaumburger from the 59th Street/5th Avenue station on the N/R line.

*Note: A projected image is best, but if a projector or smart board is not available, each student can have a copy of the image on their desk. When you ask questions, each response can be paraphrased and connected to other students' responses to build group learning.*

- Ask students to take a moment to look closely at the image.
- What do you notice in this image?
- What can you say about how this was made?
- Images like this in subway stations are called mosaics, and are made up of many tiny pieces called tesserae.
- Like many stations, this mosaic tells us something about where we are in the city. What might these images tell us about where we are? Subway mosaics can be used to help riders understand where they are, and convey information about the stop and service at a station. Some stations use images to help riders know what is above ground, and sometimes colors are used to indicate a local or an express stop.

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### TRANSITION TO ACTIVITY (1-2 minutes)

We are now going to get into small groups to learn more about different neighborhoods by looking at examples of art from subway stations around the city. Some are from stations that are over 100 years old and some are more recent.

### ACTIVITY 2: Subway Art Exploration (7 – 10 minutes)

- Divide the class into 4 – 5 groups
- Each group will get one of the following images to discuss together:
  - *For Want of a Nail*, 2000 MTA Collective (81st Street Museum of Natural History)
  - The Old Stone Bridge, 1904 (Canal Street)
  - *Brighton Clay Re-leaf Nos. 1-4*, 1994 (Prospect Park)
  - *Sailing Ship*, 1904 (Columbus Circle)
  - *My Coney Island Baby*, 2004 (Coney Island Stillwell Avenue)
- Ask students to talk as a group about their image. What do they notice? Where might this station be and why?
- After 4 or 5 minutes, have a representative of each group hold up their image and describe it and where they think it might be and why.
- As each student shares their image, the teacher can share information about the artwork and artist provided in the resource guide.

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### TRANSITION TO ACTIVITY (1-2 minutes)

Now that we have seen some examples of art that reflects different neighborhoods, you are going to be the artists and design your own image for a subway station.

### ACTIVITY 3: Design a Subway Station Mosaic (10-12 minutes)

- Take a moment to think about the neighborhood where you live or go to school. What would you want someone visiting for the first time to know or see?
- Pass out a piece of graph paper and colored pencils to each student.
- First using a #2 pencil, make an outline of the picture you think would best reflect your neighborhood.
- When you are finished with the outline, use colored pencils to fill in different squares to make your “tesserae” and create your subway “mosaic.”
- Encourage the students to use the squares to make patterns and shapes, or they could also try making an image with the squares that they think could represent their neighborhood.
- Have students lay their image on their desks and do a gallery walk around the room.

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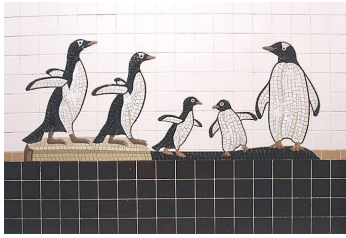
### WRAP-UP/CONCLUSION (5 minutes)

- Now that we have thought about art in the subway, has this changed how you think about subway stations? In what ways?
- Next time you get on the subway, keep your eyes and ears open and you might see art all around you that you never noticed.

# MILES OF TILES

PRE-VISIT IMAGES





## 59 Street/5th Ave

**Ann Schaumburger**

***Urban Oasis, 1997***

**Glass mosaic on station façade and throughout station**

A menagerie of animals and birds from Central Park, rendered in glass mosaic, can be seen throughout the subway station and its façade. “As a painter and teacher,” says the artist, “I wanted this piece to appeal to children and to the child in the adult. I’m happy that the work is accessible and touchable.” Ann Schaumburger’s playful creatures crawl, swim, leap, and fly from floor to ceiling throughout the station in a series of friezes. To prepare her designs, she photographed animals and animal statues in the Central Park Zoo. The result is a series of beguiling animal families grouped by habitat: a tropical rain forest, a polar landscape, and a park environment. “We chose glass rather than ceramic for the mosaics because of its greater translucency and color gradation,” says Schaumburger. “And I selected a color palette that echoes the colors in the station’s original historic tile work, much of which has been retained.”

— MTA ARTS & DESIGN







## 81st Street-Museum of Natural History

### Arts for Transit Collaborative

#### *For Want of a Nail*, 2000

**Glass and ceramic mosaic, handmade ceramic relief tiles, hand-cast glass, bronze and cut granite floor tiles throughout station**

In *For Want of a Nail*, the artist team used a variety of materials to suggest the range and diversity at the American Museum of Natural History, directly above the subway station. Glass mosaic, glass tile, ceramic tile, granite, and bronze relief are combined in ways that highlight the ten key disciplines at the Museum. The mosaics represent extinct and living animals, the former in grey and the latter in color. The work assembles images from outer space to the earth's core and from the first organisms to emerge to mammals of today. The artwork was a collaboration between MTA Arts for Transit and the Museum. *For Want of a Nail*, the title of an old proverb, asks the viewer to consider the way everything is connected.

— MTA ARTS & DESIGN









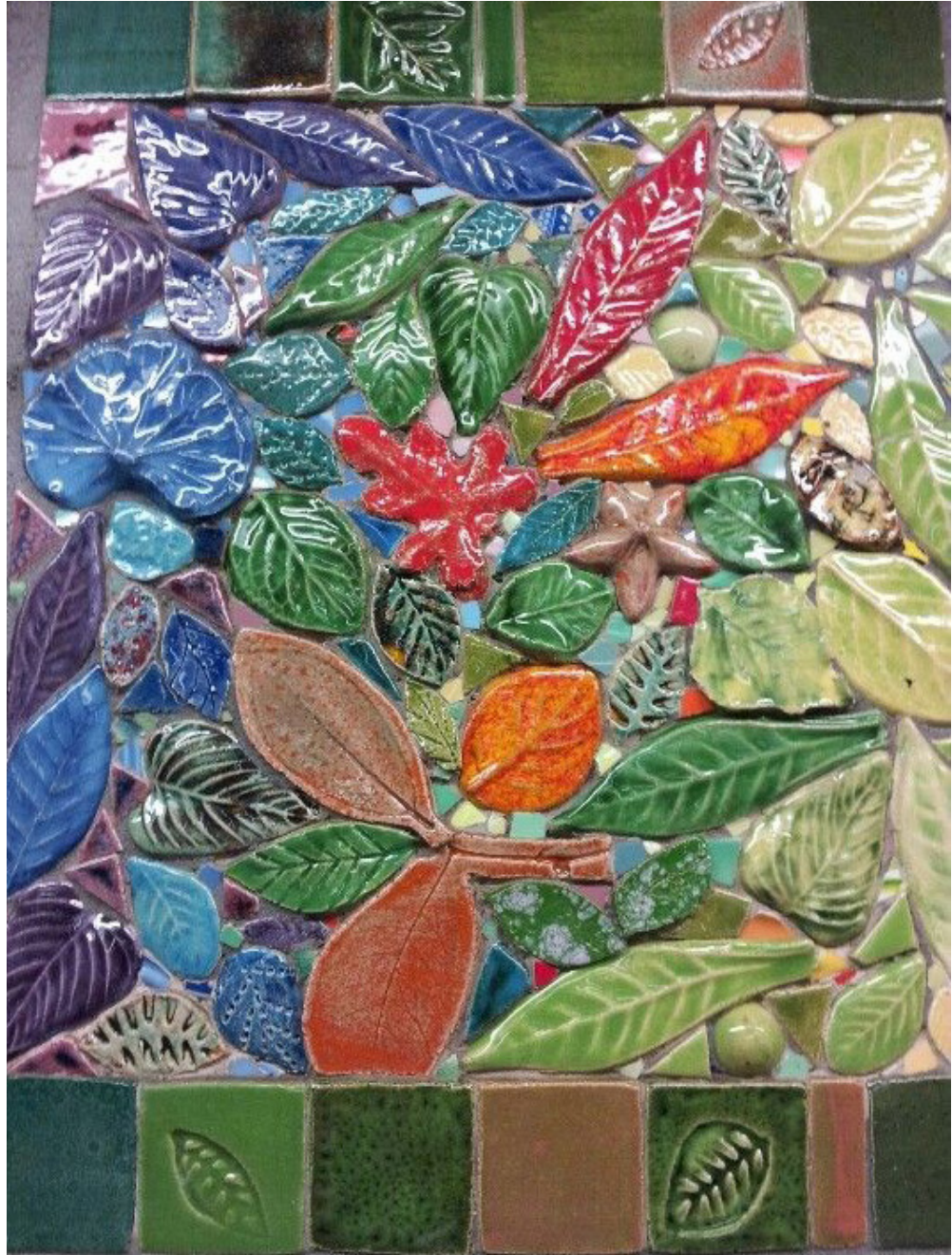
## Canal Street (N R)

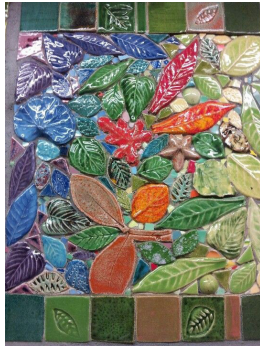
**Jan Van Everen**

***The Old Stone Bridge, 1918***

**Mosaic plaque**

This plaque depicts the Canal running underneath the Stone Bridge, and the Stone Bridge Tavern that stood on the corner of Broadway and Canal Street in the late 1700s. This artwork references the history of this area of Manhattan, when an actual canal flowed across the island and needed a bridge for people to get across. Eventually the canal became a part of the sewer system of the city and was covered over by the street in 1820. This is still an important thoroughfare in Lower Manhattan, connecting the city to New Jersey via the Holland Tunnel and to Brooklyn, via the Manhattan Bridge. The eastern end has long been part of Manhattan's vibrant Chinatown.





## Prospect Park (B Q S)

**Susan Tunick**

***Brighton Clay Re-Leaf Nos. 1-4, 1994***

**Ceramic mosaic on mezzanine**

The brightly colored frieze of ceramic tiles at Prospect Park Station were installed as part of the renovation of the station in 1994. The artist used the lush world of the station's namesake, Prospect Park as her influence, collecting fallen leaves for molds. She remarked that the addition of her work in the renovation helped "relate to the community and especially all the great institutions that are around it -- Prospect Park and the Prospect Park Wildlife Center."

— MTA ARTS & DESIGN







## 59th St Columbus Circle (A C D 1)

### *Sailing Ship, 1904* **Faience Plaque on Platform**

Columbus Circle Station opened as part of the original subway, the IRT (Interborough Rapid Transit Company) in 1904. The architects, George Heins and Christopher Lafarge, responsible for station decoration, chose to use unique visual references in as many of the stations as they could, especially when there was an interesting historical or cultural significance to the neighborhood above. This plaque was created by the Grueby Faience Company and its elaborate design includes a wide border of rosettes joined together by nautical line, surrounding a sailing ship on the ocean with seagulls overhead; and a bas relief swag draped below. The IRT referred to the ship as “the great navigator’s Caravel.” Whichever ship it was supposed to be, subway riders understood the reference to Columbus.







## Coney Island-Stillwell Avenue (D F N Q)

**Robert Wilson**

***My Coney Island Baby*, 2004**

**Glass brick wall at street level**

*My Coney Island Baby* at the Stillwell Avenue subway terminal is big, bold, and attention-grabbing. Images are silk-screened onto glass bricks that form a vista glass-brick wall. In the artist's words, "I see a glass wall built as a celebration of life and joy containing all sorts of different images relating to the history of one of the greatest landmarks in the city, Coney Island." The popular image of Coney Island is the amusement park and beach, but the neighborhood is also solidly residential. *My Coney Island Baby* focuses on this variety, featuring the recreational attractions as well as the people who live, work, and play here. As light conditions change *My Coney Island Baby* does as well. In daylight, with the sun streaming in, its images and colors are boldly illuminated. At night it glows from within, adding mystery to the surroundings. Wilson is internationally known for his work in experimental theater and here he brings his visionary stagecraft to public art with great effect.

- MTA ARTS & DESIGN



# MILES OF TILES

POST VISIT

# MILES OF TILES

## POST VISIT

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**GRADE LEVELS:** Kindergarten – 2nd Grade

**LEARNING STANDARDS:** Please see Pre-Visit materials

**ESTIMATED TIME:** One 45-60-minute period

### POST-VISIT OBJECTIVES

- Students will reflect on what they have learned about art in the subway in the first lesson and Museum visit.
- Students will think critically about visual art, music, and poetry.
- Students will practice fine motor skills when making art
- Students will share ideas and build knowledge by listening and participating in group discussions.

### MATERIALS

- Colored construction paper cut into small pieces of any shape and size
- White construction paper
- Copies of mosaic examples:
  - *Occulus*, 1998 Andrew Ginzel and Kristen Jones
  - *Geometric shapes and signature letter*, Squire Vickers
- Copy of the poem *Recuerdo*, Edna St Vincent Millay
- Clip of Music Under New York band, Underground Horns *Goodbye Pork Pie Hat* at [www.undergroundhorns.com](http://www.undergroundhorns.com)
- Glue sticks
- Pencils

### ESSENTIAL QUESTION

What is the relationship between art and New York City public transportation?

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## INTRODUCTORY DISCUSSION (7-10 minutes)

- Have students share anything they remember about subway art, either from the Museum or from the first lesson. Paraphrase and connect students' responses.
- Public art in the subway isn't only visual art on the walls, but can also include music.
- What kinds of sounds have you heard in a subway station? What do the trains sound like?
- Have you ever heard music in a subway station?
- Listen to this piece of music from a band called Underground Horns, who play in the subway — these musicians are part of a program run by MTA Arts & Design called Music Under New York. How did this music make you feel? Did you like it? Why or why not?
- Music in the subway can cheer up commuters, and the rhythm can serve to hurry riders along or get them to slow down.

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## TRANSITION TO ACTIVITY (1 minute)

- Have the students return to their tables
- Another kind of art we find in the subway system is Poetry. *Poetry in Motion* is another way that the MTA invites artists to be a part of our daily travels. The posters you see on trains and in stations sometimes have artwork to accompany the poems.

## ACTIVITY 1: Poetry Exploration (3-5 minutes)

- Read the poem *Recuerdo*, by Edna St. Vincent Millay, aloud and show the students the words. Then, pose some or all of the following questions to spark a short discussion:
- What do you think this poem is about?
- How does it make you feel?
- Why might we want to have Poetry in the subway?

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## TRANSITION TO ACTIVITY (2 minutes)

- Imagine that the MTA decided to build a subway station right next to your school.
- You are going to create a paper mosaic for this station, building on the design created in the pre-visit lesson. To make your mosaic you are going to use small pieces of paper to create a picture or a pattern and something that represents your school and the neighborhood, placing pieces of paper tesserae together to create the final image.

## ACTIVITY 2: Image Discussion and Mosaic Design (20 minutes)

- Share copies of the examples of two mosaics: *Oculus* and *Geometric shapes and signature letter*
- Point out the shapes of the mosaic pieces and how they fit together
- Point out the colors
- Remind students that simple designs work best
- Hand out the white construction paper base, and small pieces of colored construction paper to use as tesserae. Encourage students to try out the pieces in different positions before they glue them down.

- Ask students to think about any music they might also want to have in their new subway station and the kind of poetry that might be a nice addition. How would they like to feel in their station?

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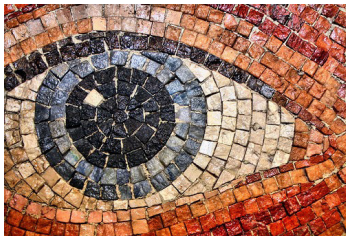
### **WRAP-UP/CONCLUSION** (5 minutes)

- Comment on a few of the artworks that the students made.
- Ask the students what they think about the importance of public art now that they know more about it.
- Invite students to notice the sights and sounds of the subway whenever they are traveling around the city.
- Have students do a gallery walk to view artwork created.

# MILES OF TILES

POST-VISIT IMAGES





## Chambers St Station (A C E)

**Andrew Ginzel and Kristen Jones**

***Oculus*, 1998**

**Mosaic on platform**

Jones and Ginzel's work consists of over 300 unique mosaic renderings that use the oculus — the eye — as the central symbol. In their words, "*Oculus* was created to personalize and integrate the stations. Eyes are both subtle and strong — they engage passing individuals, allowing for meditation or inviting dialogue." The eyes are from the artists' photographs taken in New York , which were selected for the diversity of the subjects' eyes. An enormous central eye set in the floor, grounds the composition and serves as the centerpiece of a map of the world which radiates outward.

— MTA ARTS & DESIGN







## Wilson Ave (L)

**Squire Vickers**

*Geometric shapes and signature letter*

**Mosaic on platform**

Squire Vickers, the system's chief architect for more than three decades (1906-1942), oversaw the design of more stations than any other individual — and he left his stamp on the system, with signature tile station plaques and a distinct Arts and Crafts design that permeates the system to this day.

First, he oversaw the stations influenced by the Arts and Crafts style. They are less ornate — and easier to maintain — than their Beaux Arts predecessors. Gone were the three-dimensional bas reliefs and swirling flourishes, as curves gave way to straight lines and faience to vividly colored mosaic tiles and geometric designs.

He went on to a more pared-back, streamlined design in the 1930s, using simple colored bands of tiles along the walls of the stations with the name of the station in a clear sans-serif font for easy readability.



## POETRY IN MOTION

**We were very tired, we were very merry—**

**We had gone back and forth all night on the ferry;**

**And you ate an apple, and I ate a pear,**

**From a dozen of each we had bought somewhere;**

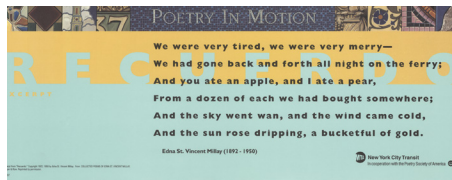
**And the sky went wan, and the wind came cold,**

**And the sun rose dripping, a bucketful of gold.**

Edna St. Vincent Millay (1892 - 1950)

Excerpt from "Roses," Copyright 1922, 1950 by Edna St. Vincent Millay. From COLLECTED POEMS OF EDNA ST. VINCENT MILLAY, Harper & Row. Reprinted by permission.

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**Edna St. Vincent Millay**  
*Recuerdo, 1931*

We were very tired, we were very merry-  
We had gone back and forth all night on the ferry;  
And you ate an apple, and I ate a pear,  
From a dozen of each we had bought somewhere;  
And the sky went wan, and the wind came cold,  
And the sun rose dripping, a bucketful of gold

EDNA ST. VINCENT MILLAY

# MILES OF TILES

## LEARNING STANDARDS



# MILES OF TILES

## LEARNING STANDARDS

**GRADE LEVELS:** Kindergarten – 2nd Grade

### Social Studies

#### K

- K.6      Neighborhoods reflect the languages and traditions of the people who live there; Communities have forms of transportation
- K.7      Physical Environment affects the way people live; People can change their environment
- PRACTICES – A.** Create understanding of the past

#### 1st

- 1.9      Communities meet people’s needs; People use tools, science and technology to meet their needs
- PRACTICES – A.** Create an understanding of the past by using primary and secondary sources

#### 2nd

- 2.2      Communities are diverse; A community is strengthened by the diversity of its members
- 2.1c      New York City communities are connected by a system of bridges and tunnels; people in New York City travel in a variety of ways; People all over the world visit New York City; New York City is made up of neighborhoods that reflect diversity
- 2.5b      Geographic features influence how and where communities develop
- 2.6a, 2.6b      Changes over time can be examined by using evidence such as maps, population charts, photographs, paintings, newspapers, biographies and other historical artifacts; New York City has changed over time and will continue to change in the future.
- PRACTICES – A.** Create an understanding of the past by using primary and secondary sources; **B.** Identify change over time in his/her community; Recognize and identify patterns of continuity and change in his/her community; **C.** Recognize the relationships between geography, economics, and history in his/her community

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## Visual Arts

### K

- 1.2 Engage collaboratively in creative artmaking in response to an artistic problem
- 4.1 Identify reasons for saving and displaying objects, artifacts and artwork
- 7.1 Identify uses of art within one's personal environment
- 7.2 Describe what an image represents
- 10.1 Explore the world using descriptive words and artistic work

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### 1st

- 1.2.1 Use observation and exploration in preparation for making a work of art
- 2.1.1 Explore uses of materials and tools to create works of art or design
- 2.2.1 Demonstrate safe and proper procedures for using materials, tools and equipment
- 5.1.1 Explore questions such as where, when, why and how artwork should be prepared for presentation or preservation
- 7.1.1 Select and describe works of art that illustrate daily life experiences of one's self and others
- 8.1.1 With guidance, compare and contrast subject matter in works of art
- 10.1.1 Create works of art about events in home, school or community life

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### 2nd

- 1.2.2 Create art or design with various materials and tools to explore personal interests, questions and curiosity
- 3.1.2 Discuss and reflect with peers about choices made in creating artwork
- 4.1.2 Explain why some objects, artifacts and artwork are valued over others
- 5.1.2 Distinguish between different materials or artistic techniques for preparing artwork for presentation
- 6.1.2 Analyze how art is exhibited inside and outside of schools and how it contributes to communities
- 7.1.2 Recognize and describe visual characteristics of one's natural and constructed environment
- 7.2.2 Categorize images based on expressive properties
- 8.1.2 With guidance, categorize subject matter and identify common themes in works of art

# MILES OF TILES

RESOURCES +  
GLOSSARY OF TERMS

# MILES OF TILES

## RECOMMENDED RESOURCES

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### CHILDREN'S BOOKS

*A Subway for New York* by David Weitzman

*Lost in NYC: A Subway Adventure* by Nadja Spiegelman

*If You Lived 100 Years Ago* by Ann McGovern

*The Secret Subway* by Shana Corey & Red Nose Studio

*Urban Animals* by Isabel T. Hill

### RESOURCE BOOKS

*Subway Style: 100 Years of Architecture & Design in the New York City Subway*  
by the New York Transit Museum and Joseph Giovannini

### WEBSITES

MTA Arts & Design    <http://web.mta.info/mta/aft/>

### VIDEOS

The Art of the Second Avenue Subway

<https://www.youtube.com/watch?v=DdimWnTICLY>

# MILES OF TILES

## GLOSSARY OF TERMS

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**Bus Operator** – the person who drives the bus

**Elevated Train** – trains that run on elevated tracks above the streets

**Horsecar** – a surface vehicle that rides on rails embedded in the street, pulled by one or two horses

**Innovation** – a new method, idea, or product

**Invention** – something newly designed or created, or the activity of designing or creating a new thing

**Mosaic** – a surface decoration made by inlaying small pieces of variously colored material to form pictures or patterns

**Omnibus** – a wooden wagon pulled by a horse

**Public Art** – art that is for everyone and usually placed in a public space

**Public Transportation** – transportation that runs on a fixed schedule, has a fixed route, and is for many people

**Rapid Transit** – a form of high-speed urban passenger transportation such as a subway or elevated railroad system

**Streetcar** – a surface vehicle that rides on rails embedded in the street

**Subway** – an underground electric railway (in New York City we refer to the whole system as the subway even though about 40% of the system is above the ground)

**Tesserae** – a small piece of material, like glass or stone, used in the construction of a mosaic

**Train Conductor** – the person who opens and closes the doors and makes announcements on the train

**Train Operator** – the person who drives or operates the train

**Trolley** – a surface vehicle that runs on rails embedded in the street, powered by electricity, either from overhead wires or an underground conduit

**Tunnel** – an artificial underground passage, especially one built through a hill or under a building, road, or river