

PITTSBURGH

ART

IN **PUBLIC**

PLACES



DOWNTOWN

WALKING TOUR

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WALKING TOUR

FOURTH EDITION

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and the City of Pittsburgh Department of City Planning

PROJECT DIRECTOR Renee Piechocki

PROJECT DEVELOPMENT Rachel Klipa

DESIGN Little Kelpie

PHOTOGRAPHY Renee Rosensteel,
except where noted



FORTUNE ON HER WHEEL

WALKING
TOUR TWO

GRANT STREET

CORRIDOR

Many grand public and corporate buildings in this district integrate art into their designs. Contemporary artworks that use sound and light are neighbors with historic works in stained glass, bronze, and stone.



ALLEGHENY COUNTY COURTHOUSE



GRANT STREET CORRIDOR

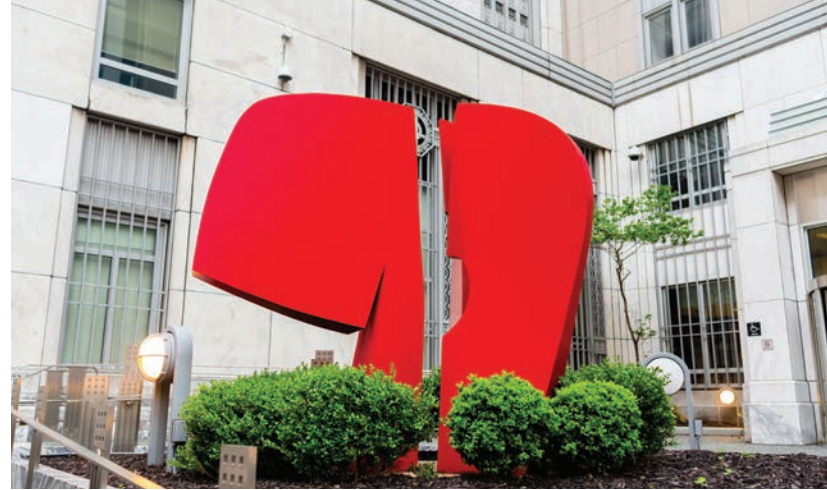
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19 **UNTITLED** 1974 **SYLVESTER DAMIANOS**

Painted steel

↑ Federal Reserve Bank of Cleveland Pittsburgh Branch,
717 Grant Street

At the building's entrance is a red, abstract sculpture created from three forms whose forceful presence is balanced by the negative space between them.



20 **FEDERAL RESERVE RELIEFS** 1931

HENRY HERING

Cast aluminum

↑ Federal Reserve Bank of Cleveland Pittsburgh Branch,
717 Grant Street

Hering trained at the École des Beaux-Arts in Paris and began his career as an architectural sculptor. Hering regularly collaborated with the Cleveland architectural firm Walker and Weeks to create embellishments for buildings; the same firm that designed the Pittsburgh branch of the Federal Reserve Bank of Cleveland. Above the first story windows here, Hering designed three cast-aluminum figures that symbolize mining, agriculture, and commerce and the sculptural eagles at the top of the building. The interlocking “4” and “D” patterns that repeat in the building’s metalwork refer to the fourth of twelve Federal Reserve districts.





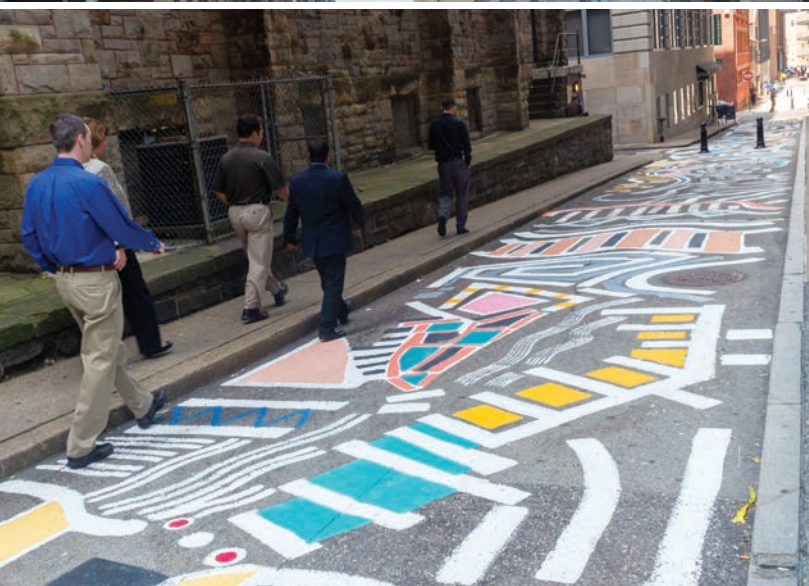
21 **V/7/24/365** 2005

JEREMY B. BOYLE, ARTIST, AND GERARD DAMIANI, ARCHITECT

Sound, solar panel, and cables

📍 Strawberry Way, between William Penn Place and Grant Street

Boyle created a computer-generated, ever-changing musical composition based on Vivaldi's *Four Seasons* that pedestrians hear as they move through this portion of the alley. The Smithfield United Church spire can also be seen in the middle of the alley. It was designed by Henry Hornbostel and built in 1926, and its openwork aluminum form inspired the design of the cabling in this artwork.



22 **CITY COMPOSITION** 2016

DEANNA MANCE

Paint

📍 Strawberry Way, between William Penn Place and Grant Street

The surface of Strawberry Way is the site of a rotating, temporary mural program organized by the City of Pittsburgh, Pittsburgh Downtown Partnership, and Envision Downtown as part of their activation plan for the alley. Deanna Mance painted the inaugural mural. Working in her typical style of obsessive mark making, she was inspired by architecture and conversations with people she encountered during installation.

23 PHANTASM 2005 LAUREL BECKMAN

Light boxes and transparencies

📍 Strawberry Way, various locations

Phantasm illuminates the alley with images that evoke an affinity among life forms through color and light. The first installation featured transparencies of the eyes of different animals. The project will change and evolve over time as one set of photographs is exchanged for another.

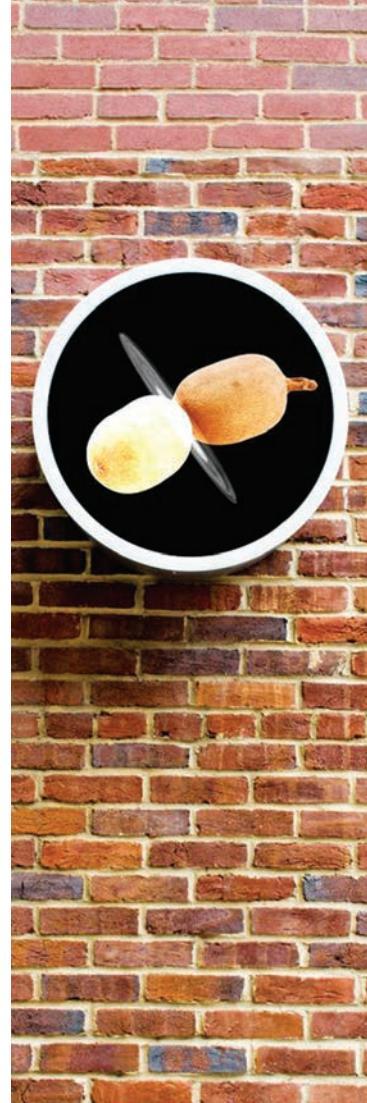
24 THE TWO ANDYS 2005

TOM MOSSER AND SARAH ZEFFIRO

Mural

📍 628 Smithfield Street at Strawberry Way

The Two Andys features an unusual pairing of two famous Pittsburghers getting a makeover: Andy Warhol to the left, and Andrew Carnegie to the right. The artists play with how the men are usually depicted, especially the stalwart Carnegie, now seen dipping his fingers into manicure bowls. Warhol shoots a wary eye at Carnegie while clutching his copy of *Fences* by Pittsburgh playwright August Wilson. Wilson's series of ten plays, known as *The Pittsburgh Cycle*, tells the story of the African American experience throughout each decade of the twentieth century.





25 ARBUCKLE COFFEE BUILDING RELIEFS 1865 ARTIST UNKNOWN

Stone

📍 Coffee Way, between Sixth Avenue and Strawberry Way

The alley was named for the Arbuckle Coffee Company, which had a building there until 1936. These reliefs were saved and integrated into the new building. It is speculated that the reliefs depict George Washington, Abraham Lincoln, either Mary Croghan Schenley or Jane Grey Swisshelm, and either an Indian head penny or a rendering of Liberty.



26 RESURRECTION 1985 PAUL T. GRANLUND

Bronze

📍 First Lutheran Church entrance, 615 Grant Street

The First Lutheran Church commissioned this bronze sculpture, with its theme of spiritual awakening, to celebrate man's ability to renew himself and his surroundings. The piece was created using the lost-wax method, a five-stage process that involves creating a series of molds.

The First Lutheran Church, designed by Andrew Peebles, was built in 1888. Inside is a stained glass window by Tiffany Studios. Downtown's many churches provide a unique architectural variation to the surrounding commercial skyscrapers, and are a reminder that Downtown was once heavily residential.



27 UNION TRUST BUILDING 1917

FREDERICK J. OSTERLING

📍 501 Grant Street

Henry Clay Frick commissioned Osterling to create this building; the same architect who remodeled Clayton, his East End mansion. In turn, Osterling consulted architect Pierre A. Liesch on the building's general design. Liesch's suggestions made a decisive impact on the Trust Building's final look. The building utilizes formal architectural elements characteristic of fifteenth-century Flemish Gothic and late northern French architecture. Sometimes thought of as chapels, the two Gothic towers on the roof were once offices, but now house mechanical utilities. Inside, don't miss the skylight designed by Rudy Brothers, a Pittsburgh-based stained glass shop established in 1893. Stand in the center of the first floor to look up into an 11-story central light well. The skylight includes coats of arms that are repeated in the stained glass above the building's entrances.

28 LIONS 1904 ALEXANDER PHIMISTER PROCTOR

Bronze

📍 Frick Building, 437 Grant Street

Proctor received this commission for the Frick Building after meeting the steel magnate at a luncheon at the Century Club during the 1893 World's Columbian Exposition in Chicago. Proctor's career flourished after he unveiled more than 35 sculptures of lions and other wild animals indigenous to North America at the Exposition's Fine Arts Building. He was acclaimed for his ability to create these massive works with great accuracy, and for his knowledge of American wildlife.

A plaque on the north façade marks the elevation of the street in 1912. The street was lowered in order to level the grade, forcing the extant buildings to redesign their first floor entrances. For example, these lions were originally located outside the building at the main Grant Street entrance. They were moved inside in 1913 to be the focus of the new lobby and grand staircase.





29 HENRY CLAY FRICK 1923 MALVINA HOFFMAN

Marble

📍 Frick Building, 437 Grant Street

This bust of Henry Clay Frick was commissioned by his daughter, Helen Clay Frick. Helen commissioned Hoffman to create three marble busts of her father after his death: one for her home in Prides Crossing, one for the Frick Building seen here, and one for the Frick Collection in New York. Hoffman studied with Auguste Rodin in Paris, and like her mentor, she attempted to capture not only the likeness of her subjects, but also their character. The unrefined marble that creeps up the bust to meet the beautifully sculpted and smoothed stone was a technique used by Michelangelo that Rodin incorporated into his own work; this no doubt influenced Hoffman's final version of Frick's bust.

The building's site was the original location for St. Peter's Church, built in 1852. When Frick selected the location for his new building, he agreed to move the church, brick by brick, to Oakland. He chose this site deliberately so he could build right next to his rival, Andrew Carnegie. The Carnegie building was located on Fifth Avenue before it was demolished in the 1950s. The height of Frick's building surpassed Carnegie's by a few floors and also put an end to the dominance of H.H. Richardson's courthouse tower across the street, which had been the prominent feature of Pittsburgh's skyline for 14 years.

30 FORTUNE ON HER WHEEL 1902

JOHN LA FARGE

Opalescent glass

📍 Frick Building, 437 Grant Street

When Henry Clay Frick asked World's Columbian Exposition architect Daniel Hudson Burnham to create "the perfect building" for his Pittsburgh headquarters, Burnham enlisted the talent of painter and opalescent glass inventor John La Farge to design a large window for the lobby. La Farge's centerpiece portrays Fortuna, the Roman goddess of chance and fortune. La Farge's choice to depict Fortuna as the main and only figure in this work was to showcase the power and prosperity of Frick.

Fortuna is seen standing perfectly balanced on a wheel as she effortlessly glides across turbulent waters. The symmetrical composition of the window is framed by architectural elements from antiquity: ionic columns, Greek key patterns, and a row of dentils. Fortuna, rising over Frick's bust, serves as a powerful reminder of his great success as an industrialist, and suggests Frick's ability to navigate dark and difficult periods of his life with ease.





31 **NORTH LIGHT** 1982 **DAVID VON SCHLEGELL**

Aluminum

📍 One Oxford Center, Grant Street and Fourth Avenue

The artist cited the traffic flow on Grant Street, and his interest in yacht and airplane designs, as the inspiration for this sculpture. He chose to place the work near the road to create a visual relationship between traffic patterns, the angles of the road, and the contrasting curve of the sculpture.

32 **BOULEVARD OF THE ALLIES MEMORIAL COLUMNS** 1922 **FRANK VITTOR**

Granite

↑ Bridge entrance of the Boulevard of the Allies at Grant Street

The Boulevard of the Allies is a memorial to World War I, built by the city to commemorate the war and its heroes while simultaneously improving the connection between Downtown and Oakland. The gateway to the boulevard is flanked by twin columns adorned with patriotic symbols, including Liberty's head, eagles, and the eternal flame.

33 **FIRSTSIDE PARK** 2007

ALBERT GUIBARA, ARTIST, STEVEN GILLESPIE & RACHELLE WOLF, LANDSCAPE ARCHITECTS, AND ASTORINO, ARCHITECTS OF PNC FIRSTSIDE CENTER

Bronze

↑ First Avenue, between Ross and Grant Streets

Firstside Park is located across the street from the PNC Firstside Center, a silver-rated LEED®-certified building on the site of a former B&O Railroad terminal. The park also was constructed using environmentally friendly practices. For example, it was built using 2,500 tons of recycled concrete from a demolished public safety building. The 1.5-acre park is an urban oasis; perennials, ferns, ornamental grasses, and deciduous trees surround undulating pathways. These lead to Guibara's sculptures of monkeys, rabbits, and frogs.





34 UP & AWAY 1977 CLEMENT MEADMORE

Painted COR-TEN® steel

📍 First Avenue, between Ross and Grant Streets

The Three Rivers Arts Festival's Sculpturescape project paired local companies who donated materials and labor with four artists who were commissioned to create sculptures. This sculpture was created with materials donated by the United States Steel Foundation and made at the PBI Industries plant in Williamsport, Pennsylvania. It was moved to this location in 2009.



35 RICHARD S. CALIGUIRI 1990 ROBERT BERKS

Bronze

📍 City-County Building rotunda, 414 Grant Street

Richard S. Caliguiri served as Pittsburgh's mayor from 1977 until his death in 1988. He was widely recognized for leading Pittsburgh through an era of revitalization. The sculpture was placed on the steps of the City-County Building because Caliguiri was often found there talking to the people of Pittsburgh. He is depicted gazing at a map of the city.



36 ALLEGORICAL FRIEZES 1915 CHARLES KECK

Stone

📍 City-County Building façade, 414 Grant Street

This work depicts draped classical figures that flank the crest of the City of Pittsburgh and Allegheny County. The architect of record for the City-County Building was Edward B. Lee, and the designer was Henry Hornbostel of Palmer, Hornbostel & Jones. The building's great hall features a three-story, barrel-vaulted ceiling lit by two light wells and lined by bronze columns fabricated by Tiffany Studios. Presidential portraits line the walls, including a bust of William Pitt by Sir William Reid Dick.



37 RELIEFS 1931 STANLEY ROUSH

Stone

📍 County Office Building, 542 Forbes Avenue

The architectural details on this building include circular, high reliefs on the Ross Street façade. The images include a male figure holding a bridge and flanked by an eagle, as well as a female figure with a child, holding a garland of flowers.



38 ALLEGHENY COUNTY COURTHOUSE AND JAIL 1888 HENRY HOBSON RICHARDSON, ARCHITECT

📍 436 Grant Street

The most influential American architect during the second half of the nineteenth century was undoubtedly Henry Hobson Richardson. He designed the Allegheny County courthouse and jail toward the end of his life; the structures were completed in 1888. Created as two separate buildings linked by a bridge over Ross Street, the courthouse and jail are recognized internationally as among the most significant of Richardson's work. For Richardson, a strong building plan and exterior ornamentation that clarified a building's function were essential in his designs. For instance, the building's tower not only highlighted the important public function of the space, but also aided the building's ventilation system. Colonnades of Richardson's signature arches, with large voussoirs, grace the exterior of the courthouse. The size of both buildings' rugged granite stones conveys a sense of mass, strength, and stability. Even Richardson himself thought that the courthouse and jail was his best work.

A self-guided walking tour brochure is available weekdays from the information office located in the courtyard off Forbes Avenue. The brochure is recommended to help visitors fully experience the building, including courtroom 321, which has been restored to its original design.



39 COURTHOUSE LIONS 1888 JOHN EVANS

Melford granite

📍 Courthouse façade, 436 Grant Street

Before Grant Street was lowered, these lions greeted courthouse visitors at street level. The building's stone carvings were completed by Boston's Evans & Tombs under the direction of master carver and H.H. Richardson associate John Evans.

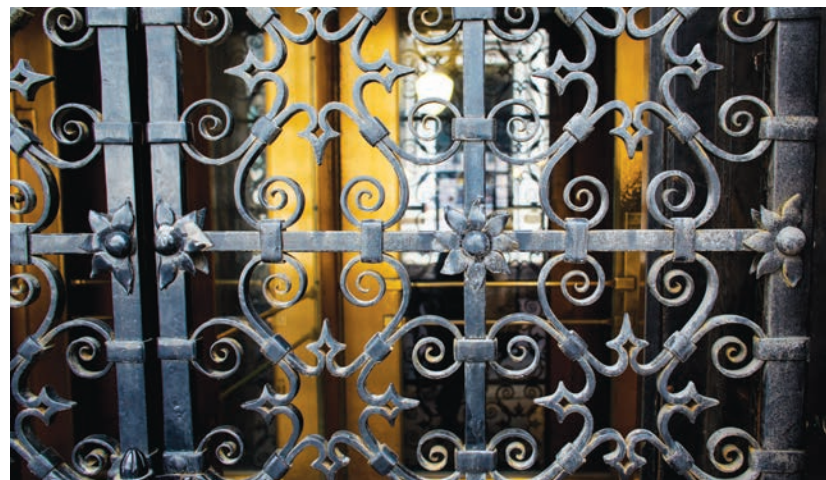


40 WROUGHT IRON GATES 1928 SAMUEL YELLIN

Iron

📍 Courthouse entrance, between the lions, 436 Grant Street

When Grant Street was lowered, Stanley Roush, the county architect, designed a new entrance to the courthouse. Samuel Yellin was commissioned for the ironwork, including the wrought iron gates. The well-known metalworker was a leader in the Arts and Crafts movement in America during the early twentieth century.





41 **ALLEGHENY COURTHOUSE MURALS:
JUSTICE, PEACE, INDUSTRY, THE BATTLE
OF GRANT'S HILL, and FORT DUQUESNE**
1934-1938 **VINCENT NESBERT**

Paint on canvas

📍 Courthouse grand staircase, 436 Grant Street, through security checkpoint

After receiving a commission from the Federal Works Progress Administration's Public Works of Art Project (PWAP), Nesbert created these murals for the building's grand staircase. When funding fell through, he decided to

complete the mural for the love of the work, but was eventually paid by the County to complete the series.

From the beginning, the murals were a source of newspaper gossip. During the painting of *Justice*, the artist was accused of plagiarism, which he denied. In *Industry*, a bare-chested worker was a source of controversy, not due to his nudity, but because it was asserted that steelworkers always wear shirts while working. At one time, the murals even made the news because the artist had run out of canvas.



42 CHAIRS FOR SIX 1986 SCOTT BURTON

Granite

📍 500 Grant Street

The intent behind Scott Burton's sculpture was to create art that has social meaning. These six chairs invite people, perhaps strangers, to take a seat facing each other and carry on a conversation. This construct echoes Burton's early work as a performance artist using found furniture to create *tableau-vivant*, a form of art that requires participants to stand silently and motionless in carefully constructed poses to become a living picture.



43 IMPROVISATIONS FOR PITTSBURGH 1984

KATHLEEN MULCAHY AND RON DESMETT

Hand-pressed glass block, paint, and neon

📍 Steel Plaza T Station, mezzanine level

The artists developed layers of imagery carved into glass block that references Downtown's street grid, geography, and city life. Neon lines, some relating to the patterns on the block, some to the colors on the walls, are used to create a play of light between the walls and the glass block.

The One Mellon Center entrance to the Steel Plaza T Station is home to a gallery space for the Society for Contemporary Craft.

44 RIVERS OF LIGHT 1984, 2015 JANE HASKELL

Painted aluminum, neon, and glass block

📍 Steel Plaza T Station, platform level

Haskell was commissioned by Carol R. Brown, then president of the Pittsburgh Cultural Trust, to create a work for the new public art program for Pittsburgh's transit system. The result was *Rivers of Light*, a 5,000-square-foot installation of painted aluminum, glass block, and colored neon lights. Located on the platform level of the Steel Plaza T Station, *Rivers of Light* interplays with the V-shape of the platform; a direct reference to Pittsburgh's Golden Triangle. LED lights (originally neon) connected to a timer change from warm colors during the day to cooler colors in the evening. In 2015, restoration was completed on *Rivers of Light*, including the replacement of the original neon lights with high-efficiency LED fixtures, as per the artist's direction.



45 CHALLENGE PITTSBURGH 1985 H.R. SHULER

Mural

📍 Pedestrian walkway to the U.S. Steel Building from the Steel Plaza T Station

This mural is a celebration of Pittsburgh's steel industry. The piece depicts steel fabrication and steel's uses, including its vital role in the creation of cars and satellites.





46 BNY MELLON GREEN 2002
BURT HILL KOSAR RITTELMANN, LANDSCAPE ARCHITECTS

MELLON GREEN FOUNTAIN 2002
MARSHALL TYLER RAUSCH, ARCHITECTS

📍 Sixth Avenue and Grant Street

Pedestrians in need of some green space linger in the park, at the center of which is a fountain consisting of a series of granite columns sourced from Cold Springs, Minnesota. The flat, geometric shapes of the fountain are meant to inspire tranquility through their simplicity.

47 THE FLOW 1979 **LOUISE PERSHING**

COR-TEN® steel

📍 Sixth Avenue and Bigelow Square

Pittsburgh artist Louise Pershing fabricated this work from COR-TEN steel, which was invented in Pittsburgh by the U.S. Steel Corporation. It is an abstract representation of steelmaking that was inspired by Pershing's visit to the open hearth of the company's Homestead Steel Works.

48 U.S. STEEL BUILDING 1971

HARRISON, ABRAMOVITZ & ABBE, ARCHITECTS

COR-TEN® steel

↑ 600 Grant Street

This is U.S. Steel's world headquarters and Pittsburgh's tallest building, standing at 841 feet. The building's distinctive color is from the COR-TEN steel used on the exterior. As the material ages and is exposed to the elements, the surface develops a rusty-brown protective cover. The 18 exterior columns of the structure are filled with 400,000 gallons of water mixed with antifreeze and other chemicals to prevent corrosion and fire. Each floor occupies an acre of space. The building's abstract triangular plan was a result of rigorous testing by the building's engineers to determine the best shape for an edifice this size, and also referenced Pittsburgh's Golden Triangle.





49 **MOSAIC TUNNEL** 1964 **VIRGIL CANTINI**

Glass mosaic

📍 Pedestrian tunnel behind the U.S. Steel Building access off Chatham Square

This pedestrian tunnel is filled with colorful mosaic panels. One wall depicts a cross section of stratified earth and the other an abstract cityscape fabricated from glass and concrete. Cantini produced public art throughout the city during his career. The University of Pittsburgh in Oakland, where Cantini worked as a professor of art for 38 years, has several of his works displayed on campus.



50 **PENNSYLVANIAN** 1898-1903

DANIEL HUDSON BURNHAM

📍 1100 Liberty Avenue, Liberty Avenue and Grant Street

This grand building housed Pennsylvania Railroad's Union Station. At night, the ceiling and its arches are brilliantly lit by uncovered light bulbs that mimic the carbon-filament lamps of the early 1900s. The station was built between 1898 and 1903, and was converted into housing and offices in the 1980s, when the concourse was closed to the public. The rotunda pillars name cities that the railroad served, including "Pittsburg." The city lost its "h" in 1891 when a national trend to standardize geographic places was in effect. The United States Geographic Board reinstated it in 1911.

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DEB ACKLIN, WQED

DARLA CRAVOTTA, Allegheny County

RAYMOND W. GASTIL, Department of City Planning

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