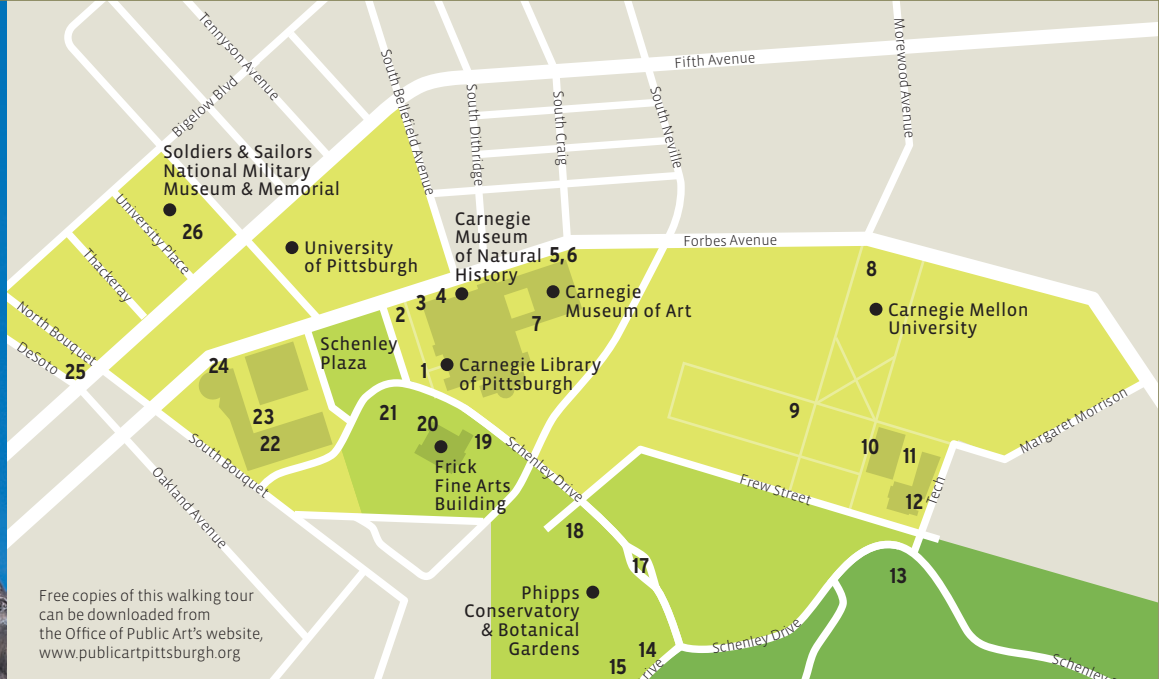


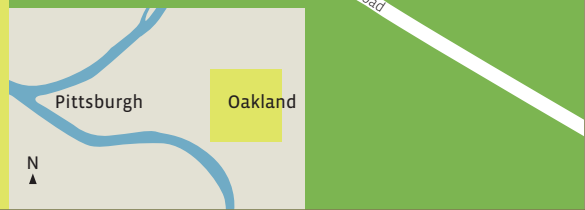
PITTSBURGH ART IN PUBLIC PLACES

OAKLAND WALKING TOUR



Free copies of this walking tour can be downloaded from the Office of Public Art's website; www.publicartpittsburgh.org

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1

**CHRISTOPHER LYMAN
MAGEE MEMORIAL**

Augustus Saint-Gaudens
(1848–1907)

YEAR 1908

MATERIAL

Cast bronze, granite

This memorial fountain celebrates Charity, who holds an overflowing cornucopia, and features a quotation from Shakespeare’s *Merchant of Venice*, underscoring the quality of mercy. Saint-Gaudens was the most influential sculptor in America at the turn of the century. Magee owned the property at Forbes Avenue and Halkett Street, which he gave to create a hospital, today’s Magee-Womens Hospital.

Schenley Park at the entrance to Carnegie Library of Pittsburgh



Developed in the early twentieth century as the formal entrance to Schenley Park, **Schenley Plaza** eventually devolved from a combination of vegetation and parking to a sea of asphalt. A complete renovation and reconstruction of the Plaza, designed by Sasaki Associates, was completed in 2006, creating a vibrant public space in the heart of Oakland.

2

STEPHEN FOSTER

Giuseppe Moretti
(1859–1935)

YEAR 1900

MATERIAL Cast bronze

Born in Lawrenceville on the 4th of July 1826, Foster was one of America’s great balladists. Some of his most famous works include *My Old Kentucky Home* and *Oh! Susanna*. Moretti, known for his naturalistic portraiture, spent many days with Foster’s brother in his studio to achieve this convincing likeness of his subject.

Forbes Avenue at the northeast corner of Schenley Plaza

3

**DIPODOCUS CARNEGII
A. K. A. “DIPPY”**

Research Casting
International

YEAR 1999

MATERIAL

Colored gelcoat
and fiberglass

Andrew Carnegie sent a group of paleontologists to Wyoming in 1898 to retrieve the bones of “the most colossal animal on earth,” bringing international recognition to Pittsburgh and American paleontology. To celebrate the 100th anniversary of Carnegie Museum of Natural History, Dippy went from bones to a fleshed-out model. Using information from the paleontologists at the museum, a fiberglass shell was made over a steel armature creating this life-size replica of an animal that became extinct 150 million years ago.

Forbes Avenue , next to Carnegie Museum of Natural History



4

ALLEGORICAL FIGURES

John Massey Rhind
(1860–1936)

YEAR 1907

MATERIAL Cast Bronze

Seventy feet above two entrances to the Alden and Harlow additions to the original Carnegie Institute are four groups of figures representing Literature, Music, Art,

and Science. Symbols of their interests accompany each figure, and at ground level each discipline is embodied by a single genius practitioner: Shakespeare, Bach, Michelangelo, and Galileo.

Carnegie Museum of Natural History, Forbes Avenue



5

CARNEGIE

Richard Serra (b. 1939)

YEAR 1984–85

MATERIAL

COR-TEN® steel

Oakland's **Carnegie Library of Pittsburgh and Carnegie Museums of Pittsburgh**

house the main library, Carnegie Museum of Art, and Carnegie Museum of Natural History in three connected buildings. The original, Renaissance-inspired sandstone building (Longfellow, Alden and Harlow, 1895), which faces Schenley Plaza, is embellished by inscriptions above its windows of twenty-four authors selected by Carnegie.

A massive Beaux-Arts-style addition along Forbes Avenue (Alden and Harlow, 1907), also of sandstone, features an extensive decorative program of sculpture and inscriptions of additional names that represent the arts and sciences. The third building (Edward Larrabee Barnes, 1974), clad in emerald pearl granite, is the modern complement to its historically styled stone partners.

Punctuating the entrance to the museums, these four sheets of balanced steel create a space where public interaction is unavoidable. Serra is one of the foremost minimalist sculptors and means to challenge the historical views of public art as memorial or monument. This large-scale piece was awarded the prize at the 1985 *Carnegie International*.

Entrance to Carnegie Museum of Art, Forbes Avenue



6

RECLINING FIGURE

Henry Moore
(1898–1986)

YEAR 1957

MATERIAL Cast bronze

Moore was a prolific, modernist sculptor, who worked in marble, stone, and the lost wax method of bronze casting. His works explore figurative and organic shapes and forms. He was often commissioned to create work for public view, and his pieces can be found in outdoor collections worldwide. This sculpture was shown in the 1958 *Carnegie International*.

Entrance to Carnegie Museum of Art, Forbes Avenue



8

WALKING TO THE SKY

Jonathan Borofsky

(b. 1942)

YEAR 2006

MATERIAL

Stainless steel and painted fiberglass

Borofsky depicts the human form in universal ways. This piece has a number of influences, including a story his father told him as a child about visiting a friendly giant that lived in the sky to discuss what needed to be done for people back on earth. The artist states it is a "celebration of the human potential for discovering who we are and where we need to go."

Carnegie Mellon University, near the intersection of Forbes and Morewood



Carnegie Mellon University's campus plan was devised in 1904 by the firm of Palmer & Hornbostel and continues to evolve. Margaret Morrison Carnegie Hall (Palmer & Hornbostel, 1905–06; enlarged in 1913) combines Renaissance architectural motifs, intricate brickwork, and polychromatic terra cotta ornament. A rooftop addition on the northern half of the building houses the Intelligent Workplace (Bohlen Cywinski Jackson with Pierre Zolly Associates, 1990–96). Porter and Baker Halls (Henry Hornbostel, 1905–06) feature vaulted corridor ceilings and a spiral staircase rendered in interlocking terra cotta tiles produced by the renowned Guastavino Fireproof Construction Company. Lawrie & Green's Hunt Library (1957–61) is a fine example of mid-century Modernism. The College of Fine Arts building (Henry Hornbostel, 1912–14) anchors one of the campus' two main axes.

9

SNOWMEN

Gary Hume (b. 1962)

YEAR 2004

MATERIAL Painted bronze

Hume began his artistic career as a painter, and his sculpture continues his exploration of simple, abstract forms. Its title locates the work in a figurative tradition, just as its painted surface alludes to skin colors.

Carnegie Mellon University, south of Porter Hall

7

RUNNING MAN

Elisabeth Frink

(1930–1993)

YEAR 1976

MATERIAL Cast bronze

TWO SLENDER LINES

George Rickey

(1907–2002)

YEAR 1981

MATERIAL Stainless steel

NIGHT

Aristide Maillol

(1861–1944)

YEAR 1939

MATERIAL Cast bronze

THREE FORMS

James Rosati

(1912–1988)

YEAR 1970

MATERIAL Painted Steel

TROPICAL GARDEN'S PRESENCE

Louise Nevelson

(1900–1988)

YEAR 1974

MATERIAL

Painted aluminum

HOKUSAI'S WAVE

Jack Youngerman

(b. 1926)

YEAR 1982

MATERIAL Steel

Rear Entrance to Carnegie Museum of Art



10

COLLEGE OF FINE ARTS NICHES

Palmer & Hornbostel, architects

YEAR 1916

Nicholas Fairplay, Stone Carver and Lindsey Rosenblatt Associates, Architect

YEAR 1993

When Henry Hornbostel designed the College of Fine Arts Building, he imagined a building ornamented with images of great works of art and architecture from around the world. The main building façade was constructed with five niches that were to be a primer of architectural sculpture. Hornbostel created some freehand sketches, but did not live to see them completed. A team of School of Architecture faculty was later assembled to complete Hornbostel's vision.

College of Fine Arts building façade



"IN WALK THEY DIRECTION THE CHANGED HAVE PEOPLE THAT THAN MORE NO SAID HAVE YOU THAT MIND YOUR IN CLEAR BE SHOULD YOU THEN BUT LIKE YOU IF THAT IT CALL CAN YOU COURSE OF DAY ONE BACKWARDS WALKING START SHOULD MEN IF DIRECTION ITS CHANGE WOULD TIME THIS TO COMES ENTROPY OF LAW THE AND TIME OF DIRECTION THE ABOUT SAYS EDDINGTON WHAT"

11

KRAUS CAMPO

Mel Bochner, artist (b. 1940) and Michael Van Valkenburgh Associates, landscape architects

YEAR 2005

The collaboration between Bochner and Van Valkenburgh Associates resulted in a compelling garden that conflates sculpture and landscape. The Campo (from the Latin – campus) features a French curve piece covered in tile with Bochner's numerical sequencing surrounded by a path of undulating mounds and colorful vegetation. A quotation from Ludwig Wittgenstein is inscribed backwards on the rear wall.

Carnegie Mellon University, on top of the Posner Center

12

INDUSTRIAL RELIEFS

George Koren (b. 1911)

YEAR 1951

MATERIAL Limestone

RELIEFS

Robert Lepper (1906–1991)

YEAR 1951

MATERIAL

Sandblasted marble

The building was designed by B. Kenneth Johnstone in 1951 to house the Graduate School of Industrial Administration. The Koren reliefs on the exterior of the façade present the materials of Pittsburgh's historical industries: steel, coal, and oil, and their uses in manufacturing, transportation, and construction. In the building lobby, Lepper sandblasted the marble with images depicting sources of industry.

Carnegie Mellon University, Tepper School of Business



13

**WESTINGHOUSE
MEMORIAL**

Daniel Chester French
(1850–1931) and
Paul Fjelde (1892–1987)

YEAR 1930

MATERIAL
Bronze and granite

This memorial was funded by the contributions of almost 60,000 Westinghouse employees. Architects Henry Hornbostel and Eric Fisher Wood designed the site, including the granite exedra, to enhance the natural setting. French created the center panel with reliefs representing a mechanic and engineer on either side of the Westinghouse medallion and the *Spirit of American Youth*, a bronze figure of a boy carrying books. Fjelde created the side panels.

Schenley Park, south of the intersection of Tech and Schenley Drive



At the time it was built, **Phipps Conservatory and Botanical Gardens** (Lord & Burnham, 1893) was the first permanent structure of its kind in America and the country's largest conservatory. New construction, including a Welcome Center, new production greenhouses, and a tropical forest conservatory, meets high standards for environmental sustainability, contributing to the region's leadership in green architecture.

14

HYGEIA

Giuseppe Moretti
(1859–1935)

YEAR 1922

MATERIAL
Granite and bronze

This figure from Greek mythology represents the daughter of Aesclepius, goddess of health. It was commissioned to honor members of the Allegheny County Medical Society who served in World War I.

Phipps Conservatory, south lawn across from the Schenley Park Visitor Center



Robert Burns is known as the "Ploughman Poet" and "Bard of Scotland." His memorial was commissioned by the eight prominent locals of Scottish decent listed on the monument. Rhind,

also a Scotsman, depicted the poet in knickerbockers and tam o' shanter, a hat named for a character in Burns' famous 1790 poem *Tam O'Shanter*. Directly behind Robert Burns is a figure of Neptune, god of the sea.

Phipps Conservatory, south lawn

15

ROBERT BURNS

John Massey Rhind
(1860–1936)

YEAR 1914

MATERIAL Cast bronze



16

PANTHERS

Giuseppe Moretti
(1859–1935)

YEAR 1897

MATERIAL Cast bronze

Moretti’s powerful and muscular bronze panthers mark the bridge spanning Panther Hollow. Panthers, or mountain lions, were once found abundantly throughout the Allegheny Mountains. They represent the ferocity and power of the wilderness and became a symbol for the region.

Schenley Park,
Panther Hollow Bridge

17

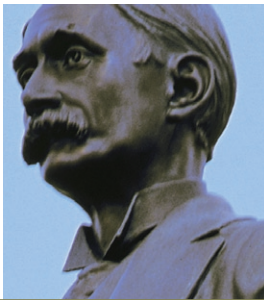
**EDWARD MANNING
BIGELOW**

Giuseppe Moretti
(1859–1935)

YEAR 1895

MATERIAL Cast bronze

Called the “Father of the Parks,” Bigelow is credited with convincing Mary Schenley to donate a large parcel of land that is now part of the 454-acre Schenley Park. As the city’s director of parks and public works, Bigelow brought Moretti to Pittsburgh during a civic initiative to beautify the city’s parks, including a commission honoring himself. The sculptor also created the entrance to Highland Park.



18

CHRISTOPHER COLUMBUS

Frank Vittor (1888–1968)

YEAR 1958

MATERIAL Cast bronze
and granite

After moving to Pittsburgh in 1920, Vittor taught sculpture at the Carnegie Institute of Technology (now Carnegie Mellon). This work was commissioned by the Federation of the Sons of Columbus of America, after a fifty-year fundraising effort. The sculpture was completed in only five months, and depicts the explorer in a heroic stance.

Phipps Conservatory

19

THE HIKER

Allen Newman
(1875–1940)

YEAR 1925

MATERIAL
Bronze and Georgia marble

This figure, depicting a U.S. infantryman—called “hikers” during the Spanish-American war—was popular among veterans groups, and many versions can be found across the country.

Schenley Drive at the Frick
Fine Arts Building



20

HENRY CLAY FRICK

Malvina Hoffman
(1885–1966)

YEAR 1965

MATERIAL Limestone



A student of Auguste Rodin, Hoffman was seventy-nine years old when she accepted this commission from Frick's daughter. Hoffman was one of the first female

sculptors to achieve worldwide recognition, and published two books about her creative adventures.

University of Pittsburgh, entrance to the Frick Fine Arts Building

Designed by Charles Klauder, a well-known college campus planner and architect, the **Cathedral of Learning and Heinz Memorial Chapel** bring the Collegiate Gothic style to the University of Pittsburgh's campus. The Cathedral of Learning (1926–37) features Nationality Rooms representing various cultures, while the Chapel is distinguished by its 23 stained-glass windows.



21

A SONG TO NATURE

Victor David Brenner
(1871–1924)

YEAR 1918

MATERIAL Bronze and granite

This fountain is a memorial to Mary Schenley who donated her land to create Schenley Park in 1889. The City organized a national competition, and Brenner's design was selected. The fountain depicts the Greek god Pan, engaged in song, with a female figure replacing Pan's typical pipe.

University of Pittsburgh, entrance to the Frick Fine Arts Building



22

ENLIGHTENMENT AND JOY

Virgil Cantini
(b. 1920)

YEAR 1977

MATERIAL

Porcelain enamel on Steel

Professor emeritus of the University of Pittsburgh, Cantini's murals and sculptures are on view throughout the city. Acclaimed for his work in enamel, this monumental piece's vibrant colors are the result of several layers of paint on each individual tile.

University of Pittsburgh, entrance to Wesley W. Posvar Hall

23

LIGHT UP!

Tony Smith
(1912–1980)

YEAR 1971

MATERIAL Painted steel

Smith was an architect for twenty years before he began making sculpture in the late 1950's. Only by walking around this sculpture can you experience how the simple form is quite deceiving; the work reconfigures as one moves. Some of Smith's influences for his sculptures came from industrial landscapes and geometric patterns found in nature.

University of Pittsburgh,
Hillman Library courtyard



24

ODE TO SPACE

Virgil Cantini (b. 1920)

YEAR 1966

MATERIAL

Steel with bronze and glass

This sculpture contains the inscription, *labore as astra*—"to work toward the stars." It was titled by the University of Pittsburgh as a tribute to Chancellor Edward Litchfield, who died in a plane crash in 1965.

Forbes Avenue at University
of Pittsburgh School of Law

25

MAN

Virgil Cantini (b. 1920)

YEAR 1966

MATERIAL Bronze and steel

Known for his symbolism, Cantini designed *Man* as a sculpture referring to the body, knowledge, and health.

Fifth Avenue, façade of University
of Pittsburgh Graduate School
of Public Health

AMERICA

Charles Keck
(1875–1951)

YEAR 1910

MATERIAL Bronze

TWO RELIEFS

Charles Keck
(1875–1951)

YEAR 1911

Keck's design of *America*, a sword of justice in hand, head wreathed in olive branches, and accompanied by a shield with the Seal of Allegheny County, greets visitors to Memorial Hall.

The reliefs memorialize the Civil War Corps of Telegraphers and those responsible for Soldiers & Sailors Memorial Hall.

**PARADE REST**

Frederick
Cleveland Hibbard
(1881–1950)

YEAR 1923

MATERIAL Cast bronze
and granite

LOOKOUT

Frederick
Cleveland Hibbard
(1881–1950)

YEAR 1923

MATERIAL Cast bronze
and granite

Hibbard's sculptures *Parade Rest* and *Lookout* honor those who served in the Civil War.

Fifth Avenue between Bigelow
Boulevard and University Place

Henry Hornbostel's design
for **Soldiers & Sailors**

National Military Museum

& Memorial (1907) alludes in numerous respects to the enormous white marble tomb built for King Mausolus in what is now southwestern Turkey. (The Mausoleum at Halicarnassus, as it is known, also was an inspiration for Carnegie Museum of Art's Hall of Architecture.) The roof of solid poured concrete and the ventilating duct contained within its peak are among the notable features of the Soldiers & Sailors monument.

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