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

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

**DIPLODOCUS 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.
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

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
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.

7
TWO SLENDER LINES
George Rickey
(1907–2002)
YEAR 1981
MATERIAL Stainless steel

THREE FORMS
James Rosati
(1912–1988)
YEAR 1970
MATERIAL Painted Steel

HOKUSAI’S WAVE
Jack Youngerman
(b. 1926)
YEAR 1982
MATERIAL Steel

RUNNING MAN
Elisabeth Frink
(1930–1993)
YEAR 1976
MATERIAL Cast bronze

NIGHT
Aristide Maillol
(1861–1944)
YEAR 1939
MATERIAL Cast bronze

TROPICAL GARDEN’S PRESENCE
Louise Nevelson
(1900–1988)
YEAR 1974
MATERIAL Painted aluminum

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

8
WALKING TO THE SKY
Jonathan Borofsky
(b. 1942)
YEAR 2006
MATERIAL Stainless steel and painted fiberglass

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

9
SNOWMEN
Gary Hume (b. 1962)
YEAR 2004
MATERIAL Painted bronze

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.
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.
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.

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.

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 knickers 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.
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.

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

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.

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
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

HENRY CLAY FRICK
Malvina Hoffman
(1885–1966)

YEAR 1965

MATERIAL Limestone

HENRY CLAY FRICK
Malvina Hoffman
(1885–1966)

YEAR 1965

MATERIAL Limestone

HENRY CLAY FRICK
Malvina Hoffman
(1885–1966)

YEAR 1965

MATERIAL Limestone

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

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.

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
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 sited 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

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

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
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.

CReditS & ACKNOWLEDGEMENTS

The walking tour was created by Carnegie Museum of Art in collaboration with the Office of Public Art, a partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning funded by The Heinz Endowments.

Project Director
Renee Piechocki, Office of Public Art

Research
Lea Donatelli, Office of Public Art

Design
Landesberg Design

Photography
Jack Wolf

© Copyright 2006 by the Office of Public Art

This walking tour was generously supported by The Heinz Endowments.

Carnegie Museum of Art and the Office of Public Art would like to thank the following people who generously gave their time to review our research and share their knowledge about Oakland:

Richard Armstrong; Meg Cheever, Georgia Petropoulos; Tracy Myers, who wrote the architectural notes; Richard Piacentini; Bob Reppe; and Hilary Robinson.

The walking tour was created by Carnegie Museum of Art in collaboration with the Office of Public Art, a partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning funded by The Heinz Endowments.

Project Director
Renee Piechocki, Office of Public Art

Research
Lea Donatelli, Office of Public Art

Design
Landesberg Design

Photography
Jack Wolf

© Copyright 2006 by the Office of Public Art

This walking tour was generously supported by The Heinz Endowments.

Carnegie Museum of Art and the Office of Public Art would like to thank the following people who generously gave their time to review our research and share their knowledge about Oakland:

Richard Armstrong; Meg Cheever, Georgia Petropoulos; Tracy Myers, who wrote the architectural notes; Richard Piacentini; Bob Reppe; and Hilary Robinson.

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.

CReditS & ACKNOWLEDGEMENTS

The walking tour was created by Carnegie Museum of Art in collaboration with the Office of Public Art, a partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning funded by The Heinz Endowments.

Project Director
Renee Piechocki, Office of Public Art

Research
Lea Donatelli, Office of Public Art

Design
Landesberg Design

Photography
Jack Wolf

© Copyright 2006 by the Office of Public Art

This walking tour was generously supported by The Heinz Endowments.

Carnegie Museum of Art and the Office of Public Art would like to thank the following people who generously gave their time to review our research and share their knowledge about Oakland:

Richard Armstrong; Meg Cheever, Georgia Petropoulos; Tracy Myers, who wrote the architectural notes; Richard Piacentini; Bob Reppe; and Hilary Robinson.

The walking tour was created by Carnegie Museum of Art in collaboration with the Office of Public Art, a partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning funded by The Heinz Endowments.

Project Director
Renee Piechocki, Office of Public Art

Research
Lea Donatelli, Office of Public Art

Design
Landesberg Design

Photography
Jack Wolf

© Copyright 2006 by the Office of Public Art

This walking tour was generously supported by The Heinz Endowments.

Carnegie Museum of Art and the Office of Public Art would like to thank the following people who generously gave their time to review our research and share their knowledge about Oakland:

Richard Armstrong; Meg Cheever, Georgia Petropoulos; Tracy Myers, who wrote the architectural notes; Richard Piacentini; Bob Reppe; and Hilary Robinson.

The walking tour was created by Carnegie Museum of Art in collaboration with the Office of Public Art, a partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning funded by The Heinz Endowments.

Project Director
Renee Piechocki, Office of Public Art

Research
Lea Donatelli, Office of Public Art

Design
Landesberg Design

Photography
Jack Wolf

© Copyright 2006 by the Office of Public Art

This walking tour was generously supported by The Heinz Endowments.

Carnegie Museum of Art and the Office of Public Art would like to thank the following people who generously gave their time to review our research and share their knowledge about Oakland:

Richard Armstrong; Meg Cheever, Georgia Petropoulos; Tracy Myers, who wrote the architectural notes; Richard Piacentini; Bob Reppe; and Hilary Robinson.

The walking tour was created by Carnegie Museum of Art in collaboration with the Office of Public Art, a partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning funded by The Heinz Endowments.

Project Director
Renee Piechocki, Office of Public Art

Research
Lea Donatelli, Office of Public Art

Design
Landesberg Design

Photography
Jack Wolf

© Copyright 2006 by the Office of Public Art

This walking tour was generously supported by The Heinz Endowments.

Carnegie Museum of Art and the Office of Public Art would like to thank the following people who generously gave their time to review our research and share their knowledge about Oakland:

Richard Armstrong; Meg Cheever, Georgia Petropoulos; Tracy Myers, who wrote the architectural notes; Richard Piacentini; Bob Reppe; and Hilary Robinson.

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.

CReditS & ACKNOWLEDGEMENTS

The walking tour was created by Carnegie Museum of Art in collaboration with the Office of Public Art, a partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning funded by The Heinz Endowments.

Project Director
Renee Piechocki, Office of Public Art

Research
Lea Donatelli, Office of Public Art

Design
Landesberg Design

Photography
Jack Wolf

© Copyright 2006 by the Office of Public Art

This walking tour was generously supported by The Heinz Endowments.

Carnegie Museum of Art and the Office of Public Art would like to thank the following people who generously gave their time to review our research and share their knowledge about Oakland:

Richard Armstrong; Meg Cheever, Georgia Petropoulos; Tracy Myers, who wrote the architectural notes; Richard Piacentini; Bob Reppe; and Hilary Robinson.

The walking tour was created by Carnegie Museum of Art in collaboration with the Office of Public Art, a partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning funded by The Heinz Endowments.

Project Director
Renee Piechocki, Office of Public Art

Research
Lea Donatelli, Office of Public Art

Design
Landesberg Design

Photography
Jack Wolf

© Copyright 2006 by the Office of Public Art

This walking tour was generously supported by The Heinz Endowments.

Carnegie Museum of Art and the Office of Public Art would like to thank the following people who generously gave their time to review our research and share their knowledge about Oakland:

Richard Armstrong; Meg Cheever, Georgia Petropoulos; Tracy Myers, who wrote the architectural notes; Richard Piacentini; Bob Reppe; and Hilary Robinson.

The walking tour was created by Carnegie Museum of Art in collaboration with the Office of Public Art, a partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning funded by The Heinz Endowments.

Project Director
Renee Piechocki, Office of Public Art

Research
Lea Donatelli, Office of Public Art

Design
Landesberg Design

Photography
Jack Wolf

© Copyright 2006 by the Office of Public Art

This walking tour was generously supported by The Heinz Endowments.

Carnegie Museum of Art and the Office of Public Art would like to thank the following people who generously gave their time to review our research and share their knowledge about Oakland:

Richard Armstrong; Meg Cheever, Georgia Petropoulos; Tracy Myers, who wrote the architectural notes; Richard Piacentini; Bob Reppe; and Hilary Robinson.

The walking tour was created by Carnegie Museum of Art in collaboration with the Office of Public Art, a partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning funded by The Heinz Endowments.

Project Director
Renee Piechocki, Office of Public Art

Research
Lea Donatelli, Office of Public Art

Design
Landesberg Design

Photography
Jack Wolf

© Copyright 2006 by the Office of Public Art

This walking tour was generously supported by The Heinz Endowments.

Carnegie Museum of Art and the Office of Public Art would like to thank the following people who generously gave their time to review our research and share their knowledge about Oakland:

Richard Armstrong; Meg Cheever, Georgia Petropoulos; Tracy Myers, who wrote the architectural notes; Richard Piacentini; Bob Reppe; and Hilary Robinson.

The walking tour was created by Carnegie Museum of Art in collaboration with the Office of Public Art, a partnership between the Greater Pittsburgh Arts Council and the City of Pittsburgh Department of City Planning funded by The Heinz Endowments.

Project Director
Renee Piechocki, Office of Public Art

Research
Lea Donatelli, Office of Public Art

Design
Landesberg Design

Photography
Jack Wolf

© Copyright 2006 by the Office of Public Art

This walking tour was generously supported by The Heinz Endowments.

Carnegie Museum of Art and the Office of Public Art would like to thank the following people who generously gave their time to review our research and share their knowledge about Oakland:

Richard Armstrong; Meg Cheever, Georgia Petropoulos; Tracy Myers, who wrote the architectural notes; Richard Piacentini; Bob Reppe; and Hilary Robinson.