PITTSBURGH

ART

IN PUBLIC PLACES

DOWNTOWN

WALKING TOUR

THIRD EDITION
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Art in these districts is found amidst soaring office towers, French and Indian War sites, retail establishments, and a historic financial district.
50 **LIGHT COLUMNS** and **MOBIUS STRIP** 2010
CERITH WYN EVANS

Neon

K&L Gates Center lobby, 210 Sixth Avenue

The intersection of Sixth Avenue and Wood Street is home to several artworks that use light in different ways. These two sculptures by British artist Cerith Wyn Evans were selected by K&L Gates to activate the newly renovated lobby.

51 **THE PUDDLER** 1939
ARTIST UNKNOWN, POSSIBLY ANTHONY OR DAVID HARRITON, FABRICATED BY HARRITON CARVED GLASS COMPANY

Stained glass

300 Sixth Avenue Building, Wood Street entrance

This mural of carved and colored glass depicts a worker in the process of converting cast iron into wrought iron or steel. The figure could be puddling steel, placing iron into a hot furnace then stirring frequently. It could also depict a worker with a ladle transferring molten metal. The mural is lit at night, with animated sparks from the hot metal.
52 **FIRST PRESBYTERIAN CHURCH** 1903
**THEOPHILUS PARSONS CHANDLER JR., ARCHITECT**

*↑ 320 Sixth Avenue*

The architect who designed this building spent most of his career in Philadelphia, where he was the founder and head of the School of Architecture at the University of Pennsylvania, and also the head of the local AIA chapter. Thirteen of the windows surrounding the sanctuary were designed and hand painted by Tiffany Glass Studios.

53 **HENRY J. HEINZ** 1924 **EMIL FUCHS**

*Bronze*

*↑ Heinz 57 Center, 339 Sixth Avenue*

The artist was commissioned by employees of the H.J. Heinz Company to create a monument of Heinz after his death in 1919. The sculpture was unveiled on October 11, 1924, Heinz's birthday. Some 10,000 employees celebrated the anniversary in 62 cities in the United States, Canada, and Europe. During the dinners, which occurred simultaneously, speeches were broadcast from the White House. Before being housed in this lobby, the sculpture was located at the Heinz Headquarters on the Northside.
Aluminum

425 Sixth Avenue

The artist was commissioned to create this work by the Aluminum Corporation of America (Alcoa), which was once headquartered in this building. The abstracted birds are suspended within the entrance, which resembles a glass aviary. Other commissions by the artist include a sculpture for the proscenium arch, designed by Philip Johnson, at the Metropolitan Opera in New York City.

Built in 1950 by Harrison & Abramovitz of New York, the building is a showcase of the use of aluminum in construction—it was used in every element possible, from the curtain wall to the furniture.
In 1949, the Pittsburgh Regional Planning Association decided to build an underground parking garage with a rooftop park. This idea was inspired by R.K. Mellon, who had seen a similar development in San Francisco’s Union Square. Mellon family foundations offered four million dollars for the project, just over half of the project costs. The park is a memorial to two Mellon brothers, Andrew W. Mellon and Richard B. Mellon.

The garage was designed by Mitchell & Ritchey. The 1.37-acre park is by Simonds & Simonds. Main features include 25,000 plants, trees, and shrubs planted in containers throughout the park, terrazzo paving that references Pittsburgh’s Golden Triangle, and several fountains, including a cast bronze fountain. The park was renovated in 2013 by the Pittsburgh Parks Conservancy.
56 **TELAMONES** 1896  **ARTIST UNKNOWN**  
Terra cotta, originally polychromed

↑ Park Building, 355 Fifth Avenue

Unless you walk through Pittsburgh looking up, some sculptural works throughout Downtown go unnoticed. The telamones, or sculptural supports, on the top of the Park Building are a perfect example, and the figures can be seen perfectly from the edge of Mellon Square. The building was designed by George B. Post in 1898. The identity of the sculptor is a mystery, but Patricia Lowry, the *Pittsburgh Post-Gazette* architecture critic, believes that Karl Bitter (1867–1915) may have sculpted them, since he worked with Post on other buildings in New York.

57 **KAUFMANN’S CLOCK**  **ARTIST UNKNOWN**  
↑ Smithfield Street and Fifth Avenue

This bronze ornamental clock features telamones on both sides and is a favorite meeting place in Pittsburgh. It was integrated into the Kaufmann’s store façade in 1913 to accentuate the new terra cotta building addition designed by Janssen & Abbott. The original building was designed by Charles Bickel in 1898.
In a city of bridges, the Smithfield Street Bridge stands out as a National Historic Landmark designed by engineer Gustav Lindenthal. This bridge replaced one designed by John Roebling in 1846, and is remarkable for its use of lenticular trusses that allow it to carry enormous weight. The ornaments on the portals, added circa 1915 by County Architect Stanley Roush, depict a miner holding a pick, a man holding machinery gear, and the City of Pittsburgh’s coat of arms.
The two lions that guard the entrance to this historic landmark were carved on location by sculptor Max Kohler to stand watch over people’s money. However, those displayed on the exterior are not the originals. The sculptures were restored in 2012 by McKay Lodge Conservation Laboratory, and replicas were made by master carver Nicholas Fairplay for the exterior pedestals. The originals are located in the lobby of this historic bank branch along historic Fourth Avenue.

The bank was designed by Isaac H. Hobbs & Sons. Visit the Heritage Center in the back of the lobby to watch a video about the restoration of *Lions* and additional bank history.

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The Bank Tower was designed by Alden & Harlow. The entrances contain reliefs enclosed in the space beneath the arches called tympanum. The beehives, which represent the Golden Age, are surrounded by figures representing commerce, labor, knowledge, and fortune.

In 1908, twenty banks and trust companies were located on or around Fourth Avenue, the Wall Street of Pittsburgh.
Terra cotta

Wood-Allies Parking Garage Parklet, 232 Boulevard of the Allies

A small park on the side of the garage is filled with figurative sculptures and reliefs that surround a water feature. Some of the figures represent actual Pittsburghers in elevators, including gallery owner Carol Siegel, Mayor Richard Caliguiri, Parking Authority board member Edison Montgomery, and artist Donna Hollen Bolmgren, along with the artist’s self-portrait.

Point Park University’s Urban Park at the Academic Village at the intersection of Wood Street and Boulevard of the Allies opened to students and the public in 2011. The 12,000-square-foot green space was designed by Tasso Katsela Associates, Inc. and Klavon Design Associates.
This sculpture is an example of the artist’s method of using axles, counterweights, gears, and bearings to create perfectly balanced work that responds to wind. This work features a central vertical column with two L-shaped forms attached. The pivoting L forms are on steel bearings, and the arms are balanced by counterweights. The surface of the work is burnished to catch the light as it moves.
63 **UNITED STEELWORKERS BUILDING** 1963  
**CURTIS AND DAVIS ARCHITECTS AND ENGINEERS**  
📍 60 Boulevard of the Allies

This building is noteworthy for having its supporting structure, a diamond-patterned exoskeleton, on the outside, which is an adaptation of the wooden framing invented by engineer and architect Ithiel Town in 1820. The building was designed for IBM, the original tenant. Several interior details refer to the high-tech company, such as the heat grates, patterned like computer punch cards, in the lobby. A number of artworks that celebrate Pittsburgh’s steel heritage can also be seen in the lobby.

64 **BELL TELEPHONE CLOCK AND MAP** 1957  
**EMIL W. KINDER WITH WILLIAM TESKEY AND PRESS DOWLER OF DOWLER CALVERT & ASSOCIATES, ARCHITECTS**  
📍 201 Stanwix Street

Near the entrance to this building is a relief of the Commonwealth of Pennsylvania with images of the Liberty Bell, Pittsburgh’s skyline, and the Appalachian Mountains. A rotating globe, clock, and the words “anywhere, any time by telephone” hint that this building was formerly the western Pennsylvania headquarters of Bell Telephone.
When a fire destroyed the Pittsburgh and West Virginia Railroad terminal buildings at Pittsburgh’s point in 1946, an opportunity was presented to reconsider Pittsburgh’s future and how it could transition from an industrial city. As part of this renaissance, The City of Pittsburgh organized the Urban Redevelopment Authority (URA) in 1947. The URA worked with Equitable Insurance to create Gateway Center, the nation’s first non-federally funded commercial redevelopment. The 23-acre complex features stainless steel office towers Gateway One, Two, and Three designed by Otto Eggers and Daniel Higgins. During the planning process, particular attention was paid to the landscape architecture of the site, which resulted in public spaces with extensive plantings and water features. Four Gateway Center was built in 1958 by Max Abramovitz and features a garden, designed by Collins, Simonds & Simonds, on the roof of a parking garage.
Point State Park is designated as a National Historic Landmark because the land was considered to be a strategic location in the Ohio Valley. The French and English built forts here; outlines of Fort Duquesne and Fort Pitt can be seen integrated into the landscape. After the French and Indian War ended in 1763, the land transformed many times until it became a 36-acre state park in 1974. The park was designed by Ralph E. Griswold, and it includes a pedestrian passage designed by Charles M. Stotz known as the portal bridge. The renovation of the park that started in 2006 was led by landscape architect Marion Pressley of Pressley Associates.
PIE DREAM IV  1970  SISTER JOSEFA FILKOSKY

Painted steel

Median strip between Gateway Three and Gateway Four

The works of dedicated minimalist sculptor Sister Josefa Filkosky focused on shape and form. This piece also explores movement through the thrusting and turning of the pipe form. It was created for the 1970 Three Rivers Arts Festival, and it is sometimes fondly called “the paper clip.”

MAN’S ASCENT TO WOMAN  1987  DAVID BREEDEN

Virginia soapstone

Median strip between Gateway Three and Gateway Four

This figurative sculpture was installed for the 1987 Three Rivers Arts Festival. It features two intertwined, abstracted figures that form a 14-foot-high vertical column.
This mural is an excellent example of Bearden’s visual orchestration—a collage of highly stylized images and abstract forms. In this piece, he juxtaposes Pittsburgh’s social and cultural history, including images of the French and Indian War, the steel industry, music, and science. The artist was born in North Carolina, and lived most of his life in New York City. He spent some of his adolescence in Pittsburgh, graduating from Peabody High School in 1929. The mural was on the track level of the original Gateway Center T station across the street. It was unveiled here in 2011, after a three-year process of removing and cleaning the tiles.

The new Gateway Center T Station was designed by the Light/Motion Collaborative, a joint venture of Pfaffmann + Associates and Edge Studio.
70 DIAMOND DIAMONDS  2011  CARIN MINCEMOYER

Steel, acrylic, and LEDs

Light poles, Market Street between Fifth and Market Square

The artist researched the history of Market Square during the design phase of this sculpture. She discovered this public plaza was once called “the diamond,” inspiring the molecular and popular forms of the gem she uses in this artwork.

71 PPG PLACE AND OBELISK  1984

JOHNSON/BURGEE ARCHITECTS

Stanwix Street between Third and Fourth Avenues

Internationally renowned architects Philip Johnson and John Burgee designed the headquarters of PPG Industries with a mix of historical forms, including elements of neighboring buildings and modern construction methods. The office complex occupies 6 city blocks, with 5 uniformly detailed low-rise buildings and a 40-story, 635-foot-high tower. There are 231 glass spires, and all of the buildings are sheathed in mirrored glass. The spires refer to “the Point,” where Pittsburgh’s three rivers meet. In the central plaza stands a 44-foot-tall rose granite obelisk.

The City of Pittsburgh worked to renovate Market Square in 2011 to make the area a hub of activity for Downtown. Market Square is believed to date back to 1784 and was designated as the city’s first historic district in 1971. It now features a piazza for outdoor seating and activity, designed by Klavon Design Associates.
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