PITTSBURGH ART IN PUBLIC PLACES
DOWNTOWN WALKING TOUR

OFFICE OF PUBLIC ART
This book is designed to connect people with art in public places in Downtown Pittsburgh. In addition to art, noteworthy architecture, landscape architecture, and cultural objects have been included based on their proximity to the artworks in the guide.

Each walk takes approximately 80–120 minutes. Allow more time for contemplation and exploring.

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

Learn more about art in public places in the region by visiting pittsburghartplaces.org.
Contemporary art plays a leading role in Pittsburgh’s central arts neighborhood. Adventurous works by prominent artists mark the district’s boundaries and are integrated into its varied public spaces.
FOR PITTSBURGH 2005 JENNY HOLZER

LED and text

Fourth Floor Terrace, David L. Lawrence Convention Center, 1000 Fort Duquesne Boulevard. Can also be seen from the corner of Penn Avenue and Tenth Street.

Stretching across the convention center’s swooping roofline are 688 feet of blue light-emitting diode (LED) tubes. Jenny Holzer created this kinetic display to present important books that tell compelling stories about Pittsburgh, including Thomas Bell’s Out of This Furnance; John Edgar Wideman’s Homewood Trilogy, Damballah, Hiding Place, and Sent for You Yesterday; and Annie Dillard’s An American Childhood. Over time, new books may be added to the collection.

The artwork’s monumental scale creates a significant contribution to the city’s skyline. The texts scroll 24 hours a day, 7 days a week. For Pittsburgh is one of the artist’s largest LED projects in the United States.

© 2013 Jenny Holzer, member Artists Rights Society (ARS), New York
The design for the convention center was inspired by Pittsburgh’s bridges. This is evidenced most profoundly in the swoop of the cable-suspended roof, which is held up by a series of 15 individual cables and masts. It was the first convention center to achieve LEED® Gold under the New Construction rating system and LEED® Platinum under the Existing Buildings: Operations & Maintenance rating system by the U.S. Green Building Council.

The public art program for the center included commissions and purchases of works by artists of local, national, and international renown, including *The Last Supper*, a triptych by Felix de la Concha, which can be seen in the East Lobby.
This section of Three Rivers Park connects the Strip District neighborhood to Downtown. Boat docks and seating areas are available for public use. The design features native plants that are common along Pittsburgh’s rivers and provides habitats for fish and other wildlife under the pedestrian platform. The concept for the platform pavement pattern was developed by Lorna Jordan.

The Pittsburgh Cultural Trust, seeking a better transition from city to river, initiated an effort to improve this section of the Allegheny riverfront with a design by Michael Van Valkenburgh and Ann Hamilton.

To allow easy access to the river’s edge, two sets of ramps were built off the Andy Warhol Bridge. A cast-bronze handrail that references the river’s movement, designed by Hamilton, guides pedestrians down the ramps. Along the river walkway, Hamilton imprinted bulrush reeds in the concrete paving, adding fossil-like striations to the hard surface. A variety of trees were used for the park and planted close to each other, a technique Van Valkenburgh calls “hyper-nature.”
5 UNTITLED, (FULTON THEATER) 1993
RICHARD HAAS
Mural

Byham Theater, North Façade, between 106 Sixth and Seventh Streets and Fort Duquesne Boulevard

Richard Haas is well known for giving flat surfaces a three-dimensional appearance. This 36 x 56 foot mural was painted in a method known as *trompe l’oeil*, which translates from French to “fool the eye.”

The artist integrated real windows and doors of the theater into the mural, which presents a stage on which Pittsburgh’s steel legacy is depicted. The setting is a steel mill interior, where furnaces are pouring hot metal. The painted door on the lower right-hand side reads “Ohio,” in reference to the formation of the Ohio River by the confluence of the Allegheny and Monogahela Rivers.

6 OBJECTS IN THE GARDEN 1997
CHARLES OLSON
Acrylic on canvas

Lobby of 501 Penn Avenue

Charles Olson is a painter known for his expressive color. He creates small-scale works from life and uses the studies to inform his large works, as seen here in this site-specific lobby series.
7 ARPEGGIO 2011  ANGELA CONNER  
Steel  
📍 Garden Plaza at Heinz Hall, Liberty Avenue at Sixth Street  
The Pittsburgh Symphony transformed a former Woolworth’s store into this plaza in 1982. It features a water fountain and Arpeggio, a sculpture inspired by the collaborative nature of the Pittsburgh Symphony Orchestra, as evidenced by the four steel structures that work together to produce sound and movement. The plaza was designed by MacLachlan, Cornelius & Filoni.

8 PITTSBURGH PEOPLE 1988  PENELPOE JENCKS  
Bronze  
📍 EQT Plaza, 625 Liberty Avenue  
The figures in this plaza refer to the relationship between Pittsburgh’s business and arts communities. This plaza was one of the early projects created during the redevelopment of Pittsburgh’s vibrant Cultural District, which is home to the nearby Benedum Center for the Performing Arts, completed in 1987.
MIDTOWN TOWERS RELIEF 1907
ARTIST UNKNOWN

643 Liberty Avenue

The façade of this building features reliefs of people with Pittsburgh connections. On the second story are portraits of: Teddy Roosevelt; Andrew Carnegie; George Guthrie, Mayor of Pittsburgh from 1906 to 1909; Mattew Quay, United States Senator from Pennsylvania from 1897 to 1899; songwriter Stephen Foster; William Pitt, the British Prime Minister for whom Pittsburgh is named; George Washington, who fought in Pittsburgh during the French and Indian War; William Penn; Mary Schenley, whose family land was donated to create Schenley Park; and H.D.W. English, former head of Pittsburgh’s Chamber of Commerce.

Dominion Tower, now EQT, was designed by Kohn Pederson Fox Associates. Midtown Towers was designed by Thomas Hannah.
AGNES R. KATZ PLAZA

Michael Graves designed the nearby O’Reilly Theater at the same time the plaza was being constructed. In the following years, he was also a consultant for the façade design of the adjacent Theater Square parking garage. Across the street from the Plaza is the Seventh & Penn Parklet, which the Pittsburgh Cultural Trust uses for temporary art installations.
AGNES R. KATZ PLAZA  1999
LOUISE BOURGEOIS, ARTIST, IN COLLABORATION WITH MICHAEL GRAVES & ASSOCIATES, ARCHITECTS, AND DANIEL URBAN KILEY, LANDSCAPE ARCHITECT

The plaza, named in honor of Agnes R. Katz, a local supporter of the arts, is a central feature of the Cultural District. The design was achieved through a collaboration among landscape architect Daniel Urban Kiley, artist Louise Bourgeois, and architect Michael Graves.

In the 23,000-square-foot plaza, Kiley placed 32 linden trees, planted closely together in double rows in order for the branches to be pleached, or woven. In the center of the trees are the most dominant features in the plaza: the bronze fountain and eyeball-shaped benches by Louise Bourgeois. The fountain, standing 25 feet high, features two streams of water that spout from the top and flow to the base. This piece has heated water, allowing it to flow year-round.
The artist designed the entire landscape surrounding the two bronze trees with five live magnolias, ivy ground cover, and a curving path. By choosing to keep the bronze trees eternally in spring, the artist has provided an element against which viewers can mark the changing seasons.
Using LEDs, the artwork is a visualization of the electromagnetic waves of cell phone usage. Make a call or send a text to observe the changes created by the phone.
13  **THIRTEEN GEOMETRIC FIGURES  1984**  
**SOL LEWITT**  
Slate on marble  
📍 Wood Street T Station, mezzanine level  

Sol LeWitt explored geometric forms and lines in paintings, drawings, sculptures, and prints. The artist was a key figure in the Conceptualism art movement, as he considered the idea behind the art to be the most important aspect of the work. For this commission, a series of simple, abstract shapes are presented on the mezzanine wall. Are they transit symbols? The shape of ticket punches? References to architectural forms? We may never know—and there may not be an answer. According to Lewitt, “Artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.”
**ORNAMENTAL FRAMES** 1984  **ALBERT PALEY**

Steel

Wood Street T Station, platform level

Albert Paley has established a reputation for fabricating utilitarian objects in ways that are sculptural, functional, and responsive to architecture. For this commission, he designed steel poster cases, which function as sculptural wall reliefs as well as a platform for advertising cultural events.

---

**168 LIGHTBULBS** 2001  **JIM CAMPBELL**

LED

Above entry to Wood Street Gallery, Wood Street and Sixth Avenue

Take a moment to study the light bulbs. Campbell programmed *168 Lightbulbs* with the ability to display many different patterns and images. People crossing the street, traffic, and even the head of Claude Shannon, the father of information technology, make appearances.
Mural

Seventh Avenue and Liberty Avenue

This 2,720-square-foot transportation themed mural is located on the side of the Smithfield/Liberty Avenue Garage. Artist and graphic designer Brian Holderman contrasts vintage-inspired fonts and color schemes with futuristic cars and high rises to depict a retro-inspired city of the future. He captivates the viewer with vibrant colors and scenes of city life in motion.
17 **LIBERTY AVENUE MUSICIANS** 2003  
**JAMES SIMON**

Cast concrete

📍 947 Liberty Avenue

Artist James Simon spent fifteen years of his career making violins. Fittingly, one of the fifteen-foot-tall figures, which pay homage to Pittsburgh’s musical history, plays that instrument. The three figures were sculpted from clay in Simon’s Pittsburgh studio and then cast in concrete before being installed in their courtyard home.

This project is located in the midst of the Penn/Liberty Historic District, which extends from Seventh to Tenth Streets between Penn and Liberty Avenues. The oldest buildings in the district were constructed in a variety of architectural styles, including Italianate, Queen Ann, Richardson Romanesque, and Classical Revival.

18 **AUGUST WILSON CENTER FOR AFRICAN AMERICAN CULTURE** 2009  
**ALLISON WILLIAMS, PERKINS+WILL, ARCHITECTS**

📍 980 Liberty Avenue

Named for the renowned playwright and Pittsburgh native August Wilson (1945–2005), the Center celebrates the history and culture of African Americans through exhibitions and events. The building design draws inspiration from historical East African trading ships. The glass window billowing out toward Tenth Street resembles a sail that caught a gust of wind.
Many grand public and corporate buildings in this district integrate art into their design. Contemporary artworks that use sound and light are neighbors with historic works in stained glass, bronze, and stone.
19 **UNTITLED**  1974  **SYLVESTER DAMIANOS**  
Painted steel  
📍 Federal Reserve Bank, 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, 717 Grant Street  

Hering trained at the École des Beaux-Arts in Paris, starting his career as an architectural sculptor. Above the first story windows are three cast-aluminum figures that symbolize mining, agriculture, and commerce. The interlocking “4” and “D” pattern that repeats in the building’s metalwork refers 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

The design team of Damiani and Boyle created a sound environment powered by light. A solar panel collects and transforms light into electrical energy, which powers a computer and sound system. Boyle created a computer-generated, ever-changing musical composition based on Vivaldi’s *Four Seasons* that passersby 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 **PHANTASM 2005**
**LAUREL BECKMAN**

Light boxes and transparencies

Strawberry Way, various locations

*Phantasm* illuminates the alley with images that evoke, through color and light, an affinity among life forms. 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.
THE TWO ANDYS  2005
TOM MOSER AND SARAH ZEFFIRO
Mural
628 Smithfield Street at Strawberry Way

In addition to the artworks that utilize the theme of light, Strawberry Way is home to a mural commissioned by The Sprout Fund. *The Two Andys* features two famous Pittsburghers getting a makeover: Andy Warhol and Andrew Carnegie. Warhol is depicted reading *Fences* by Pittsburgh native August Wilson. His series of ten plays, *The Pittsburgh Cycle*, tells the story of African Americans during each decade of the twentieth century.
24 **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.

25 **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.
Though Henry Clay Frick commissioned Osterling to create this building, much of the design has been attributed to his associate, Pierre A. Liesch. It combines design elements from fifteenth-century Flemish Gothic and late North French architecture. The two Gothic towers on top of the building are sometimes thought to be chapels, however, they were offices and 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.
This building was designed by Daniel Hudson Burnham, who was also the architect for the 1893 World’s Columbian Exhibition in Chicago. Proctor was well known for his sculptures that depict wildlife and the American West, and was commissioned to create 35 Western animals for the fair. Proctor received this Pittsburgh commission when he met Henry Clay Frick at a luncheon in Chicago at the close of the fair.

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 of the building, guarding the entrance. They were moved inside in 1913 to be the focus of the new lobby and grand staircase.
HENRY CLAY FRICK  1923  MALVINA HOFFMAN
Marble
Frick Building, 437 Grant Street

This bust of Henry Clay Frick was commissioned by his daughter, Miss Helen Clay Frick. The artist focused on capturing not only the likeness of her subjects, but their personality as well. Given the process of the construction of this building, perhaps this bust depicts Frick’s determination.

This 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.
**FORTUNE ON HER WHEEL** 1902

**JOHN LA FARGE**

Opalescent glass

[Frick Building, 437 Grant Street](#)

The Roman goddess Fortuna is the goddess of chance and fortune. When Henry Clay Frick wanted to display his prosperity and power, he selected the painter and opalescent glass inventor John La Farge to illustrate the rapid change in a person’s wealth within a turbulent sea. In this work, Fortuna remains balanced on her wheel.
The artist cited the flow of traffic on Grant Street as one of the inspirations for this sculpture, as well as his interest in yacht and airplane design. By choosing to place the work near the street, he created a visual relationship between the flow of traffic and the angles of the road with the contrasting curve of the sculpture.
31 Boulevard of the Allies Memorial Columns 1922 Frank Vittor

Granite

📍 Bridge entrance of Boulevard of the Allies at Grant Street

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

32 Firstside Park 2007

Albert Guibara, Artist, Steven Gillespie & Rachelle Wolf, Landscape Architects, and Astorino, Architects, 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 was also 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.
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.

Richard S. Caliguiri served as Pittsburgh’s mayor from 1977 until his death in 1988. He was widely loved for leading Pittsburgh through an era of revitalization. The sculpture was placed on the steps of the City-County Building because Caliguiri could often be found there talking to the people of Pittsburgh. He is depicted gazing at a map of the city.
35 **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 is Edward B. Lee, and the designer is 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. A series of presidential portraits line the walls, including a bust of William Pitt by Sir William Reid Dick.

36 **RELIEFS 1931**  **STANLEY ROUSH**

County Office Building, 542 Forbes Avenue

The architectural details on this building include round 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.
Designed in 1884 and completed in 1888, the courthouse and the jail behind it on Ross Street are recognized internationally as among the most significant buildings designed by H.H. Richardson, America’s leading architect at the end of the nineteenth century. A self-guided walking tour brochure is available weekdays from the information office located in the courtyard off Forbes Avenue. The guide is recommended to help visitors fully experience the building, including courtroom 321, which has been restored to its original design.
COURTHOUSE LIONS  1888  JOHN EVANS

Melford granite

Courthouse façade, 436 Grant Street

Before Grant Street was lowered, these lions greeted courthouse visitors on 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.

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 of the crafts revival in America in the early twentieth century.
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.
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 tableaux.

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.
43 **RIVERS OF LIGHT** 1984  *JANE HASKELL*

Painted aluminum, neon, and glass block

Steel Plaza T Station, platform level

The artist designed a 5,000-square-foot environment of neon and aluminum, using color to suggest the flow of the rivers and the change in the city from dawn till dusk. Neon tubes are connected to a timer and dimmer; in early morning, the warm neon lights glow, while in the evening, cool colors dominate.

44 **CHALLENGE PITTSBURGH** 1985  *H.R. SHULER*

Mural

Pedestrian walkway to the U.S. Steel Building from 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.

The One Mellon Center entrance to the Steel Plaza T Station is home to a gallery space for the Society for Contemporary Craft.
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.
This is U.S. Steel’s world headquarters and Pittsburgh’s tallest building. The 64-story tower was designed by Harrison, Abramovitz & Abbe. 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.
**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.

**PENNSYLVANIAN** 1900–1902  
**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.
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**  
Heinz 57 Center, 339 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

![Telamones Image](image)

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**

![Kaufmann’s Clock Image](image)

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.

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.
L’S—ONE UP ONE DOWN 1982

GEORGE RICKEY

Stainless steel

20 Stanwix Street

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.
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.

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.
**PIPE 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.
**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.

**PPG PLACE AND OBEISK** 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.
Explore this riverfront district to view artwork, monuments, and memorials that honor people, events, and industries in the region. These places are complemented by great views of Pittsburgh's skyline, bridges, and topography.
**72 Alcoa Headquarters 1998**

The Design Alliance Architects with Rusli Associates

North Shore between the Rachel Carson and Andy Warhol bridges

The Alcoa Corporate Center fills an entire city block along Three Rivers Park. Materials used to construct the building reference Pittsburgh’s landscape and history. The undulating glass façade refers to the river and the city’s glass industry, and the building’s sandstone came from a local quarry that supplied stone for nearby bridge piers. The building is constructed from 800,000 pounds of Alcoa aluminum and 70,000 square feet of glass.

**73 Allegheny Landing 1983**

R. Jackson Seay Jr., Landscape Architect

North Shore between the Roberto Clemente and Andy Warhol bridges

The redevelopment of the North Shore riverfront included a 2.7-acre sculpture park designed in 1983 by landscape architect R. Jackson Seay Jr. “Labor” was selected as a theme for the park, and each of the artists was asked to address that concept. Seay worked closely with each artist to develop their site. A riverfront walkway, docking facilities, and fishing access were also incorporated into the park. In 2010 a consortium of public and private partners began to collaborate on the renovation of the park and the conservation of the artworks with LaQuatra Bonci landscape architects.
PITTSBURGH VARIATIONS 1984
GEORGE SUGARMAN

Painted aluminum

Pittsburgh Variations is a four-part arrangement of abstract, painted-aluminum shapes referencing the growth of Pittsburgh. The pieces represent a paddlewheel to symbolize the rivers, a crucible for industry, the Golden Triangle for business and finance, and Penn’s Woods for forests and natural resources.

The artist’s public sculptures were designed to transcend what he called the “indoor eye,” where artwork is seen in isolation from its physical and social environment. This sculpture invites interactivity — visitors can walk through the works and sit on the integrated benches to enjoy the view.
MYTHIC SOURCE and PIAZZA LAVORO 1984  NED SMYTH

Cast concrete, marble mosaic, and terrazzo

Allegheny Landing, between the Roberto Clemente and Andy Warhol bridges

Ned Smyth designed a two-part installation in the park. Each component includes an architectural element and mosaics. The work recognizes the contribution of Pittsburgh to American labor, labor’s role in our nation’s development, and the delicate balance between civilization and nature. In Piazza Lavoro four freestanding façades are covered with mosaics of laborers at work. Smyth describes his decision to depict the laborers without clothes as a way to avoid limiting “their universal expressiveness.” With the classic figures and architectural structures, the work seems to reference ancient ruins.

The other component is Mythic Source. Here an abstracted palm tree is surrounded by mosaics of people and sea creatures, symbolizing man’s origins in water.
THE FORKS 1984
ISAAC WITKIN

Aluminum

 проведен Allegheny Landing, between the Roberto Clemente and Andy Warhol bridges

This cast-aluminum sculpture references the confluence of Pittsburgh’s three rivers: the Allegheny, the Monongahela, and the Ohio. The cluster of forks reflects the impact of the rivers on Pittsburgh’s economic development, including the molten metal that was once made in the city’s riverfront mills.

THE BUILDERS 1984
GEORGE DANHIRES

Bronze

 проведен Allegheny Landing, between the Roberto Clemente and Andy Warhol bridges

These bronze sculptures are a tribute to the builders of Pittsburgh’s two renaissances. The figures seem to be planning the next phase of construction that will further change the skyline. Mellon-Stuart, the construction company that commissioned this work, supplied the artist with photographs of two employees who inspired the figures.
Roberto Clemente was at the height of his career when his life came to a tragic end. He was on a flight that crashed on its way to deliver supplies for earthquake victims in Nicaragua. He played in Pittsburgh for his entire career, from 1955 to 1972, ending his last season with 3,000 hits.

The sculpture is located at the center of a black granite base within an outline of a baseball diamond. First, second, and third bases are marked with soil from Puerto Rico, Clemente’s birthplace; Forbes Field; and Three Rivers Stadium, respectively.
**SIGN OF LIGHT** 1999
**ROBERT WILSON, ARTIST, AND RICHARD GLUCKMAN, ARCHITECT**

LED and vinyl

*Sign of Light* is a billboard on top of Penn Avenue Place, facing the Allegheny River, that can be seen after dusk from the North Shore.

Artist and theater designer Robert Wilson and architect Richard Gluckman were commissioned by the Pittsburgh Cultural Trust to create artworks that used light to define the borders of the Cultural District.

*Sign of Light* sits atop the old Joseph Horne building, now Penn Avenue Place. It looks like a blank billboard during the day. At night, however, more than 10,000 LEDs form a luminous triangle that rotates and changes colors. The sign is covered with a layer of vinyl to soften the light. The triangle is a reference to Pittsburgh’s “Golden Triangle,” the triangle of land that is created by the confluence of the Allegheny, Monongahela, and Ohio Rivers.

---

**WILLIE STARGELL** 2001
**SUSAN WAGNER**

Bronze

* North Shore, PNC Park, Left Field entrance

Stargell played for the Pittsburgh Pirates from 1962 to 1982. His primary position was left field. Affectionately known as “Pops,” he was a father figure for the team. The artist sculpted him ready to hit a baseball, perhaps one of the three home runs he hit in the Pirates’ 1979 World Series victory.
PNC Park was designed by Hellmuth, Obata + Kassabaum (HOK). Even the highest seats are only 88 feet from the field, giving visitors an intimate view of the game and Pittsburgh’s skyline.

81 J.P. “HONUS” WAGNER 1955 FRANK VITTOR
Bronze
PNC Park, W. General Robinson Street at Mazeroski Way
J.P. “Honus” Wagner was born in Carnegie, Pennsylvania, in 1874. He played for the Pittsburgh Pirates for 21 years and was considered the greatest shortstop of his time. The base of this sculpture contains reliefs by Tony Vittori, the artist’s brother, that depict young people looking up at the baseball hero with admiration. The sculpture previously stood on the grounds of Forbes Field and Three Rivers Stadium, where the Pirates played before moving to PNC Park.

82 BILL MAZEROSKI 2010 SUSAN WAGNER
Bronze
Mazeroski Way, near the Allegheny River
Pittsburgh Pirates second baseman Bill “Maz” Mazeroski played from 1960 to 1971. The sculpture depicts Maz’s famous home run that ended the 1960 World Series, clinching a win for the Pirates. Maz was inducted into the Baseball Hall of Fame in 2001. The wall surrounding the sculpture references the ivy covered walls of Forbes Field, the Pirate’s former home in Oakland.
The memorial is positioned and shaped to capture sunlight through its vertical spaces. While the sun travels the horizon, columns of light shine onto the ground, highlighting words that express individual and shared experiences about the war.

The Sports and Exhibition Authority is working with artist Larry Kirkland and the landscape architecture firm Design Workshop to create a memorial to the veterans of World War II from Western Pennsylvania. The memorial will be located on the lawn adjacent to 375 North Shore Drive.
T.J. McGarvey, a Vietnam veteran living in Pittsburgh, led the campaign to build this memorial. His poem “Welcome Home” is presented on a bronze plaque at the site, setting the monument’s theme. George Danhires created the figurative bronze sculptures, which depict soldiers being reunited with their families. The figures are placed inside a circle inscribed with the Vietnamese words *xin ban bình an cho chúng tôi*, translated into English as “grant us peace.” The figures are surrounded by a steel dome, fabricated by Triangle Welding Co., based on the shape of an inverted lotus blossom, a Buddhist symbol for peace. Ron Bennett created the wind chimes within the dome.
85 Ever Watchful  1996  Susan Wagner

Bronze

† North Shore Riverfront Park, next to Tribute to Children

The Law Enforcement Officers Memorial was designed by the architecture and environment consulting company EDAW. The prominent feature of the memorial is a life-size sculpture of an officer who looks over his shoulder to watch the city. Wagner used real police equipment, including a disabled gun, to create the sculpture in her Pittsburgh studio.

86 Tribute to Children  2009  Robert Berks

Bronze

† North Shore Riverfront Park, at Art Rooney Avenue

Fred Rogers, a native of Latrobe, Pennsylvania, was dedicated to educating children. His famous children’s television series, Mister Rogers’ Neighborhood, was broadcast on public television for over 30 years from WQED in Oakland.

The sculpture is seated in an environment designed by Astorino, a Pittsburgh architecture firm, which transformed a pier of the Manchester Bridge into a platform where viewers can enjoy Pittsburgh’s skyline, rivers, and hillsides. The bridge was removed from this site in 1970 as part of the creation of Point State Park.
87 **ART ROONEY  1990  RAYMOND KASKEY, FAIA**

Bronze

Heinz Field, west of Art Rooney Avenue

The sculpture of the Pittsburgh Steelers’ patriarch, Arthur J. Rooney, was funded with donations from nearly 7,000 individuals, including more than 100 former players. The artist captures the impact of his subject, often called “The Chief,” by the scale of the work: the seated figure is seven feet tall; if standing, it would be close to ten. The artist also designed the exedra upon which the figure is seated. He chose to depict “The Chief” as he looked in the 1970s, holding his ever-present cigar. A nearby plaque is inscribed with Mr. Rooney’s famous quote, “I never met a player I didn’t like.”

88 **THE PITTSBURGH PANTHER  2001  TIBERIU MOSTEANU**

Bronze

Heinz Field, near Gate A

The University of Pittsburgh shares Heinz Field with the Pittsburgh Steelers. Their Oakland campus is represented in the paving by the Cathedral of Learning, one of the City’s most recognizable buildings. The panther, which is native to this part of Pennsylvania, was adopted as their mascot in 1909.
This sculpture was inspired by the astronomer and astrophysicist Samuel P. Langley. Langley was the head of the Allegheny Observatory from 1867 to 1891. In 1870, he introduced the Allegheny System, which standardized time using the observatory telescope and astronomical calculations. This system was sold as a service to railroads and cities across the country and is the basis for standardized time used today. Funds that Langley received by providing this service were put toward his research in the field of solar physics.

With its form and materials, the artwork evokes the passage of time, a train engine, and the industrial history of the city. R.M. Fischer won the Mayor’s Award for Public Art for this piece in 2009. The award recognizes a public art project that contributes to the quality of life and economic development of a Pittsburgh community.
Fabric, cables, and light

**Rooftop of Carnegie Science Center, One Allegheny Avenue**

White during the day, *E-Motion* looks dramatically different at night when it becomes a weather beacon delivering the next day’s forecast. Red lights indicate warmer weather, blue forecasts cooler weather, and green stands for no change. Yellow lights warn of severe water, and you can expect rain when it flashes different colors.

Tasso Katselas Associates, Inc., were the architects of Carnegie Science Center.
NORTHSIDE

Tour this neighborhood to find contemporary art and monuments intermingled with historic buildings, parks, museums, and the Mexican War Streets historic district.
Various

Federal Street, beneath the I-279 underpass

The Children’s Museum of Pittsburgh led the renovation of this site and curates this rotating gallery, enhancing the connection between Downtown and the Northside. The artwork changes every 8 to 12 months. Artists have included Kim Beck with *Big Sky* and Dick Esterle with **3Three**, pictured here.
92 DISCOBOLUS 1994 MARINA WARREN NASH

Wood

Four Allegheny Center, at East Commons

This abstract sculpture was created for the Three Rivers Arts Festival. It references the ancient Greek sculpture the Diskobolus of Myron, although the artist uses the relationship of positive and negative space to define the figure. Unlike the Greek sculpture, the discus thrower in Nash’s Discobolus is perceived by viewing the space between the two wooden forms.

93 CUBED TENSION 1969 SYLVESTER DAMIANOS

Painted aluminum

Allegheny Center, near the entrance to the Carnegie Library of Pittsburgh Allegheny Regional Branch

Sylvester Damianos is an architect and sculptor. He served as the national chair of the American Institute of Architects. This photo depicts the sculpture and the renovated library, completed by Damianos in collaboration with Jim Pedone. Cubed Tension was originally red.

This library was the first to be commissioned by Carnegie. Since its construction in 1889, the library has had extensive renovations, and only the façade retains its historical character. This branch closed in 2006 after the building was struck by lightning. A new library branch is located close by on Federal Street, designed by Loysen + Kreuthmeier Architects.
**COLONEL JAMES ANDERSON MONUMENT**  
**1904**

**DANIEL CHESTER FRENCH, ARTIST, AND HENRY BACON, ARCHITECT**  

Bronze and red granite  

[Allegheny Center, across from the entrance to the Carnegie Library of Pittsburgh, Allegheny Regional Branch](#)

After serving in the War of 1812, Colonel James Anderson became a pioneer in iron manufacturing. In the 1850s, he opened his book collection to the young people of Allegheny City, which is known today as the Northside. Carnegie, who lived in this neighborhood, benefited from Anderson’s generosity, and it inspired him to create free libraries around the world.

Carnegie chose sculptor Daniel Chester French and architect Henry Bacon, who also worked together on the Lincoln Memorial in Washington, D.C. The main architectural feature of this monument is the exedra, a curved outdoor bench, which encompasses two columns for bronze sculptures. The bust of Colonel Anderson is placed on top of the column, above the seated figure, *Labor Reading*. The work was dedicated with great fanfare on June 15, 1904.

This monument was located at the northeast corner of Federal and East Ohio Streets until the 1960s, when the Urban Redevelopment Authority created Allegheny Center. During the project, the memorial was dismantled. In 1984, a restoration campaign was initiated by the Pittsburgh History & Landmarks Foundation. What is seen today is a replica of the original memorial that faced the library. The sculptures are original.
James Myford began creating aluminum sculpture after participating in a workshop in the 1970s sponsored by Pittsburgh-based Alcoa, an aluminum manufacturer. The artist still uses the methods developed for this sculpture in his work. He carves in Styrofoam and buries the pieces in foundry sand. Molten aluminum is poured onto the foam, leaving an identical aluminum form.
NORTHSIDE

DAY, NIGHT, THE HEAVENS, THE EARTH, PRIMITIVE SCIENCE, MODERN SCIENCE
1939 SIDNEY WAUGH

Grey limestone and bronze with gold leaf

Exterior of the former Buhl Planetarium, now the Children’s Museum of Pittsburgh

The Buhl Planetarium, designed by Ingham & Boyd, was built with a bequest from Henry Buhl Jr., a Pittsburgh merchant and philanthropist. At the time of its opening in 1939, there were only four other planetariums in the country.

The artist designed six reliefs integrated into the building’s exterior. The bronze figures *Primitive Science* and *Modern Science* are located near the former main entrance. *Primitive Science* is represented by a Native American surrounded by fire and medicinal plants, holding snowshoes, a bow, and an arrow. *Modern Science* is represented by a researcher surrounded by objects that refer to chemistry, physics, and geography.

*The Heavens* and *The Earth* are on either side of the former entrance. *The Heavens* holds the sun, surrounded by wind and rain. *The Earth* clutches a hammer in front of plants that formed the region’s coal deposits. Above the old side entrances, *Night* is asleep at the west door and *Day* holds a dove at the east door.
In 2000, the Children’s Museum of Pittsburgh organized a design competition for their expansion. Six firms from across the United States were invited to participate in the competition, which was funded by the National Endowment for the Arts.

The architects created a three-story structure to connect the old Allegheny Post Office, built in 1897, to the former Buhl Planetarium, built in 1939. It is the nation’s first children’s museum to receive LEED® certification.

Twelve artists were commissioned to create interactive works for the museum. Visit the museum to experience the full range of commissions and the design of the building. Ask for a map of the artworks at the information desk.
Buhl Community Park at Allegheny Square opened in 2012 after a multi-year campaign led by the Children’s Museum to improve this public space. The design is by Andrea Cochran Landscape Architects of San Francisco.

98 **ARTICULATED CLOUD** 2004  
**NED KAHN, ARTIST, AND KONING EIZENBERG ARCHITECTURE, ARCHITECTS**

Polycarbonate and steel

↑ Children’s Museum of Pittsburgh, 10 Children’s Way, Allegheny Square

MacArthur Award–winning artist Ned Kahn has explored the confluence of art and science throughout his career. He collaborated with Hank Koning and Julie Eizenberg to create the museum’s façade, transforming the building into a wind sculpture. Hinged to a steel screen are 43,000 individual square panels that move in the wind and reflect light and shadows. The work is lit from within at night, turning the entrance into a shimmering lantern.

99 **CLOUD ARBOR** 2012  
**NED KAHN**

Steel and fog

↑ One Allegheny Center, Buhl Community Park

The stand of 64 stainless steel poles are a key sculptural feature of this newly renovated park. *Cloud Arbor* is a fountain, but not a typical one that uses water in its liquid form. Every few moments, a cloud of fog is emitted from a series of high pressure nozzles. Depending on the weather, the fog may form a sphere, float through the park at ground level, or rise in the wind.
100 MON, AL, & OH: THE THREE THAT GOT AWAY 2005
CHRIS SIEFERT AND ELIZABETH SIEFERT

Painted fiberglass

Children’s Museum of Pittsburgh, parking lot, near West Commons

Artist Chris Siefert collaborated with his daughter Elizabeth to create these three 14-foot-long bass. Each fish weighs 400 pounds, but that does not stop them from turning in the most gentle breezes.

101 (RE)CARSTRUCTION 2009 KENY MARSHALL

1983 Jeep® Grand Wagoneer

Children’s Museum of Pittsburgh, parking lot, near West Commons

Marshall often transforms discarded industrial materials and technology in his work to reveal the physical and ideological construction of the objects. With this piece, he reconfigured a donated Jeep® into a sphere. The artist encourages interactivity with the sculpture by presenting a timer that activates solar powered lights and portals to view the interior.
Eugenio Pedon was commissioned to create sculptures for federal buildings throughout the nation, including Pittsburgh’s Fourth Avenue Post Office in 1880. Allegorical figures representing navigation, enlightenment, and industry were created for the top of the building; the proportions of the figures were designed to be viewed from below.

In 1966, the post office was demolished. The sculptures were placed here as part of the Pittsburgh History & Landmarks Foundation’s Old Post Office Museum Artifact Garden, which was located on the site that is now the museum’s parking lot. Many of the artifacts can still be found on the other side of the stone wall with plaques that describe their original locations.
**103 THOMAS A. ARMSTRONG  1889**

**A.E. WINDSOR & COMPANY**

Granite

📍 West Park, close to the intersection of Ridge Avenue and Merchant Street

Thomas A. Armstrong worked for labor and veteran causes throughout his life. He moved to Pittsburgh for a career in typography and lived on nearby Lacock Street. After his service in the Civil War, he was active in the National Typographical Union Local No. 7 and later cofounded the *National Labor Tribune*. The memorial was dedicated on November 28, 1889, following his death in 1887.

**104 MAINE MONUMENT  1914–1915**

**CHARLES KECK, ARTIST, AND STANLEY ROUSH, ARCHITECT**

Torpedo tube, armored porthole, and limestone

📍 West Park, behind the National Aviary

The U.S.S. Maine sunk in 1898 during the Spanish-American War in Havana Harbor. Several different memorial ideas for the Maine were proposed in Pittsburgh. The concept for this monument was accepted by the City’s Art Commission in 1914, and it was completed in 1915 with the installation of the reliefs. The names of the sailors who perished with the ship are listed, including Lt. Friend William Jenkins of Pittsburgh.
Allegheny commons was Allegheny City’s first park, designated in 1867. The park was designed by Mitchell & Grant to give residents a place to experience nature at a time when Pittsburgh was a sooty, smoky industrial center. Allegheny City became a part of the City of Pittsburgh in 1907, and the park was renamed West Park. The current landscape design surrounding Lake Elizabeth, including the concrete bridges, was developed in 1967 by John Ormsbee Simonds. The bridges span the man-made lake, which replaced the pond that was a part of the original park. The project was recognized as a Marvel of Modernism in 2009 by the Cultural Landscape Foundation.
This Civil War monument only includes parts of the original, which was dedicated on Decoration Day in 1871 on nearby Monument Hill. Monument Hill is now occupied by the Community College of Allegheny County. The monument was dismantled in 1929 when the site was redeveloped, causing much controversy and debate about finding a new location for it. It was relocated here in 1931. The winged figure of Fame can be seen on the top of the column, but original figures from the artillery, cavalry, infantry, and navy were not included in the new design.
The Mattress Factory was founded in 1977 by Barbara Luderowski. She bought a warehouse, which had formerly belonged to the mattress manufacturer Stearns & Foster, and repurposed the space into an internationally renowned museum for installation art. Visit the museum to see permanent projects by Yayoi Kusama, James Turrell, Allan Wexler, Greer Lankton, and more.

107 **GARDEN** 1993  **WINIFRED LUTZ**

Stones, concrete, rebar, wood, plants, and a fountain

📍 Mattress Factory Art Museum, 500 Sampsonia Way

The artist was inspired by the history of the neighborhood surrounding the Mattress Factory. She studied the space for several years before creating a peaceful, living installation using remains of the Steward Paper Factory, stones from a western Pennsylvania quarry, and plants native to the area.

108 **MUSIC FOR A GARDEN** 1996  **ROLF JULIUS**

CD, speakers, and amplifier

📍 Mattress Factory Art Museum, 500 Sampsonia Way

The natural and electronic sounds in the garden are not all coming from the surrounding trees and residencies. Some emanate from speakers located on the museum’s exterior walls. This site-specific sound work was designed to enhance the experience of visitors as they move through the space. Other works by this artist can be found inside the museum.
Commissioned by the Mattress Factory in 2006, The Tom Museum was a constantly changing performance and installation venue where the artist lived and worked. Visitors were able to interact with Sarver, participate in performances, and explore changing installations. The Tom Museum won the Mayor’s Award for Public Art in 2007. The award is given by Pittsburgh’s mayor to recognize high-quality public artwork. Today all that remains of the museum is the mural on the facade.
Huang Xiang was the first writer to complete the City of Asylum/Pittsburgh’s exiled writers’ residency program. He lived in this house for three years. *House Poem* is a response to the complete freedom he experienced while writing poetry in Pittsburgh. His writing had been banned for forty years in his native China, where he’d been arrested and placed in work camps for his poetry.

City of Asylum is an international organization that provides sanctuary to writers exiled under threat of persecution so they can write without repression or danger. City of Asylum/Pittsburgh was founded in 2004, and supports residencies, a reading series, and an annual Jazz Poetry concert. During their residencies, the writers are housed along Sampsonia Way. Some of the writers participate in the house publications project, which transforms the façades of buildings into a library of text-based public art.
HOUSE PERMUTATION 2006
WOLE SOYINKA, DOOR, LAURA JEAN McLAUGHLIN AND BOB ZILLER, MOSAIC

Glass and tile

402 Sampsonia Way

Nobel Prize–winner Wole Soyinka is a cofounder of City of Asylum. The glass door on the house features a passage from Soyinka’s memoir The Man Died in his own handwriting. Soyinka was imprisoned during the Nigerian civil war in 1967 after calling for a cease fire.

The glass tile mosaic behind the door is a collaboration of Laura Jean McLaughlin, Bob Ziller, and the Mattress Factory’s Community Art Lab.

SPIRITUAL WINGS 2006 THADDEUS MOSLEY

Wood

402 Sampsonia Way

Thaddeus Mosley spent decades living and sculpting on the Northside. He primarily uses wood and found objects. Mosley managed to dedicate time to his art practice while working for the post office for 40 years. He told Sampsonia Way magazine in 2010, “Talent is one of the most plentiful things in the world. It's passion that is lacking. The first thing I want to do when I get up is go to my studio and create.” This sculpture is a response to the excerpt of Soyinka’s memoir inscribed on the door.
113 PITTSBURGH—BURMA HOUSE  2010
THAN HTAY MAUNG AND KHET MAR
Mural
324 Sampsonia Way

Than Htay Maung, an illustrator and visual artist, created this mural based on the story written by Khet Mar about her transition from Burma to Pittsburgh. This house was created while the two artists were in residence with City of Asylum/Pittsburgh.

114 JAZZ HOUSE  2010
OLIVER LAKE AND THAN HTAY MAUNG
Mural
320 Sampsonia Way

Oliver Lake is a jazz saxophonist and composer who worked with City of Asylum/Pittsburgh to create their Jazz Poetry concert series. He is the founder of the renowned World Saxophone Quartet. Lake is also a painter, and he collaborated with Than Htay Maung on Jazz House. Some images and text on the exterior reference a man in Lake’s hometown in Marianna, Arkansas, who wore safety pins on his coat and hat. He would give out the pins encouraging folks to "just be good." The interior of the house and the doorbell chime were also created by the artists.
Randyland 1996, Ongoing

Randy Gilson

Paint, found objects

📍 Corner of Jacksonia and Arch Streets

In addition to helping the Northside create community gardens from underused land, Randy Gilson is constantly at work transforming his home. Since 1996, the energetic Gilson has used found building materials, paints, plants, plastic animals, yard sale finds, and the help of anyone who will lend a hand to add to this Pittsburgh landmark.
ACKNOWLEDGMENTS

This is the third edition of *Pittsburgh Art in Public Places: Downtown Walking Tour*. We thank everyone who generously gave their time during the creation of each edition to review our research, share their knowledge, and give context and perspective to the diverse collection of art in Pittsburgh. We especially thank: Chuck Alcorn, research assistant for the 2006 edition; Lea Donatelli, research assistant for the 2008 edition; and Mary Navarro, who helped to develop the original concept for the guide.

Several resources were consulted during the research phase of each edition. Of special note is Marilyn Evert’s book *Discovering Pittsburgh’s Sculpture*; past issues of *Carnegie Magazine*; and the archives at the Carnegie Library, Carnegie Mellon University, University of Pittsburgh, Senator John Heinz Pittsburgh Regional History Center, and Pittsburgh History & Landmarks Foundation.

We also thank the Office of Public Art Advisory Committee:

**Morton Brown**, Department of City Planning
**Noor Ismail**, Department of City Planning
**Janet Sarbaugh**, The Heinz Endowments
**Eric Stoller**, The Heinz Endowments
**Mitch Swain**, Greater Pittsburgh Arts Council