



*"Untitled Photograph,"* Carnegie Mellon University Architecture Archives' Hornbostel Collection.

# Westinghouse Memorial

## City of Pittsburgh Historic Landmark Nomination

Prepared by Preservation Pittsburgh



412.256.8755  
1501 Reedsdale St., Suite 5003  
Pittsburgh, PA 15233  
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October, 2018.



# INDIVIDUAL PROPERTY HISTORIC NOMINATION FORM

**HRC Staff Use Only**

Date Received:.....  
 Parcel No.: .....  
 Ward: .....  
 Zoning Classification:.....  
 Bldg. Inspector:.....  
 Council District:.....

**Fee Schedule**

Please make check payable to *Treasurer, City of Pittsburgh*  
 Individual Landmark Nomination: \$100.00  
 District Nomination: \$250.00

**1. HISTORIC NAME OF PROPERTY:**

Westinghouse Memorial

**2. CURRENT NAME OF PROPERTY:**

Westinghouse Memorial

**3. LOCATION**

- a. Street: W Circuit Rd.
- b. City, State, Zip Code: , Pittsburgh, Pa. 15217
- c. Neighborhood: Schenley Park

**4. OWNERSHIP**

- d. Owner(s): City of Pittsburgh
- e. Street: 414 Grant St.
- f. City, State, Zip Code: Pittsburgh, Pa. 15219 Phone: (412) 255-2626

**5. CLASSIFICATION AND USE – Check all that apply**

<u>Type</u>	<u>Ownership</u>	<u>Current Use:</u>
<input type="checkbox"/> Structure	<input type="checkbox"/> Private – home	<u>Memorial</u>
<input type="checkbox"/> District	<input type="checkbox"/> Private – other	_____
<input checked="" type="checkbox"/> Site	<input checked="" type="checkbox"/> Public – government	_____
<input checked="" type="checkbox"/> Object	<input type="checkbox"/> Public - other	_____
	<input type="checkbox"/> Place of religious worship	_____

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**6. NOMINATED BY:**

- a. Name: Matthew W.C. Falcone
- b. Street: 1501 Reedsdale St., Suite 5003
- c. City, State, Zip: Pittsburgh, Pa. 15233
- d. Phone: (412) 256-8755 Email: mfalcone@preservationpgh.org

**7. DESCRIPTION**

Provide a narrative description of the structure, district, site, or object. If it has been altered over time, indicate the date(s) and nature of the alteration(s). (Attach additional pages as needed)

*If Known:*

- a. Year Built: Opened, October 6, 1930.
- b. Architectural Style: Modern with heavy Beaux Arts influences
- c. Architect/Builder: Henry Hornbostel, Eric Fisher Wood, Daniel Chester French, & Paul Fjelde

Narrative: See attached.

**8. HISTORY**

Provide a history of the structure, district, site, or object. Include a bibliography of sources consulted. (Attach additional pages as needed.) Include copies of relevant source materials with the nomination form (see Number 11).

Narrative: See attached.

**9. SIGNIFICANCE**

The *Pittsburgh Code of Ordinances, Title 11, Historic Preservation, Chapter 1: Historic Structures, Districts, Sites and Objects* lists ten criteria, at least one of which must be met for Historic Designation. Describe how the structure, district, site, or object meets one or more of these criteria and complete a narrative discussing in detail each area of significance. (Attach additional pages as needed)

The structure, building, site, district, object is significant because of (check all that apply):

- 1.  Its location as a site of a significant historic or prehistoric event or activity;
- 2.  Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archaeological, or related aspects of the development of the City of Pittsburgh, State of Pennsylvania, Mid-Atlantic region, or the United States;
- 3.  Its exemplification of an architectural type, style or design distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship;
- 4.  Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;
- 5.  Its exemplification of important planning and urban design techniques distinguished by innovation, rarity, uniqueness, or overall quality of design or detail;

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6.  Its location as a site of an important archaeological resource;
  7.  Its association with important cultural or social aspects or events in the history of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;
  8.  Its exemplification of a pattern of neighborhood development or settlement significant to the cultural history or traditions of the City, whose components may lack individual distinction;
  9.  Its representation of a cultural, historic, architectural, archaeological, or related theme expressed through distinctive areas, properties, sites, structures, or objects that may or may not be contiguous; or
  10.  Its unique location and distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Pittsburgh.

Narrative: See attached.

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#### 10. INTEGRITY

In addition, the ordinance specifies that “Any area, property, site, structure or object that meets any one or more of the criteria listed above shall also have sufficient integrity of location, design, materials, and workmanship to make it worthy of preservation or restoration”. (Attach additional pages as needed)

Narrative: \_\_\_\_\_

#### 11. NOTIFICATION/CONSENT OF PROPERTY OWNER(S)

##### *1.3(a)(2) Community information process.*

*Preceding submission of a nomination form for a District, the Historic Review Commission shall conduct at least one (1) public information meeting within or near the boundaries of the proposed district, which shall include at least one (1) member of the Department of City Planning and one (1) Commission member, to discuss the possible effects of designation. Notice shall be given to the owners of property in the proposed district in accordance with Section 1.3(b) below. The final public information meeting shall be held no more than six months before the nomination form is submitted.*

##### *1.3(a)(1)(a) Subsection F.*

*In the case of a nomination as a Historic District, by community-based organizations or by any individual, but in either event the nomination shall be accompanied by a petition signed by the owners of record of twenty-five (25) percent of the properties within the boundaries of the proposed District.*

- Please attach documentation of your efforts to gain property owner’s consent.-

\*\* The nomination of any religious property shall be accompanied by a signed letter of consent from the property’s owner.

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12. PHOTO LOGS: *Please Attach*

13. BIBLIOGRAPHY: *Please Attach*

14. NOMINATION FORM PREPARED BY:

a. Name: Matthew W.C. Falcone for Preservation Pittsburgh

b. Street: 1501 Reedsdale St. Suite 5003

c. City, State, Zip: Pittsburgh, Pa. 15233

d. Phone: (412) 256-8755 Email: mfalcone@preservationpgh.org

e. Signature: \_\_\_\_\_



# HISTORIC NOMINATION – INSTRUCTIONS

## INSTRUCTIONS FOR FILLING OUT THE NOMINATION FORM

1. Indicate the original name of the property if it is currently known by a different name; e.g. Union Station.
2. Indicate the current name of the property
3. Indicate the street address for the property. For districts, attach a separate sheet listing the street address of each property included in the nomination and a clear street map of the area showing the boundaries of the proposed district.
4. Indicate the owner of the property and his or her mailing address. For districts, attach a separate sheet listing the owner of each property and his or her mailing address.
5. Check the classification as indicated.
  - a. **“Historic Structure”** means anything constructed or erected, the use of which requires directly or indirectly, a permanent location on the land, including walks, fences, signs, steps and sidewalks at which events that made a significant contribution to national, state or local history occurred or which involved a close association with the lives of people of nations, state or local significance; or an outstanding example of a period, style, architectural movement, or method of construction; or one of the last surviving works of a pioneer architect, builder or designer; or one of the last survivors of a particular style or period of construction.
  - b. **“Historic District”** means a defined territorial division of land which shall include more than one (1) contiguous or related parcels of property, specifically identified by separate resolution, at which events occurred that made a significant contribution to national, state, or local history, or which contains more than one historic structure or historic landmarks, or which contains groups, rows or sets of structures or landmarks, or which contains an aggregate example of a period, style, architectural movements or method of construction, providing distinguishing characteristics of the architectural type or architectural period it represents.
  - c. **“Historic Site”** means the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure whether standing, ruined or vanished, where the location itself maintains historical or archaeological value regardless of the value of any existing structures.
  - d. **“Historic Object”** means a material thing of historic significance for functional, aesthetic cultural or scientific reasons that may be, by nature or design, moveable yet related to a specific setting or environment.
6. Indicate the person(s) responsible for the nomination. Please note: According to the Historic Preservation Ordinance:

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*“Nomination of an area, property, site, or object for consideration and designation as a Historic Structure, Historic District, Historic Site, or Historic Object may be submitted to the Historic Review Commission by any of the following:*

- a. The Mayor of the City of Pittsburgh
  - b. A Member of the Historic Review Commission
  - c. A Member of the City Planning Commission
  - d. A Member of the Pittsburgh City Council
  - e. The Owner of Record or any person residing in the City of Pittsburgh for at least one year (for the nomination of a Historic Structure, Site or Object)
  - f. A signed petition of 25% of the owners of record (for the nomination of a Historic District)
7. Write a physical description of the nominated property or district. Include the following information as applicable:
- architectural style(s)
  - arrangement of architectural elements
  - building materials
  - method(s) of construction
  - visual character
  - street pattern
  - density
  - type and arrangement of buildings
  - topography
  - history of the development of the area
8. Provide a narrative history of the structure, district, site, or object. Include the following information when available:
- History of the development of the area;
  - Circumstances which brought the structure, district, site, or object into being;
  - Biographical information on architects, builders, developers, artisans, planners, or others who created or contributed to the structure, district, site, or object;
  - Contextual background on building type(s) and/or style(s);
  - Importance of the structure, district, site, or object in the larger community over the course of its existence.
  - Include a bibliography of all sources consulted at the end. Where historical information is uncertain or disputed, reference sources in the text.
9. Listed below are the categories and criteria for historic designation as set forth in the Pittsburgh Historic Preservation Ordinance. Describe in detail how the structure, district, site, or object meets one or more of the criteria. According to that legislation in Section 1.4 of the Pittsburgh Historic Preservation Ordinance, *Criteria for Designation*, a building must meet at least one of the following criteria in order to be designated:
1. Its location as a site of a significant historic or prehistoric event or activity;
  2. Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archaeological, or related aspects of the development of the City of Pittsburgh, State of Pennsylvania, Mid-Atlantic region, or the United States;
  3. Its exemplification of an architectural type, style or design distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship;
  4. Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;

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5. Its exemplification of important planning and urban design techniques distinguished by innovation, rarity, uniqueness, or overall quality of design or detail;
  6. Its location as a site of an important archaeological resource;
  7. Its association with important cultural or social aspects or events in the history of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;
  8. Its exemplification of a pattern of neighborhood development or settlement significant to the cultural history or traditions of the City, whose components may lack individual distinction;
  9. Its representation of a cultural, historic, architectural, archaeological, or related theme expressed through distinctive areas, properties, sites, structures, or objects that may or may not be contiguous; or
  10. Its unique location and distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Pittsburgh.
10. In addition, the ordinance specifies that “Any area, property, site, structure or object that meets any one or more of the criteria listed above shall also have sufficient integrity of location, design, materials, and workmanship to make it worthy of preservation or restoration.”
  11. The nomination must be accompanied by evidence that the nominator has made a good-faith effort to communicate his or her interest in the historic designation of this landmark or district to the owner(s) of these properties. Describe how this was done, and attach evidence that the owner(s) of the nominated landmark or of the properties within the nominated district have been informed of the nomination. This may include a copy of a notification letter with a mailing list, a letter confirming phone calls, or a petition signed by affected property owners.
  12. Clear photographs of the nominated buildings or districts should accompany the nomination form. The applicant shall include photographs of all elevations of an individual building and its setting, or the front elevation of each building in a district. In the case of closely spaced buildings or rowhouses, several buildings may be included in one photograph. Each photograph must be labeled with the street address of the building(s) and the month and year the photograph was taken.
  13. Copies of major supporting documents should accompany the nomination form. Such documents may include, but are not limited to:
    - historic photographs;
    - historic and contemporary maps;
    - historic or contemporary texts describing the subject property or district;
    - historic or contemporary texts describing people, places, or events that comprise the historic context of the subject property or district.
    - Oversized materials (such as architectural drawings) and materials too fragile to copy may be accepted.

**PLEASE NOTE:** It is the responsibility of the nominator to provide the Historic Review Commission and its Staff with information sufficient to fairly evaluate the nomination. **Incomplete nomination forms will not be accepted. Fee must be included. Nominations must be submitted in both electronic and hard-copy format.**



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**CHECKLIST: INSERT NAME OF PROPERTY HERE**

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- #1-6 Nomination Form:** Address, Ownership, Classification, Nominator Info.
  - #7: Description
  - #8: History
  - #9: Significance
- #10 Integrity**
- #11 Consent of Property Owners**
- #12 Photographs of Property:** numbered and labeled
- #13 List of Supporting Documents**
  
- Fee**
- Hard-Copy nomination**
- Electronic nomination (Word Format for text).**

**Westinghouse Memorial  
Historic Nomination Form  
Addendum**

## Individual Property Historic Nomination Form

Historic Name(s): Westinghouse Memorial  
Current Name: Westinghouse Memorial  
Location: Schenley Park, Pittsburgh, PA 15217  
Neighborhood: Schenley Park  
Ownership: City of Pittsburgh  
Type: Site & Object  
Historic Use: Memorial  
Current Use: Memorial

### Descriptive Narrative

Year Built: 1927-30  
Architectural Style: Modern with Beaux Arts influences  
Architect: Henry Hornbostel & Eric Fisher Wood  
Sculptor: Daniel Chester French & Paul Fjelde

### 7. Description

The Westinghouse Memorial (Photo. 1) lies in the northwestern section of Schenley Park in Pittsburgh, Pa. and is comprised of architectural, sculpted, and landscape elements that are roughly bounded by Schenley Drive to the north and west, West Circuit Road to the south, and a forested rise of trees to the east. The landscape design elements include plantings that flank a concrete footpath (Photo. 2) connecting Schenley Drive (and further north, Frew Street), an elliptical lily pond (Photo. 3) encircled by a path of Norwegian granite (Photo. 4), and a small stream, Phipps Run, (Photo. 5) that originates from a natural spring to the east of the monument. The proposed boundary incorporates 0.27 acres of the tax parcel 0027-S-00150-0000-01, which is 417 acres in total. The boundary includes the constructed as well as the landscape design elements of the Westinghouse Memorial as they were designed in concert.

The architectural components of the monument were designed in a modern style with heavy Beaux Arts influences and consist of three independent panels curved in a near semi-circle. Facing the central panel is a freestanding bronze statue, *the Spirit of American Youth* (Photo. 6), which stands on a pedestal in the middle of a granite peninsula that extends into the pond. A small granite wall marks the perimeter of this component in a way that is purposefully reminiscent of a boat's prow. The statue is a life-size depiction of an adolescent boy holding a crumpled hat in his right hand and two books in his left. Just behind the statue and a step down (to the west) is a small granite bench. All constructed elements of the memorial rest on platforms of black Norwegian granite. The Norwegian granite is arranged in irregular, differently colored blocks lighter than the dark granite foundations.

All three solid bronze panels are approximately ten feet high and about twelve to fifteen feet wide and sit atop a base of alternating black granite and sculpted bronze registers (Photo. 7). The upper half of the left and right panels (Photos 8 & 9) have three openings embellished with a penetrated oak leaf

background and framed by an elaborate, stylized scrollwork border. The center of each is a bas-relief panel which depicts an accomplishment from the life of George Westinghouse and is supported by two turtles (Photo. 10), evocative of the world turtle motif. Below each bas-relief panel is a rectangular granite plaque engraved with the corresponding accomplishments depicted above. These plaques (Photos 11-16) read (from left to right):

- “The first substitution of high voltage electricity for operating a main line railway”
- “Steam turbines by vast power in small space and great economy have become a basic source of universal electricity”
- “Niagara whose energy converted to electricity served the first great power system and created an industrial empire”
- “Chicago Exposition 1893 where was first exhibited in operation a complete alternating system of power distribution”
- “The Westinghouse air brake immeasurably increased the speed safety and economy of railway transportation throughout the world”
- “Modern signaling systems which enable speed with safety in transportation are the results of the vision of Westinghouse”

The center panel of the monument (Photo. 17) is set back from the others. In the upper portion of the panel is a bas-relief portrait medallion of George Westinghouse with a dedication below that reads:

George Westinghouse  
Union Soldier  
Citizen of Pittsburgh  
Founder of the Westinghouse  
Industries  
Benefactor of Humanity  
Through his Labors  
And Inventions  
1846-1914  
Erected by  
Westinghouse Memorial Association  
Of 54251 Members  
Who Served with Him in The  
Army of Industry

The portrait is flanked by two high relief figures, on left a mechanic holding a hammer and to the right an engineer holding a ruler. Below is a long rectangular granite plaque with an engraving of the first mechanical rendering of the first air brake system invented by Westinghouse (Photo. 18). The top of the center panel is slightly arched, which contrasts the panels on left and right that are flat topped.

The bronze sculptured aspects of each of the panels are meant to be viewed in the round. The decorative leaves framing each bas-relief are, when viewed from behind each panel, the branches of the trees that are fully depicted on the backs of the panels (Photo. 19). Three trees exist on flanking panels

Individual Property Historic Nomination, Attachment to Form: Westinghouse Memorial, Schenley Park, Pittsburgh, PA 15217

and one on the center panel. The seemingly high-relief sculptures of the mechanic and the engineer on the center panel continue on the back of the panel as well (Photo. 20).

## 8. History

George Westinghouse, an eminent Pittsburgher, prolific inventor, and world-renowned industrialist was dead to begin with. His passing on March 12, 1914 sent the world into a state of mourning and prominent leaders, Westinghouse workers, and Pittsburgh officials attended his funeral en masse. While there were calls at that time to find an appropriate way to memorialize the inventor's life, it would be nearly two years until a course of action took shape around *Solitude*, Westinghouse's home in Homewood. It would be another sixteen years before the dedication of the Westinghouse Memorial in Schenley Park.

*The Pittsburgh Press* reported on September 19, 1916 that Pittsburgh City Council initiated the movement to erect a memorial to the late George Westinghouse, asking the mayor to appoint a commission of five to consider the matter.<sup>1</sup> However, it was the Engineers' Society of Western Pennsylvania that would take the first step to create a memorial to Westinghouse by attempting to raise \$400,000 to buy his home on Thomas Blvd. so that it could be turned into a memorial and the grounds turned into a public park. At the time of publication in *the Post-Gazette* on October 26<sup>th</sup>, 1916 they had raised nearly half that sum towards the endeavor.<sup>2</sup>

It was not until 1926, however, that the focus of a memorial in Schenley Park was set forth in earnest. On September 22, 1926 City Council granted the request to place the proposed George Westinghouse memorial in Schenley Park and referred to the matter to the art department and department of public works "as a matter of routine."<sup>3</sup> On December 28<sup>th</sup>, 1926 the art commission approved the site selection in Schenley Park.<sup>4</sup>

Over the course of the next four years, the Westinghouse Memorial Association worked to raise funds, hire architects, sculptors, and landscape designers to bring the memorial into fruition. While the exact pace and timeline of work is unknown, notes from the dedication day paperwork provide insight into this period of time. Henry Hornbostel, Eric Fisher Wood, David Chester French, and Paul Fjelde would ultimately be selected for the architectural and sculptural components. The Gorham Bronze Company (R.I.) cast the bronze, Harrison Granite Company (N.Y.), John Hass, Ezra Stiles, and Chester H. Sadler were selected for landscaping, and the S.M. Siesel Company was selected for general contracting. Massaniello Piccirilli, working with French, modeled the entire memorial in wax, a process that took roughly 14 months.<sup>5</sup>

By all available accounts, the time it took to create the structural components of the memorial was disproportionately brief when compared to the time, labor, and materials invested into the landscaping. A photograph depicting the site of the memorial with granite bases without the bronze panels they

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<sup>1</sup> "A Westinghouse Memorial Planned," *the Pittsburgh Press*. September 19, 1916.

<sup>2</sup> "Westinghouse Memorial Plan is Under Way," *the Pittsburgh Post-Gazette*. October 26<sup>th</sup>, 1916.

<sup>3</sup> "Memorial Granted," *The Pittsburgh Daily Post*. September 22, 1926.

<sup>4</sup> "The Art Commission Returning an Approval..." *The Pittsburgh Post-Gazette* – December 28, 1926.

<sup>5</sup> "George Westinghouse Memorial in Schenley Park, Oakland." *WABCO News (Pittsburgh)*, pg.12. November 1930.

would support provides a visual clue to the pace and methodology of construction.<sup>6</sup> Planting reportedly took two springs to complete and prominent existing landscape features (such as the willow trees) were maintained and were accompanied by other plantings that reflected every species of tree within Schenley Park itself. The surrounding area of the pond received 60 tons of peat, 30 tons of top soil, and 2000 pounds of fertilizer.<sup>7</sup>

As the dedication day approached, Mayor Kline declared October 6, 1930 "Westinghouse Day" as other preparations were finalized.<sup>8</sup> Special trains were chartered to bring in prominent political and industrial figures from New York, parking areas were established near the memorial that would accommodate over 700 cars, and special broadcasting equipment brought in so that the proceedings could be broadcast live. Alternate arrangements were also made and in the event of unfavorable weather the ceremony would be held inside the Syria Mosque.<sup>9</sup>

The weather, however, was surprisingly warm and dry for a Pittsburgh fall and the dedication continued as planned. At 2:30pm, participants of the dedication ascended the rostrum and the ceremonies proceeded with the Westinghouse Band playing a rendition of "The Star Spangled Banner." The Right Reverend Bishop Mann pronounced the invocation, which was followed by the band playing a rendition of "The Bohemian Girl" and opening remarks were made by A.L. Humphrey, chairman of the celebration and a trustee of the Westinghouse Memorial Committee. Humphrey concluded his remarks by reading a letter from President Hoover and the Secretary of the Treasury, A.W. Mellon.

Several speeches followed these opening remarks. The Honorable James F. Burke delivered the dedication address, Geogre Munro (former president of the Westinghouse Air Brake Company Veteran Employees Association) presented the memorial to the City of Pittsburgh, and Mayor Charles H. Kline accepted the gift and provided closing remarks, with these words about the memorial itself among them:

Soot and dust and dirt may begrime this shaft. Time may cause it to decay and pass away but when a thousand years have rolled by and time as moved that much nearer to eternity the readers of history will find, still brilliant and resplendent on the scroll of the rolls of illustrious figures, the name of George Westinghouse.<sup>10</sup>

After the dedication, a banquet was held for the dignitaries and other special guests at the William Penn Hotel downtown, during which additional speeches were made and guests were treated to a miniature cake version of the Westinghouse Memorial.

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<sup>6</sup> *The Pittsburgh Press Sun*, October 13, 1929.

<sup>7</sup> "George Westinghouse Memorial in Schenley Park, Oakland." *WABCO News (Pittsburgh)*, November 1930. pp. 13 & 14.

<sup>8</sup> "Westinghouse Memorial Fete is Mapped Out," *Pittsburgh Post-Gazette*. September. 22, 1930. "Kline Designates Westinghouse Day" (Oct. 6<sup>th</sup>), *Pittsburgh Post-Gazette*. September 29<sup>th</sup>, 1930.

<sup>9</sup> "Westinghouse Shaft Draws Throng Today," *Pittsburgh Post-Gazette*, October 6<sup>th</sup>, 1930.

<sup>10</sup> "George Westinghouse Memorial in Schenley Park, Oakland." *WABCO News (Pittsburgh)*. November 1930.

After the dedication, the landscape of the memorial continued to evolve in a manner reflective of its creation. On May 3<sup>rd</sup>, 1931 it was announced that:

Pittsburghers accustomed to making an annual trip to Washington D.C., each spring to view the blossoming of the Japanese cherry trees may be able to see a similar sight next year in Schenley Park. Forty of the trees famed for their colorful spring appearance will be planted Saturday near the George Westinghouse Memorial in the park as a tribute of Japanese affiliated with the Westinghouse organization in the past 40 years.<sup>11</sup>

On May 7, 1931 K. Hirayama, representing the Japanese Society of Mitsubishi Electrical Engineering Company of Tokyo, presented the trees to Public Works Director Edward G. Lang and Parks Superintendent James Moore and planted several of the trees in a ceremony (Fig. 24). Years later, Henry Hornbostel would join the parks superintendent in admiring the blossoms (Fig. 25).

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<sup>11</sup> "40 Japanese Cherry Trees to be Planted," *The Pittsburgh Press*. May 3, 1931.



## 9. Significance

1) *Its location as a site of significant historic or prehistoric event or activity*

This object & site does not meet this Criterion.

2) *Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archeological, or related aspects of the development of the City of Pittsburgh, State of Pennsylvania, Mid-Atlantic region, or the United States*

This object & site does not meet this Criterion.

3) *Its exemplification of an architectural type, style, or design distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship;*

The Westinghouse Memorial is of exceptional design distinguished by innovation, rarity, and uniqueness because it does not rigidly adhere to any particular design approach. Scholarly consensus since the time of its creation has generally defined the memorial as “modern” in style because it does not employ stylistic elements from any defined artistic movement but rather integrates traditional design approaches with modern building materials. We’re given insight into the impetus of this approach in WABCO’s 1930 edition:

The committee of the Westinghouse Memorial Association was entirely responsible for diverting the sculptor and the architect away from the classic interpretation of this monument. It was their good sense of propriety that prevailed upon Mr. French to attempt to produce a “modern” masterpiece.<sup>12</sup>

Walter Kidney’s own interpretation of the monument’s style echoes that of the committee when he states:

This monument to an eminent Pittsburgher, George Westinghouse, is modern in style, in that its general design recalls no other period. Its heavy, richly molded base and its figurative sculpture and abundance of leafy ornament have a traditional feeling to them, and the reverse-curve top, soft in effect, acts as a gently expressive device in what is mostly a hard, dark monument.<sup>13</sup>

The divergence from the strict adherence to traditional styles in the Westinghouse Memorial is exceptional when viewed through the lens of the artists and architects involved in its design. Both Hornbostel and French were internationally renowned for their interpretation and application of Beaux Arts design principles and while their aesthetic is still present in the

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<sup>12</sup> "George Westinghouse Memorial in Schenley Park, Oakland." *WABCO News (Pittsburgh)*, November 1930. pg.10.

<sup>13</sup> Kidney, Walter. *Henry Hornbostel: An Architect’s Master Touch*. Pittsburgh, PA: Roberts Rinehart Publishers, 2002. p.174

memorial, it is subdued and applied to express the unique synthesis of its physical setting and subject matter.

The Beaux Arts in the United States spanned roughly from 1880 to 1920. The name Beaux Arts was derived from the Parisian *École des Beaux-Arts*, one of the most influential arts schools in France. The first American architects to study at the *École* were Richard Morris Hunt and Henry Hobson Richardson, architect of the Allegheny County Courthouse. These architects, among others, are credited with having brought the precepts of the Beaux Arts to the United States in the late 19th century. Later, Henry Hornbostel, architect of the City-County Building, would also study at the *École* after graduating from Columbia University in 1891.

The Beaux Arts mode can most succinctly be described as a particular type of neoclassicism wherein idealized, classical elements are interwoven with French and Italian Baroque and Rococo elements. It was largely a means of adapting and utilizing historic forms for contemporary uses; sometimes bordering on Eclecticism. Among its chief hallmarks, symmetry, spatial hierarchy, sculpture, and classical detailing were paramount. Architectural historian Leland Roth states that one of the key unifying elements of the mode was that architects and designers sought to "...create an environment that was harmonious in the interrelationship of all of its elements." It was less about following strict architectural guidelines and more about creating an architecture of feeling.

The Westinghouse Memorial achieves just that.

The plan of the granite work of the monument, the piercing of the bronze work and the gold-leafing thereof, and the landscaping have all been considered of equal importance. The building of paths, the setting of granite benches, the produce planting and tree density of the most important trees all helped to bring about a complete, artistic, interesting ensemble.<sup>14</sup>

However typical Beaux Arts approaches do not consume the memorial and there is a purposeful break in style and subject matter that portends more modern approaches. For example, Hornbostel's architectural renderings of the proposed memorial included a bust medallion of George Westinghouse in the central panel flanked by two women, drapery obscuring only their hips and legs (Fig. 3). The steering committee specifically broke with this approach, flanking the bust of Westinghouse with bas-relief sculptures of typical Westinghouse workers (Figs. 18 & 28).<sup>15</sup> The presence of mechanical workers and laborers in pieces of fine art would become fairly common through the 1930s because of the efforts of New Deal programs like the Federal

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<sup>14</sup> "George Westinghouse Memorial in Schenley Park, Oakland." *WABCO News (Pittsburgh)*, November 1930. pg. 12.

<sup>15</sup> "Honor Faithful Westinghouse Workers," George Westinghouse Memorial Dedication Collection. October, 1930. From the Collection of Matthew W.C. Falcone.

Art Project and individual interests of artists like Diego Rivera. However, at the time of the creation of the Westinghouse Memorial, their presence remained atypical.

It is also noteworthy that the Westinghouse Memorial is only one of two free-standing memorials designed by Henry Hornbostel, the second being the Joyce Kilmer Memorial (1934) in South Park. In a radically different approach from the Westinghouse Memorial, the memorial primarily consists of two circular rises out of which a grove of several elm trees grow. The lack of figural sculpture and architectural features outside of the base of the memorial is apt given the context of the site (Joyce Kilmer was a noted naturalist and poet) but gives the memorial a stark feeling that is not entirely representative of Hornbostel's overall body of work.

- 4) *Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history of development of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States*

The Westinghouse Memorial was designed by Henry Hornbostel, a renowned Pittsburgh architect noted for his significant contributions in and around the country, in collaboration with Eric Fisher Wood, a nationally acclaimed engineer. It also is associated with the artistic contributions of sculptors Daniel Chester French and Paul Fjelde.

**Henry Hornbostel** was a prominent, École des Beaux-Arts-trained American architect.

Born in Cobble Hill, Brooklyn in 1867, Hornbostel enrolled in the School of Architecture at Columbia University in 1886. During his time at Columbia, Hornbostel studied under architect William Robert Ware and worked for the firm of DeLemos & Cordes. In 1890, he moved to the firm of Wood & Palmer. Hornbostel graduated from Columbia in 1891 and continued working for Wood & Palmer until 1893 when a fellow Columbia classmate, Lloyd Warren, convinced him to enroll at the École des Beaux-Arts.

At the École, Hornbostel studied in the atelier of Paul René Léon Ginain (1825-1898). Hornbostel's pedigree is further enhanced by the fact that John Merven Carrère of the firm Carrère & Hastings had also studied under Ginain. The work of Ginain and the subsequent work of his students was ideologically very conservative. Interestingly, Hornbostel's personal design philosophy was not. He viewed the architectural past as a rich palette from which to sample. Architectural Historian Walter Kidney writes of Hornbostel:

[He] was an Eclectic, in the sense that the term was used early in the 20th century. This is, he was ready to take compositional ideas from the past if it suited his purpose. He might also devise a building that was quite without precedent; it was a matter of what expressed the role and suited the location of the work.

However eclectic his work became, the conservative education at the École provided him with core architectural concepts with which he would mold his own design ideology.

Hornbostel returned to New York in 1897. Partnering with fellow Columbia graduate, Alfred Raymond, the two formed the firm of Raymond & Hornbostel. The firm was short-lived, however; Hornbostel resumed work for Wood & Palmer in 1898.

Hornbostel came to Pittsburgh c. 1904 to design the campus of Carnegie Tech (now Carnegie Mellon University). He founded the Department of Architecture at Carnegie Tech around the same time. As his career progressed, Hornbostel chose Pittsburgh as his base for independent practice, but he also resided and worked in New York. Over the course of his career, he was partner in the firms of Howell, Stokes & Hornbostel; Wood, Palmer & Hornbostel; Palmer & Hornbostel; and Palmer, Hornbostel & Jones.

A few of Hornbostel's representative works in Pittsburgh include Rodef Shalom, Soldiers' and Sailors' National Military Museum and Memorial, numerous buildings on the Carnegie Tech (Carnegie Mellon) campus, Thaw Hall at the University of Pittsburgh, Smithfield Congregational Church, and Congregation B'nai Israel. Notable works outside of Pittsburgh include the Queensboro Bridge (Jointly with Gustav Lindenthal, New York), Hell Gate Bridge (also jointly with Lindenthal, New York), Williamsburg Bridge (New York), New York State Education Department Building (Albany), New York Public Library (New York), and City Hall (Oakland, CA).

### **Eric Fisher Wood**

Born in New York in 1889, Wood was educated at various private institutions before enrolling at Yale University, where he would eventually graduate with a degree in Civil Engineering. Wood is most noted for his extensive service during World War I and his role in founding the American Legion in 1919. After the war, Wood moved to Pittsburgh and established himself as a prominent architect before being recalled to duty in World War II.

### **Daniel Chester French**

Born in Exeter, New Hampshire, French enjoyed a diverse early education that ranged from the study of anatomy from William Rimmer and drawing under William Morris Hunt. French would study at the Massachusetts Institute of Technology for several years before moving to Italy to study sculpture in the studio of Thomas Ball. Upon his return to America, he established studios in Washington, D.C., Boston, and eventually New York where he would design dozens of nationally prominent sculpted works.<sup>16</sup>

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<sup>16</sup> Tolles, Thayer. "Daniel Chester French (1859-1932)," *The Metropolitan Museum of Art*. Accessed: [https://www.metmuseum.org/toah/hd/fren/hd\\_fren.htm](https://www.metmuseum.org/toah/hd/fren/hd_fren.htm)

French only has two representative works in Pittsburgh, the Westinghouse Memorial and the *Colonel James Anderson Monument* (1904), which was dismantled in the 1960s and recreated in the 1980s.<sup>17</sup> Representative works outside of Pittsburgh include *Abraham Lincoln* (Washington, D.C.), *Statue of the Republic* (centerpiece of the World's Columbian Exposition, Chicago, 1893), *Alma Mater* (New York), *Dupont Circle Fountain* (Washington, D.C.), *Wisconsin* (Madison, W.I.), *General George Washington* (Paris).

In addition to his significant sculptural contributions French played a leading role in advancing, and in many cases establishing, national institutions devoted to the fine arts. He was a founding member of the U.S. Commission of Fine Arts, the National Arts Commission, and the National Sculpture Society. He also served as a trustee of the Metropolitan Museum of Fine Arts for nearly three decades and is largely responsible for the accession of the museum's core collection of American sculpture.<sup>18</sup>

French's contributions to the Westinghouse Memorial may be seen in the sculpting the bronze portrait relief of George Westinghouse (central panel), figural reliefs (central and flanking panels), and the free-standing statue of *The Spirit of American Youth*.<sup>19</sup> French's contributions to the Westinghouse Memorial are significant when viewed through the lens of the rarity of his contributions to Pittsburgh's sculptural art and also through the context of this work with his overall oeuvre. The typical expression of French's works tend to be freestanding statuary and, in instances such as the Nobel Peace Prize Medal, bas-relief. But the synthesis of the two sculptural forms into a designed landscape with architectural form is a relative rarity.

The closest example that resembles the approach taken with the Westinghouse Memorial is the Washington Irving Memorial in Irvington, New York (Photo. 21). Also created later in French's career, the Washington Irving Memorial was a collaborative piece with architect Chester Platt that similarly involved a curated setting accomplished through landscape design, monolithic steles, and integrated free standing and bas-relief sculptures. The visual parallels to the Westinghouse Memorial are apparent and while not completed, the memorial was listed on the National Register of Historic Places in 2002.<sup>20</sup>

### **Paul Fjelde**

Paul Fjelde was born in Minneapolis, Minnesota. He was the son of a well-known Norwegian sculptor. Fjelde studied art in Valley City, North Dakota at the State Normal School (present-

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<sup>17</sup> "Colonel James Anderson Monument," *Pittsburgh Art Places*. Accessed: <http://www.pittsburghartplaces.org/accounts/view/132>

<sup>18</sup>Tolles, Thayer. "Daniel Chester French (1859-1932)," *The Metropolitan Museum of Art*. Accessed: [https://www.metmuseum.org/toah/hd/fren/hd\\_fren.htm](https://www.metmuseum.org/toah/hd/fren/hd_fren.htm)

<sup>19</sup> Terrien, Marcey. *Draft Geographical List of Selected Outdoor and Permanently Displayed Selected Indoor Sculptures by Daniel Chester French*. 2002.

<sup>20</sup> "The Washington Irving Memorial," *The Irvington Historical Society*. Accessed: <http://www.irvingtonhistoricalsociety.org/nrhp/nrhp10.html>

day Valley City State University) and subsequently studied under Chicago-based sculptor Lorado Taft. He went on to study at the Minneapolis School of Art, Beaux-Arts Institute of Design, and the Art Students League of New York, at the Royal Danish Academy of Fine Arts, and at the Académie de la Grande Chaumière in Paris.<sup>21</sup>

Fjelde's accomplishments including teaching at the Pratt Institute of Art and serving as chairman of the Sculpture Department at the Carnegie Institute of Technology, and was an instructor of sculpture at the National Academy Museum and School of Fine Arts. Fjelde also served as an editor of *Sculpture Review* between 1951 and 1955.

Among Fjelde's most commonly recognized sculptural works is the Lincoln Monument in Frogner Park in Oslo. On July 4, 1914, North Dakota Governor Louis Hanna presented the bronze bust of Abraham Lincoln to the nation of Norway. During World War II, the bust in Frogner Park became a center for silent protest against Occupation of Norway by Nazi Germany.<sup>22</sup>

In the Westinghouse Memorial, Fjelde is responsible for the six bas-relief panels that illustrate George Westinghouse's accomplishments that flank the two side panels. The panels diverge from Fjelde's previous works in their design, subject matter, and execution in that the majority of his commissioned works to this point were either representations of a mythological or historical persons. However, Fjelde was noted for his skill in bas-relief compositions prior to being selected for this commission.<sup>23</sup> Fjelde's work on the Westinghouse Memorial is a programmatic series comprised of various industrial themes united by their connection to George Westinghouse's life and accomplishments. When viewed through this lens Fjelde's contributions not only complement French's sculptural contributions but reinforce Hornbostel's vision for a memorial unified in celebrating George Westinghouse's life and work.

- 5) Its exemplification of important planning and urban design techniques distinguished by innovation, rarity, uniqueness, or overall quality of design or detail.

This object & site does not meet this Criterion.

- 6) *Its location as a site of an important archaeological resource*

This object & site does not meet this Criterion.

- 7) *Its association with important cultural or social aspects or events in the history of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States*

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<sup>21</sup> Jakob Fjelde. *Norske Biografisk Leksikon*. Accessed: [https://nbl.snl.no/Jakob\\_Fjelde](https://nbl.snl.no/Jakob_Fjelde)

<sup>22</sup> Fjelde, Paul. *The Sculpture of Paul Fjelde* (National Sculpture Review. Fall, 1969).

<sup>23</sup> Evert, Marilyn. *Discovering Pittsburgh's Sculptures*. Pittsburgh, Pa. University of Pittsburgh Press, 1983.

This object & site does not meet this Criterion.

- 8) *Its exemplification of a pattern of neighborhood development or settlement significant to the cultural history or traditions of the City, whose components may lack individual distinction*

This object & site does not meet this Criterion.

- 9) *Its representation of a cultural, historic, architectural, archeological, or related theme expressed through distinctive areas, properties, sites, structures, or objects that may or may not be contiguous*

This object & site does not meet this Criterion.

- 10) *Its unique location and distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Pittsburgh*

The Westinghouse Memorial maintains a distinctive physical appearance and is an established visual feature of Schenley Park. The bronze of the memorial creates a striking visual contrast between the verdant pastoral setting and helps to establish a person-made sense of place not immediately apparent from the curvilinear pathways and roads that encircle the open space. While open spaces are not a rare feature of Schenley Park, those created by freestanding bodies of water are significantly less common. The shore of the lily pond on which the Westinghouse Memorial stands is one of two such features in Schenley Park, the other being the substantially larger Panther Hollow Lake.

## 10. Integrity

The Westinghouse Memorial retains a high degree of integrity in location, design, setting, workmanship, feeling, and association. The monument remains in its original location in Schenley Park, framed by a pond and highly manicured landscape surrounds. The design of the memorial retains nearly all features as part of the original design by Henry Hornbostel, Eric Fisher Wood, David Chester French, and Paul Fjelde.

The memorial retains a high degree of material integrity despite the loss of its gold leaf covering of the figural representations in the panels and *the Spirit of American Youth*. It should also be noted that the original landscape design (including existing and future plantings) for the memorial are noted by Hornbostel but have changed over time. For example, it is apparent that several (but not all) of the cherry trees added to the memorial by the Japanese Society of Mitsubishi Electrical Engineering Company of Tokyo remain. However, the fundamental principles of landscape design that, in some instances, predate the existence of the memorial still remain with the presence of the pond, tree line, and plantings (Fig. 27).



**Westinghouse Memorial  
Historic Nomination Form  
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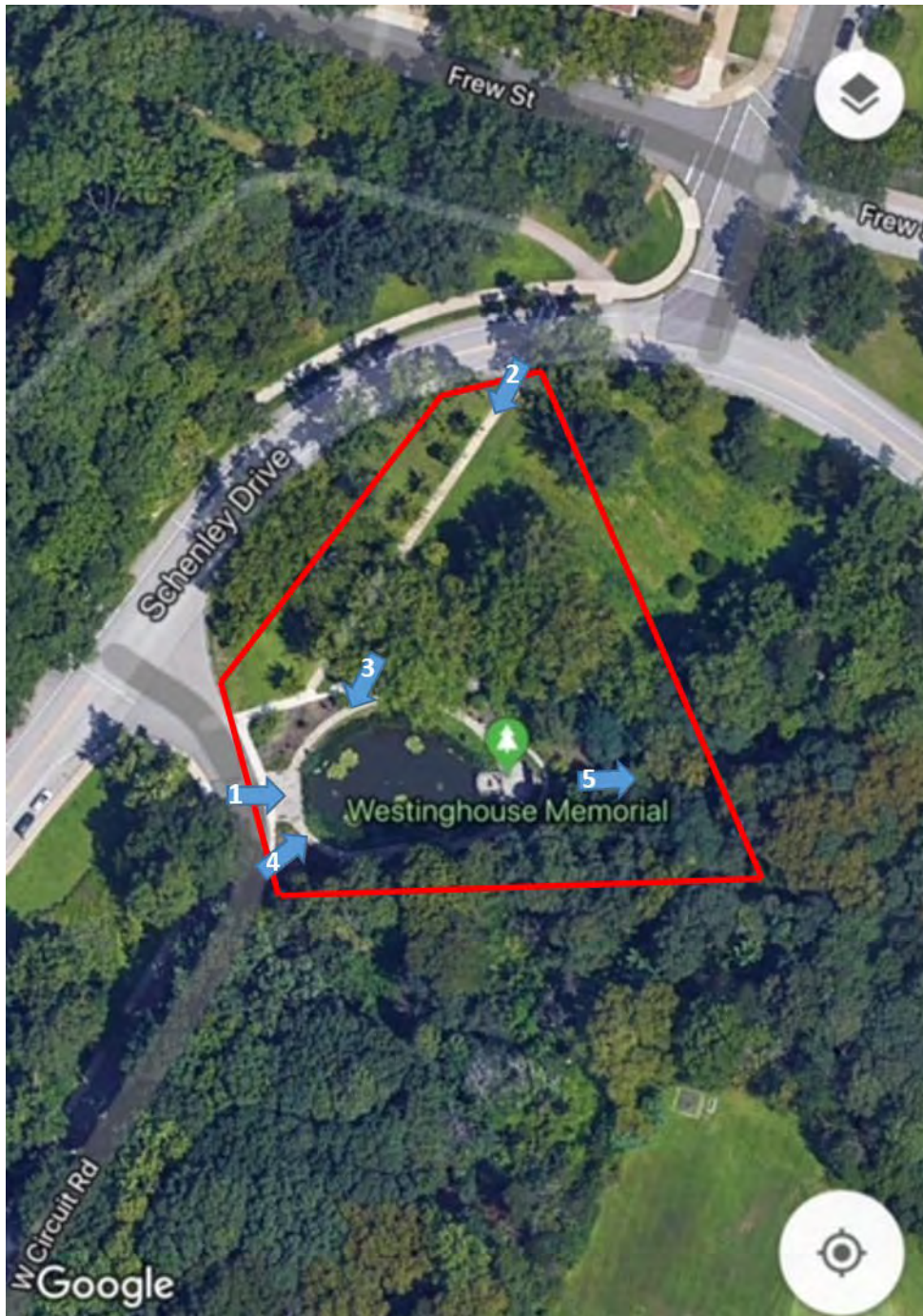
**Westinghouse Memorial  
Historic Nomination Form  
Photo Log**

# Site Plan

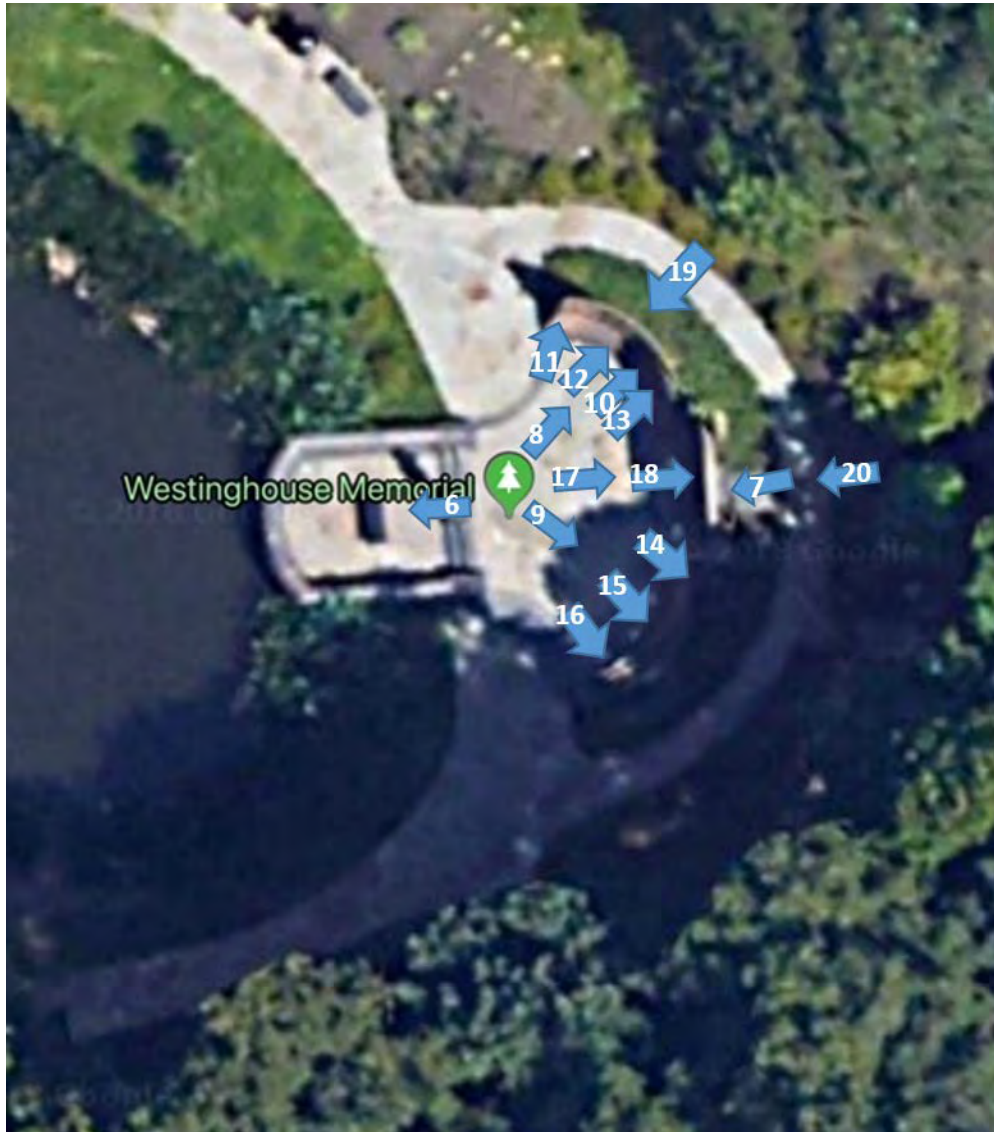




# Photo Log Key



## Photo Log Key Continued





Westinghouse Memorial, Historic Nomination Form - Photo Logs



Photo. 1. *Westinghouse Memorial*, July 13, 2018. Source: Matthew W.C. Falcone.



Photo. 2. *Westinghouse Memorial*, Footpath & Cherry Trees. July 13, 2018. Source: Matthew W.C. Falcone.





Photo. 3. *Westinghouse Memorial, Lili Pond*, July 13, 2018. Source: Matthew W.C. Falcone.



Photo. 4. *Westinghouse Memorial, Norwegian Granite Paths*, July 13, 2018. Source: Matthew W.C. Falcone.





Photo. 5. *Westinghouse Memorial, Phipps Run*, July 13, 2018. Source: Matthew W.C. Falcone.





Photo. 6. *Westinghouse Memorial, the Spirit of American Youth*, July 13, 2018. Source: Matthew W.C. Falcone.



Photo. 7. *Westinghouse Memorial, Bronze Registers*, July 13, 2018. Source: Matthew W.C. Falcone.



Westinghouse Memorial, Historic Nomination Form - Photo Logs



Photo. 8. *Westinghouse Memorial, Left Panel*, July 13, 2018. Source: Matthew W.C. Falcone.



Photo. 9. *Westinghouse Memorial, Right Panel*, July 13, 2018. Source: Matthew W.C. Falcone.



Photo. 10. *Westinghouse Memorial, World Turtles*, July 13, 2018. Source: Matthew W.C. Falcone.





Photo. 11. *Westinghouse Memorial, The First Substitution...*, July 13, 2018. Source: Matthew W.C. Falcone.





Photo 12. *Westinghouse Memorial, Steam Turbines...*, July 13, 2018. Source: Matthew W.C. Falcone.





Photo. 13. Westinghouse Memorial, Niagra Whose Energy..., July 13, 2018. Source: Matthew W.C. Falcone.





Photo. 14. *Westinghouse Memorial, Chicago Exposition...*, July 13, 2018. Source: Matthew W.C. Falcone.





Photo. 15. *Westinghouse Memorial, The Westinghouse Air Brake...*, July 13, 2018. Source: Matthew W.C. Falcone.





Photo. 16. *Westinghouse Memorial, Modern Signaling Systems...*, July 13, 2018. Source: Matthew W.C. Falcone.





Photo. 17. *Westinghouse Memorial, Center Panel*, July 13, 2018. Source: Matthew W.C. Falcone.



Photo. 18. *Westinghouse Memorial, First Trial Equipment of the Westinghouse Air Brake - 1869*, July 13, 2018.  
Source: Matthew W.C. Falcone.



Westinghouse Memorial, Historic Nomination Form - Photo Logs



Photo. 19. *Westinghouse Memorial, Rear Left Panel (Rear View)*, July 13, 2018. Source: Matthew W.C. Falcone.

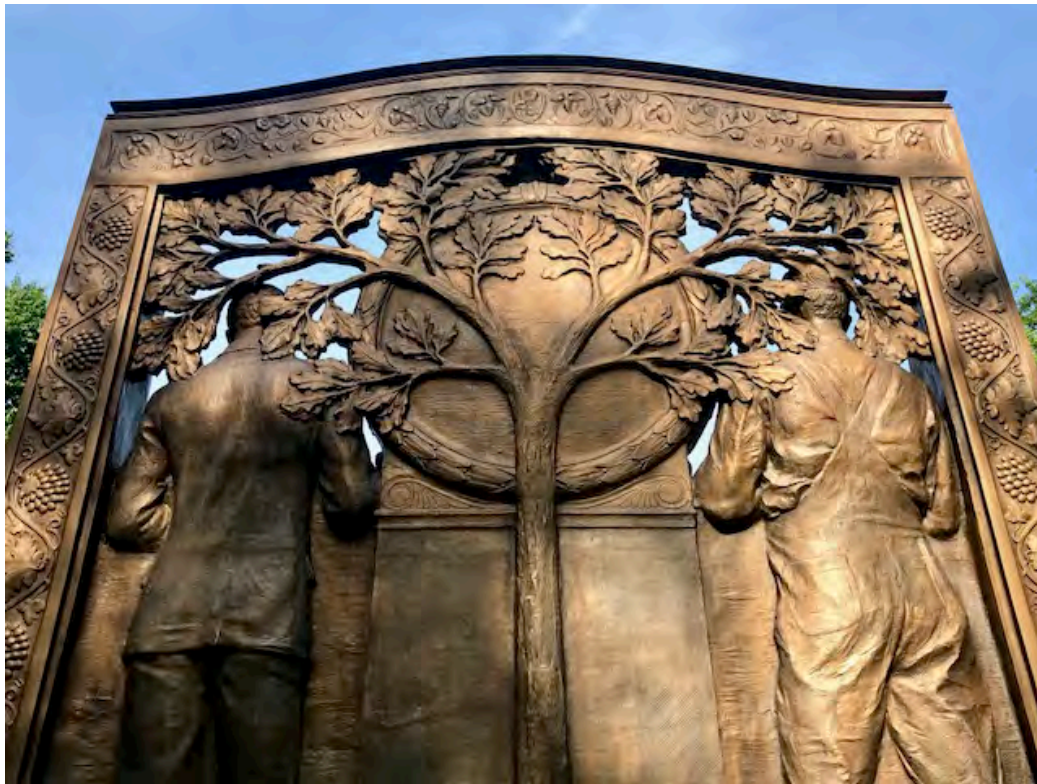


Photo. 20. *Westinghouse Memorial, Center Panel (Rear View)*, July 13, 2018. Source: Matthew W.C. Falcone.



Photo. 21. *Washington Irving Memorial*, Irvington, New York, July 29, 2018. Source: Matthew W.C. Falcone.

**Westinghouse Memorial  
Historic Nomination Form  
Supporting Documents**





Plate 17A. Schenley Park. 1923. G. M. Hopkins & Co., Vol. 6.  
<https://historicpittsburgh.org/islandora/object/pitt%3A23v0217a/viewer>



Plate 17. Schenley Park. 1939. G. M. Hopkins & Co., Vol. 2.  
<https://historicpittsburgh.org/islandora/object/pitt%3A39v02p17/viewer>





Fig. 1. Lilly Pond, Schenley Park, Pittsburgh, Pa. Post Card. Undated.



Fig. 2. George Westinghouse Memorial, Schenley Park, Pittsburgh, Pa. Postcard. Pub. By Mullen Bros., Pittsburgh, Pa. Undated. Collection of Matthew W.C. Falcone.

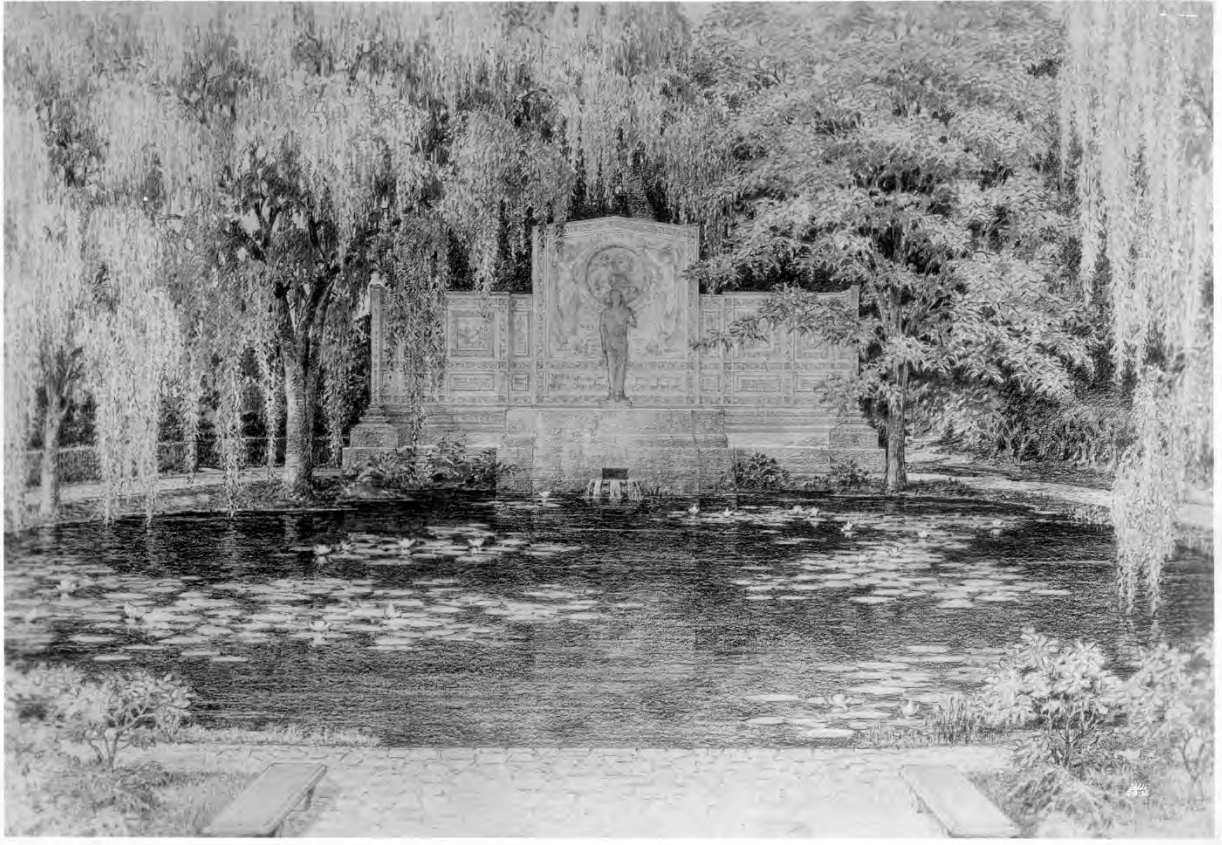


Fig. 3. "Westinghouse Memorial Perspective," Carnegie Mellon University Architecture Archives' Hornbostel Collection.



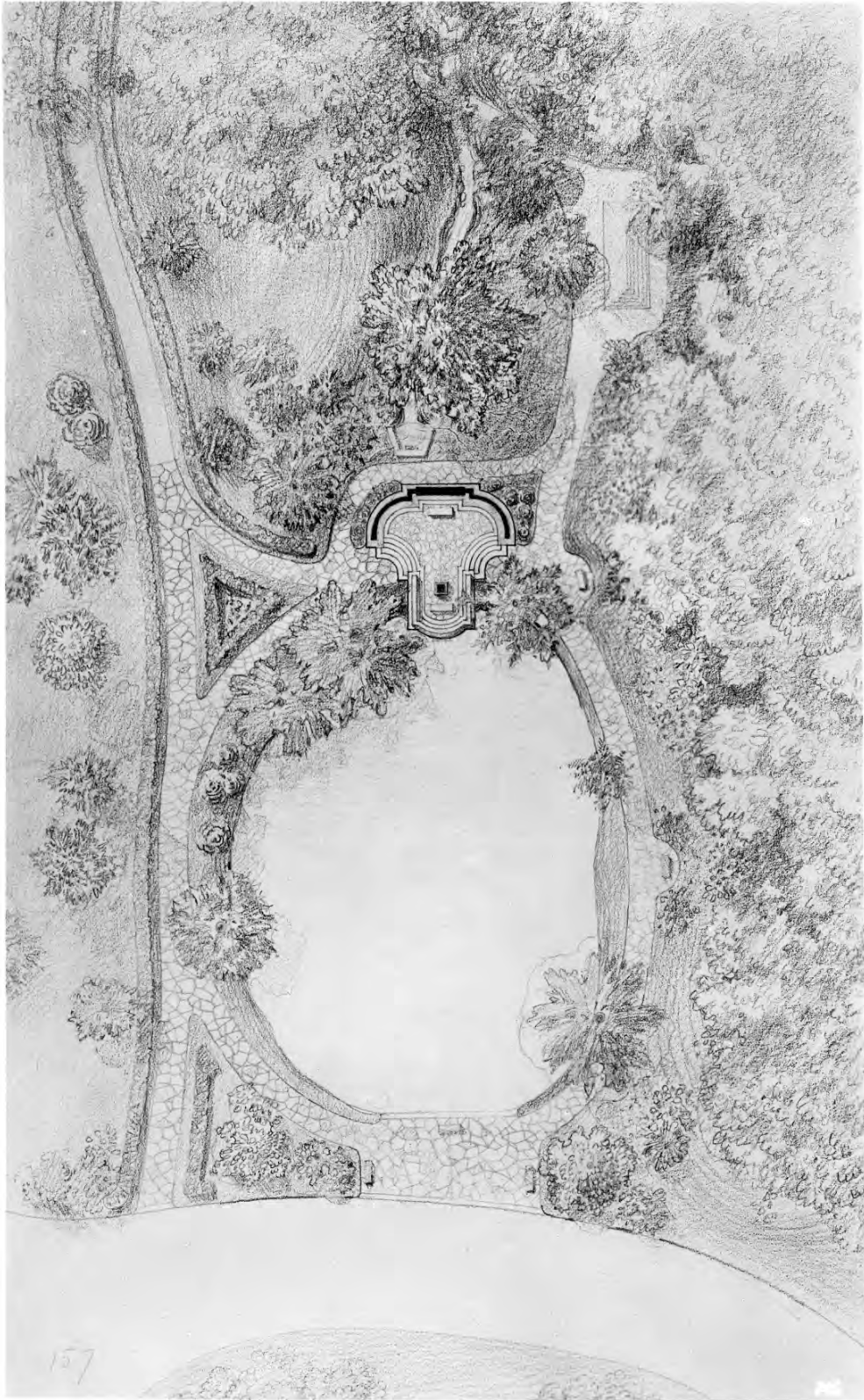


Fig. 4. "Site Plan," Carnegie Mellon University Architecture Archives' Hornbostel Collection.



Fig. 5. "George Westinghouse Memorial, Front View," *George Westinghouse Memorial Dedication Collection*. October, 1930. From the Collection of Matthew W.C. Falcone.



Fig. 6. "George Westinghouse Memorial, Side View," *George Westinghouse Memorial Dedication Collection*. October, 1930. From the Collection of Matthew W.C. Falcone.





George Westinghouse Memorial - Center Panel

Fig. 7. "George Westinghouse Memorial, Center Panel," *George Westinghouse Memorial Dedication Collection*. October, 1930. From the Collection of Matthew W.C. Falcone.



George Westinghouse Memorial - Left Panel

Fig. 8. "George Westinghouse Memorial, Left Panel," *George Westinghouse Memorial Dedication Collection*. October, 1930. From the Collection of Matthew W.C. Falcone.



George Westinghouse Memorial - Right Panel

Fig. 9. "George Westinghouse Memorial, Right Panel," *George Westinghouse Memorial Dedication Collection*. October, 1930. From the Collection of Matthew W.C. Falcone.





Fig. 10. "George Westinghouse Memorial, Rear View," *George Westinghouse Memorial Dedication Collection*. October, 1930. From the Collection of Matthew W.C. Falcone.





Fig. 11. "George Westinghouse Memorial - Figure of Youth," *George Westinghouse Memorial Dedication Collection*. October, 1930. From the Collection of Matthew W.C. Falcone.



Fig. 12. "George Westinghouse Fletcher Unveiling Memorial," *George Westinghouse Memorial Dedication Collection*. October, 1930. From the Collection of Matthew W.C. Falcone.





Fig. 13. "Mr. Herman Westinghouse at Dedication of Memorial," *George Westinghouse Memorial Dedication Collection*. October, 1930. From the Collection of Matthew W.C. Falcone.



Fig. 14. "George Westinghouse Memorial, Side View," George Westinghouse Memorial Dedication Collection. October, 1930. From the Collection of Matthew W.C. Falcone.



Fig. 15. "George Westinghouse Memorial, Side View," George Westinghouse Memorial Dedication Collection. October, 1930. From the Collection of Matthew W.C. Falcone.



Fig. 16. "Herman Westinghouse Fletcher," *George Westinghouse Memorial Dedication Collection*. October, 1930. From the Collection of Matthew W.C. Falcone.





Fig. 17. "Hon. Chas. H. Kline, Mayor of Pittsburgh, addressing assemblage at Dedication," *George Westinghouse Memorial Dedication Collection*. October, 1930. From the Collection of Matthew W.C. Falcone.



Fig. 18. "Honor Faithful Westinghouse Workers," *George Westinghouse Memorial Dedication Collection*. October, 1930. From the Collection of Matthew W.C. Falcone.



Fig. 19. "Eyes on Pittsburgh," *The Pittsburgh Sun Telegraph*, October 6, 1930. Westinghouse Memorial Dedication Collection. From the Collection of Matthew W.C. Falcone.





Fig. 20. "Westinghouse Memorial Made of Sugar Pastry," *Pittsburgh Sun Telegraph*. George Westinghouse Memorial Dedication Collection. October, 1930. From the Collection of Matthew W.C. Falcone.



Fig. 21. "George Westinghouse Memorial, Side View," *George Westinghouse Memorial Dedication Collection*. October, 1930. From the Collection of Matthew W.C. Falcone.



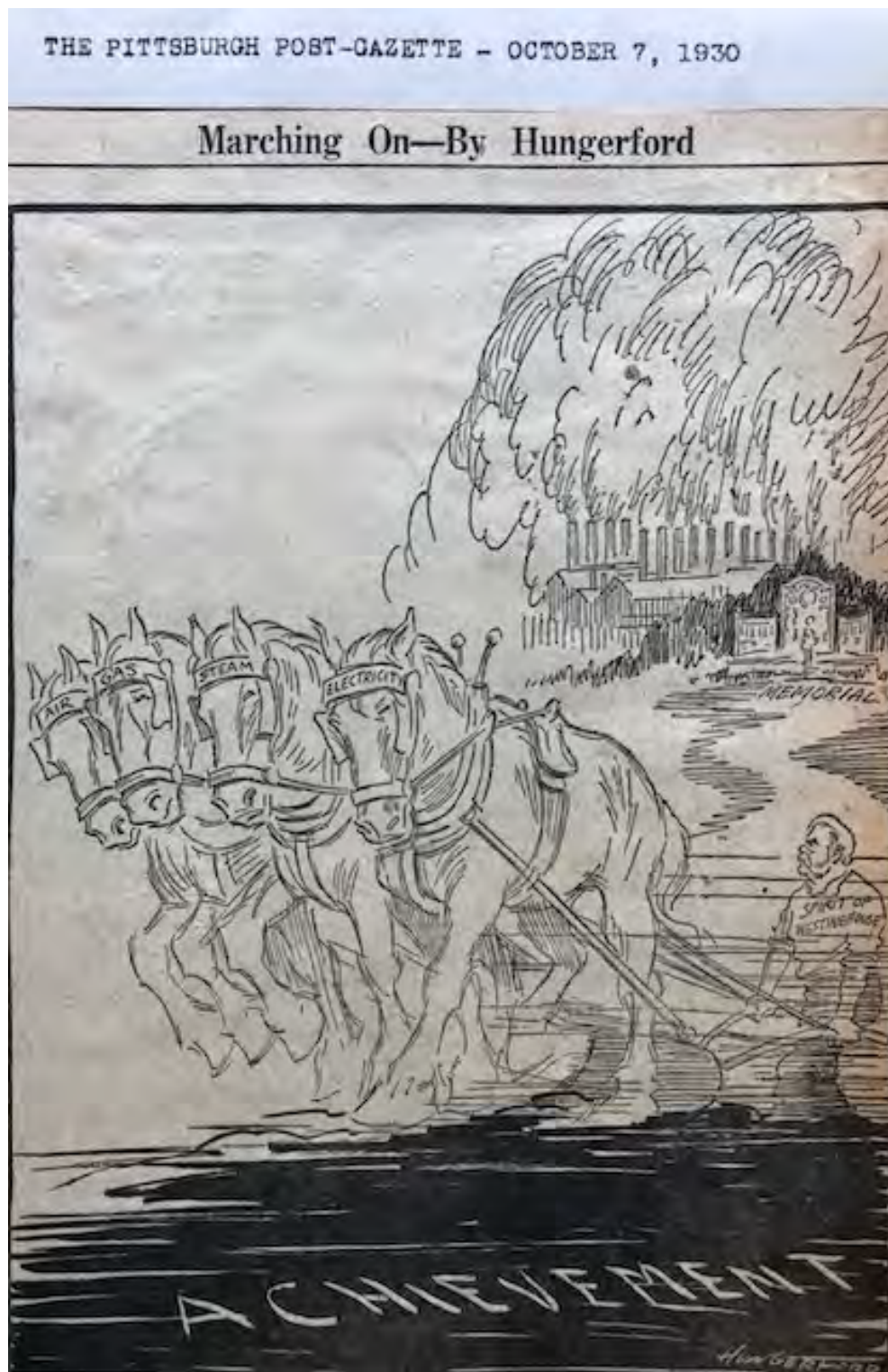


Fig. 22. "Marching On," *The Pittsburgh Post-Gazette*, October 7, 1930. Westinghouse Memorial Dedication Collection. October, 1930. From the Collection of Matthew W.C. Falcone.



Fig. 23. "George Westinghouse Memorial Pin," from the Collection of Matthew W.C. Falcone.





Fig. 24. "Japanese Visitors Present Cherry Trees at Memorial," *The Pittsburgh Press*. May 10, 1931.





Fig. 25. "Untitled Photograph," Carnegie Mellon University Architecture Archives' Hornbostel Collection.



Fig. 26. "Untitled Photograph," Carnegie Mellon University Architecture Archives' Hornbostel Collection.

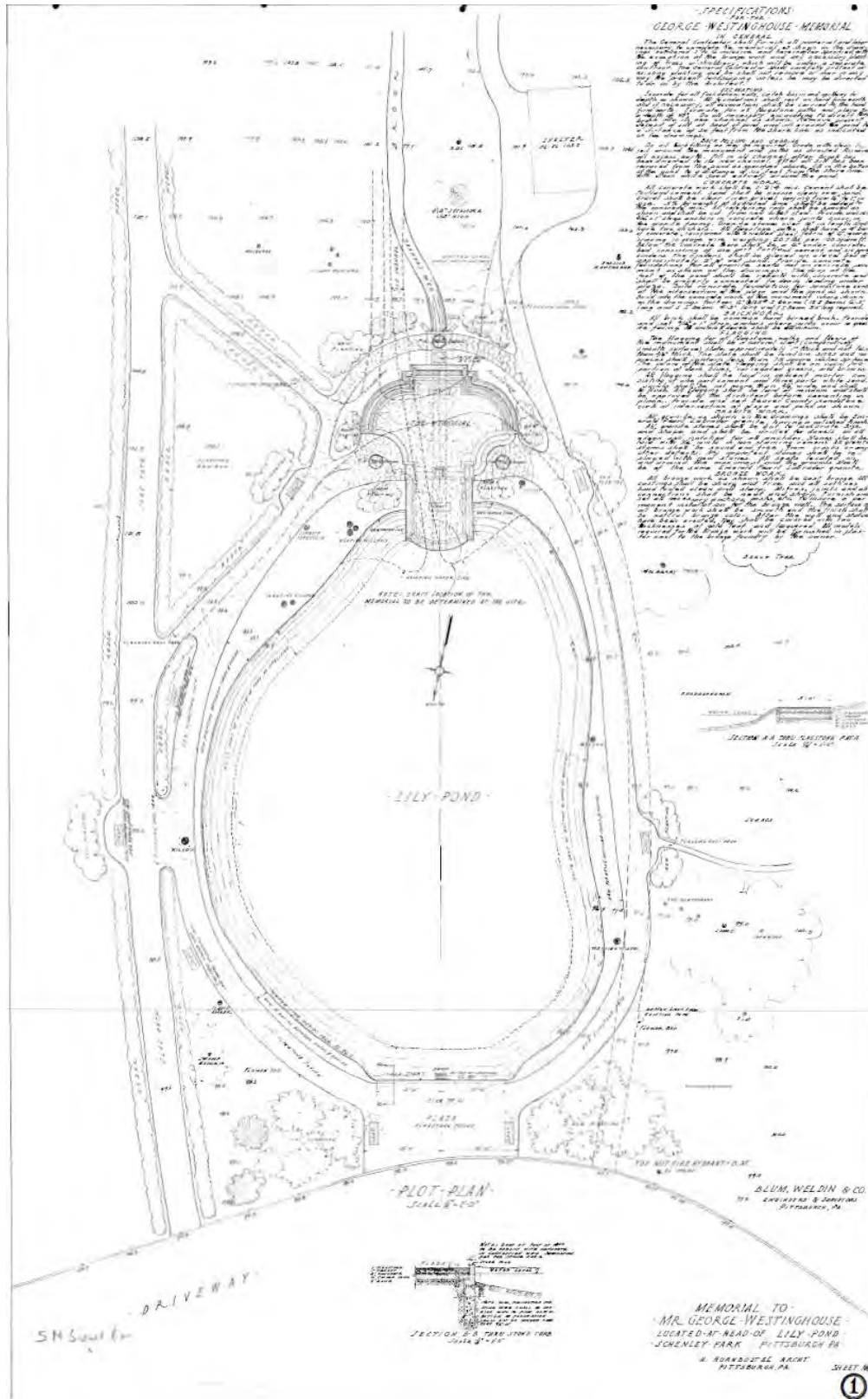


Fig. 27. "Memorial to George Westinghouse 1," Carnegie Mellon University Architecture Archives' Hornbostel Collection.

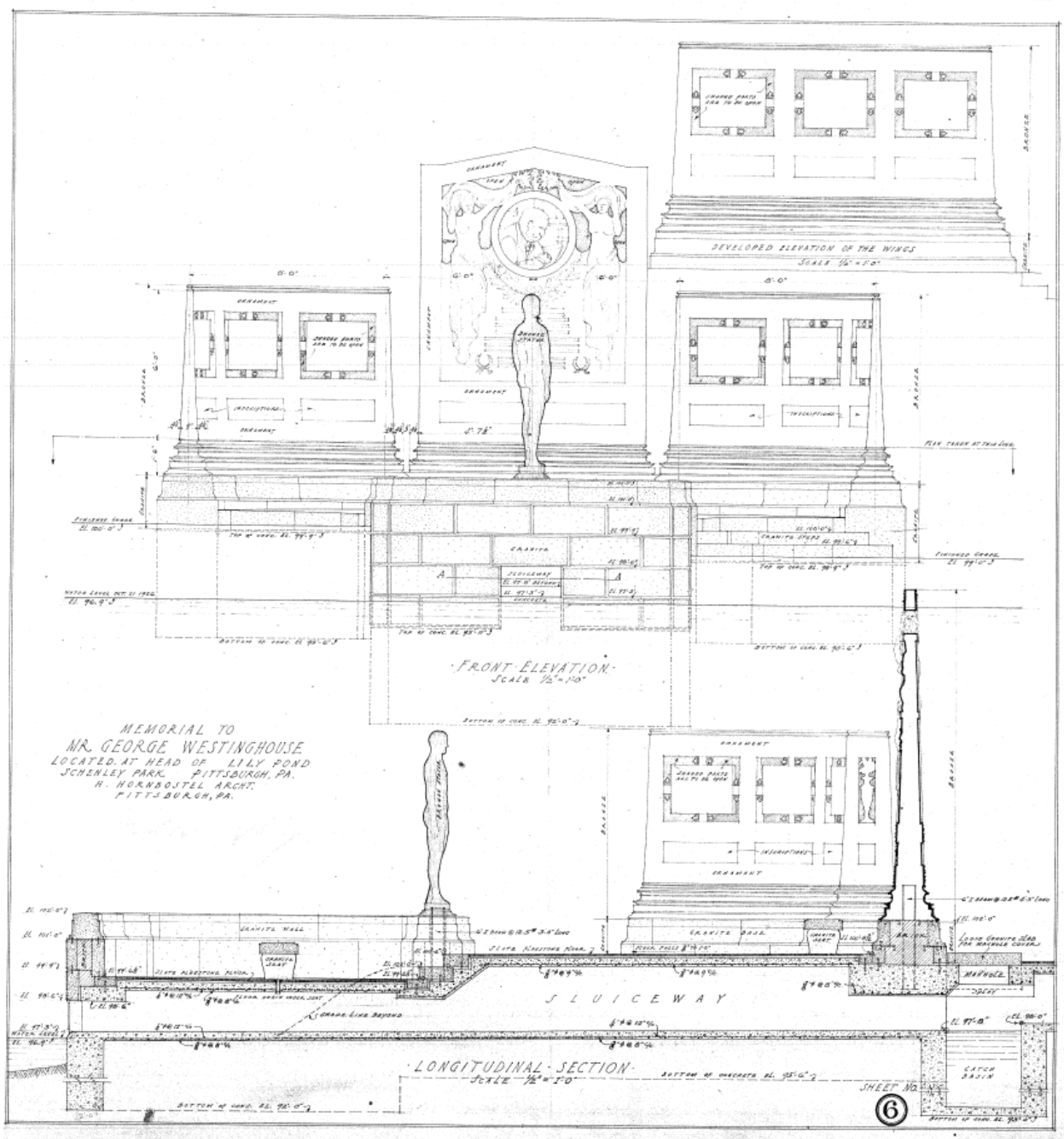


Fig. 27. "Memorial to George Westinghouse 6," Carnegie Mellon University Architecture Archives' Hornbostel Collection.