

Note: see the tour map numbers that correspond with the following text.

1. Cambridge Common

The Cambridge Common is the City's oldest public open space. In its present form, the Common consists of 8-1/2 acres of land, which is all that remains of the thousands of acres of common land that were granted to the original proprietors of Cambridge in 1630. During Colonial times, the Common was a place for military drill. The Common was originally landscaped as a park in 1830 and contains many commemorative monuments.

2. Brattle Street

Cambridge's most famous street, Brattle Street is known for its history and architecture. Most of the City's remaining pre-Revolutionary era houses are located on Brattle Street, which is often called Tory Row because of the loyalist owners who built these old homes. The street boasts examples of the work of some of America's best architects. Note the H. H. Richardson-designed Stoughton House (1883) at #90, the Vassal-Craigie-Longfellow House (1759) at #105, and the Hooper-Lee-Nichols House (1685) at #159.

3. Reservoir Street

In 1856, the Cambridge Water Works constructed a steam pump on the shore of Fresh Pond from which the water was driven uphill through iron pipes to a reservoir on the Fayerweather estate. From Reservoir Hill, the water flowed by gravity to Old Cambridge.

4. Fresh Pond

This natural landscape feature is a spring-fed lake, formed by a melting glacier. In the mid-eighteenth century, the shores were used as a wealthy resort destination. By the nineteenth century, the capability of Fresh Pond as a major ice harvesting supply was realized. Ice cut from Fresh Pond was shipped by rail and then by boat to destinations as far away as Europe and India. Later, Fresh Pond became the City's primary source of potable water. The City purchased all the land around Fresh Pond to protect the water supply and hired the firm of Olmsted, Olmsted & Eliot to landscape the shores as a recreational park.

5. Mags Harries & Lajos Héder

Walter J. Sullivan Water Purification Facility

Title: Drawn Water

Date: 2001

Materials: Terrazzo, bronze, resins, landscaping

Dimensions: Various, including 2,500 sq. foot floor and 14' high column

Location: 250 Fresh Pond Parkway, inside and outside



Drawn Water combines real drinking water, symbolic elements, and a 2500 sq. foot map that focuses attention on the importance of water in

our lives. The underground pipes that bring the water throughout the city are marked on the map, along with water fountains, swimming pools, and ponds. Actual water pipes form functional seats and suggest the sizes of pipes in the map. A transparent water column is placed on the map at the site of the city's holding reservoir, Payson Park. The art continues outside the building. A shallow depression on both sides of a path reveals a 42 inch pipe, reminding us of the connection between the treatment facility and Fresh Pond, the city's reservoir. A circular opening in the fence around the pond focuses views of the water intake. A drinking fountain in the form of a squirting arc offers water to users of the path. When they drink from the fountain, the water column reacts with light, bubbles and changes in the water level, as if the water had been drawn through the large pipe back from the treatment facility. There are also thirteen bronze utility covers located throughout the city, each with a different water-related image. The locations of the covers are marked on the floor map to encourage a treasure hunt in the neighborhoods.

Mags Harries and Lajos Héder have collaborated on several projects since 1990, ranging from large-scale commissions to temporary installations and perfor

6. Michele Turre

Walter J. Sullivan Water Purification Facility

Title: Cambridge and its Watershed

Date: 1983

Materials: Acrylic on Masonite

Dimensions: 8' x 16'

Location: 250 Fresh Pond Parkway, 2nd Floor



In a wedding of graphics and fine art, Michele Turre has created a map of the city's reservoir

system to scale. Consisting of an aerial view of Cambridge and its environs, from the Mystic River to Walden Pond, the map shows the entire reservoir system and associated watershed. Using topographical maps and high altitude infrared photographs from NASA as source material, she added, in painstaking detail, all of the streets and buildings in Cambridge, as well as the streams and lakes which form the city's water system. The mural's dominant colors are green, blue, and tan, with two stark lines, one red and one blue, which represent the water supply conduits. The areas within the borders of the watershed are painted in higher contrast and with more saturated color than the surrounding areas, which are more loosely painted in softer colors.

Turre studied at Sonoma State University and at the University of Iowa. She has exhibited widely in Massachusetts, Iowa, Ohio, Wisconsin, New York, and Connecticut.

7. Mierle Ladreman Ukeles

Danehy Park

Title: Turnaround Surround

Date: 1997-2002

Materials: "Glassphalt" path and plantings

Dimensions: 55 acres



"Turnaround Surround" is a public artwork incorporated into the landscape of a 55-acre former dumpsite and

landfill closed in 1972. The art includes a half-mile long glassphalt path that traverses the central mound in the park, providing access to

the top and views of the Boston skyline. With 22 tons of crushed glass and mirror mixed into the asphalt, the use of glassphalt (for the first time in Massachusetts) suggests that there exist creative, sound solutions to environmental problems. The artist and the landscape architect also collaborated on a planting plan for the mound. The final phase of the art project will include sculptural disks made of rubber and will involve members of all the different cultures of the City in a creative interaction.

Mierle Ladreman Ukeles is best known for public art dealing with waste and urban maintenance issues, including on-site installations and performances in New York City sanitation facilities. She is currently working on large-scale commissions for the Fresh Kills Landfill and Sanitation Garage in Staten Island, New York. Ukeles is the recipient of many grants and fellowships, including The Andy Warhol Foundation Grant, Guggenheim Fellowship, and numerous NEA grants. She has been awarded public art commissions most recently from the Taejon Science Town, Taejon, Republic of Korea; the Maine College of Art, Portland; and from the International Ladies Garment Workers Union.

8. Orchard Street

The residential neighborhood along Orchard Street features a cohesive collection of well-preserved mid-nineteenth century buildings. The architectural styles such as Italianate, Queen Anne, and Colonial Revival can be viewed here. Thomas P. (Tip) O'Neill, Jr., former Speaker of the U.S. House of Representatives, grew up on Orchard Street at #72-#74.

9. Privately Sponsored Public Art

Porter Square Shopping Area

Artists:

Jeff Oberdorfer, Mass Art Students, Joshua Winer

Title: Davenport Street Mural

Date: 1977 - 2000

Materials: Acrylic on masonry

Dimensions: 26' x 367'

Location: Davenport Street



In 1977, Porter Square resident Jeff Oberdorfer received a grant from the CAC to

turn a large back wall of the shopping center into an extension of the neighborhood.

Oberdorfer and a small group of dedicated neighbors painted a mural of triple-decker houses, very much like the abutting buildings. In 1984, the mural was restored by artist Lisa Carter, who added several figures to the scene.

In 1989 a second large mural was painted by students from Massachusetts College of Art under the supervision of Professor Al Gowan. The mural shows the Rand Estate, which used to be where the shopping center is now.

Finally, in 2000, muralist Joshua Winer turned a remaining 200-foot long stretch of the back wall into a lively neighborhood street scene with houses and gardens. Designed as a response to the character of the North Cambridge neighborhood, the mural references the architectural styles and history of Porter Square, including the area's cattle yards and the famous "Porterhouse Steak."

10. Porter Square

A junction of roads that were laid out in the seventeenth century, Porter Square has long been a center of commercial activity. Carriage factories, the cattle industry, and the railroad all left their mark on Porter Square. A history station located in the plaza outside the entrance to the Porter Square MBTA station outlines the rich story of Porter Square and North Cambridge.

Arts On The Line

Porter Square MBTA Station

Station Architect:

Cambridge Seven Associates, Inc., Cambridge, MA



Artist: Susumu Shingu

Title: Gift of the Wind

Date: 1983

Materials: steel, aluminum

Dimensions: 46' x 23'

Cambridge's most visible landmark - a 46' high windmill sculpture - was created by Japanese sculptor Susumu Shingu. Its huge red wings are designed to shift in response to the movement of the wind, not only turning clockwise and counter clockwise, but tumbling over and over in various sequences.

Artist: Carlos Dorrien

Title: Ondas

Date: 1983

Material: Carved granite relief

Dimensions: 24' x 2' 2"

Dorrien shaped this undulating granite wave from the same granite that faces the station entrance, creating the illusion that the wave is an organic form emerging from the headhouse wall. The sculpture runs vertically along both the exterior and interior of the 24-foot high wall, extending down to the escalator inside.

Artist: Mags Harries

Title: Glove Cycle

Date: 1984

Material: Bronze

Dimensions: Various sizes

A number of bronze gloves can be found throughout the station, on one of the turnstiles, tumbling down the metal divider between two escalators, embedded in the mezzanine floor and along both platforms. A small pool of gloves lies on the floor at the bottom of the escalator and a large pyramid of gloves in a corner of the inbound platform.

Artist: William Reimann

Title: Untitled

Date: 1983

Material: Granite

Dimensions: Six bollards

Combining traditional folk art with modern urban design, the artist sandblasted these intricate ethnic designs into the granite bollards that surround the station. The designs are based on elements unique to the various ethnic groups who populate the Porter Square area, including African, Celtic, Germanic, Greek, Hispanic, Italian, Japanese, Penobscot Indian, Polish, Portuguese, Russian and Scandinavian.

Artist: David Phillips

Title: Porter Square Megaliths

Date: 1984

Material: Field stone, bronze, pavers

Dimensions: 5' 8" x 2' x 20'

The site-specific art, which occupies much of the plaza outside the station, consists of four boulders that have been 'sliced' by Phillips, who then replaced some of the sections with bronze replicas, cast in his studio, leaving the impression that these bollards were simply carved out of living rock.

11. Cambridge Public Library

Built in 1888-1889 in the Richardsonian Romanesque style, the Cambridge Public Library was a gift to the City by Frederick Hastings Rindge, a prominent Cambridge property owner and industrialist. The building was designed by the architectural firm of Van Brunt & Howe.

12. City Hall

Another gift to the City from Frederick Hastings Rindge was City Hall (1889). City Hall is Cambridge's most celebrated civic building. Designed in 1888 by the architectural firm of Longfellow, Alden, & Harlow, it is a fine example of Richardsonian Romanesque architecture, the preferred style for public buildings in the United States during the 1880s. The building is constructed of a grey-pink granite ashlar, brownstone basement and trip, and a slate roof.

13. Central Square

City Hall began as an isolated village in a remote area of Cambridge. The opening of the West Boston Bridge in 1793 spurred commercial, industrial, and residential development in this part of Cambridgeport. The rise of the manufacturing sector in the late 19th century, the construction of City Hall in 1888, and the increasingly efficient public transportation system – culminating in the opening of the subway in 1912 – consolidated Central Square's position as the civic and business center of the City, Cambridge's downtown.

14. Ritsuko Taho

Central Square

Title: Multicultural Manifestoes

Date: 1995

Materials: Glass, brick, granite, grass

Dimensions: Half acre

Location: Intersection of River Street and Massachusetts Avenue



This half-acre installation in the heart of Central Square reveals the inner hopes of Cantabrigians of all ages and backgrounds. Taho spent five months soliciting "dream statements" via public meetings, workshops, and "dream collection boxes" around the Square. She then inscribed selections on six rings of brass cylinders. The statements range from personal ambitions (becoming a teacher, veterinarian, or dancer; finishing college) to goals for the world at large (ending racism and pollution, increasing tolerance and unity). Three of the scroll rings rest on a pillar of frosted glass bearing the word "dream" in 48 languages. These three "dream towers" (one shown here) are internally lit, providing a comforting glow for nighttime passersby.

Taho received a BFA and MFA in design from Musashino Art University in Tokyo and an MFA in sculpture from Yale University. She has exhibited her work in group and solo exhibitions at museums and galleries around the world and received numerous commissions for temporary and permanent public installations in the U.S. and Japan.

15. Daniel Galvez

Pearl Street Parking Garage

Title: Crossroads

Date: 1986

Materials: Enamel on concrete

Dimensions: 28' x 46'

Location: Intersection of Pearl and Franklin Streets, facing Pearl Street.



Muralist Daniel Galvez sought input from the community in the concept and design of this "Central Square family album." The 1,200-

square-foot collage of people and architectural landmarks is composed in the shape of the universal symbol for infinity. This way Galvez connects leather-clad teens with an elderly couple; a waiter from an Indian restaurant with Greek Festival dancers. Also in the mix are local celebrities like R & B singer Little Joe Cook and Jimmy the Shoemaker (shown in the upper detail). Alert viewers will catch Galvez's clever means of crediting himself and his volunteer assistants: on the front page of a *Cambridge Chronicle* painted in the bottom left of the mural.

Galvez, who makes his home in Oakland, California, studied painting at the California College of Arts and Crafts and San Francisco State University. His large-scale murals, inspired by traditional Mexican mural painting, grace exterior and interior spaces throughout the U.S. His best-known works include the 63-foot *Homage to Malcolm X* (1997) in New York City and *Guardians of the Past, Stewards of the Future* (1999), a pair of murals for the U.S. Department of the Interior in Washington, D.C.

16. Magazine Street

Magazine Street extends south from Central Square to the site of the old powder magazine on Captain's Island. The location of the former Captain's Island is between Memorial Drive and the Charles River. It has the amenity of a residential park, Dana Square, which was laid out in 1856. A mixture of substantial dwellings and impressive churches make up the streetscape of this dignified urban street.

17. Bernard LaCasse

727 Memorial Drive

Title: Beat the Belt

Date: 1980

Materials: Acrylic on masonry

Dimensions: 13' x 75'



The mural celebrates the triumph of people over machines by depicting the successful effort of neighborhood residents to block construction of the Inner Belt Highway (extension of I-95) through Cambridge in 1971. The city of Cambridge was the first to organize against the eight-lane highway project, which would have displaced the Brookline/Elm Street neighborhoods and split the city of Cambridge in half. Brookline, Boston, and Somerville soon joined in a coalition that defeated the project and ended all new highway construction in Metropolitan Boston.

18. Fort Washington

Fort Washington was built in 1775 by order of General George Washington. Seen now as grassy embankments, the fort is the only surviving physical remnant of the Revolutionary War in Cambridge. Several small forts, including this three-gun battery, were built to prevent the movement of British troops up the Charles River. The land remained in private hands until 1857 when the Dana family gave it to the City to be used as a public park. The City restored the three-gun battery, landscaped the grounds, and enclosed the park with an elaborate iron fence.

19. Madeline Lord

Fort Washington Park

Title: Revolutionary Figures

Date: 1987

Materials: Painted Steel

Dimensions: Life-size

Location: Waverly Street and Talbot street



Five life-size silhouette figures - four minutemen and a Victorian-era woman - stand guard at Fort

Washington Park, the only remaining fort built by George

Washington, during the siege of Boston in 1775. The four Colonial soldiers are scattered throughout the park, in stances of battle readiness, while the Victorian figure sits alone pondering the historical site.

After the Battles of Lexington and Concord, the British retreated to Boston. George Washington encircled the city with fortifications, of which this is one. At that time, the fort overlooked the Charles River, and the cannons pointed towards Boston. The area was made into a park in 1857 when the land was donated to the City and the cast-iron fence surrounding the park was erected.

The intent of the cut steel sculptures, says Lord, "was to recreate the Fort's encampment setting and to recall the park's creation and heyday," celebrate both eras in tandem, and pay homage to the park's layered history

20. Privately Sponsored Public Art

Kendall Square



Artists:

Otto Piene (Concept and Design)

Joe Davis (Sculptor)

Joan Brigham (Steam Artist)

Allan Schwarz (Design Coordinator)

Title: Galaxy

Date: 1990

Materials: Steel, steam, light, Honey Locust Trees, Greenwave Shrubs

Location: Thomas J. Murphy Park, Intersection of Broadway and Main Street

A team of artists from the M.I.T. Center for Advanced Visual Studies program collaborated with landscape architects, urban designers and engineers to create this multi-stage environmental sculpture integrated into the park's design.

21. Lloyd Hamrol

Front Park

Title: Gate House

Date: 1986

Materials: Enamel on steel, granite

Dimensions: Each arch 10' x 13'8" x 1 1/2"

Location: Commercial Avenue at the intersection of Rogers Street



Lloyd Hamrol's sculpture is comprised of three high-pointed steel archways arranged in a circular pattern on a raised brick-paved area of the park. Culminating in triangular roof-top shapes, the archways reflect the

contemporary architectural elements of nearby buildings, while framing views of the Charles River.

Hamrol has painted the arches in muted primary colors, alluding to characteristics of the area: blue in honor of the local sea-going tradition, red to reflect the predominant use of brick in the Cambridge area, and yellow, reminiscent of New England's fall foliage colors.

An artist of national renown, Hamrol has received three NEA visual arts fellowships and seven NEA grants for his public art projects. He has created public sculpture in several cities around the country, including a GSA commissioned sculpture for a federal courthouse in Atlanta. His work is also in permanent collections of major museums, including the Los Angeles County Museum of Art and the National Collection of Fine Arts at the Smithsonian Institute in Washington. His work has been exhibited by the Whitney Museum in New York, the Museum of Contemporary Art in Chicago, and the San Francisco Museum of Art.

22. David Judelson

Lechmere Canal Park

Title: The British are Coming! The British are Coming!

Date: 1988

Materials: Polyurethane on steel

Dimensions: Two sections, each 96" x 144"

Location: Pedestrian underpass beneath the Commercial Avenue bridge



In April 1775, when British troops rowed across the Charles River from Boston on the way to their historic encounter with colonists at Lexington and Concord, they landed near this site. Painted in a geometric style, this two-part mural depicts the British "Redcoats" in formation. In the background are black and white reproductions of two famous historical paintings: Singleton Copley's portrait of Paul Revere and Grant Wood's *Paul Revere's Ride*.

David Judelson originally pursued architecture as an undergraduate and graduate student at M.I.T, but became increasingly interested in ceramics. He studied at the Haystack Mountain School of Crafts in the 1970s, and has pursued art ever since. His many large-scale public commissions include a sculptural rooftop terrace for Scholastic, Inc., in New York. He also has exhibited his work in numerous group and solo exhibitions. He spent many years living in the Boston area before moving to New York City.

23. James Tyler

Canal Park

Title: Tower of East Cambridge Faces

Date: 1986

Materials: Bronze

Dimensions: 4' x 30" x 30"

Location: Between Cambridge Street, First Street and the Galleria Mall; at the east corner of the Interleaf Building



Tyler's intention to capture in bronze the diverse culture of East Cambridge is realized in the rich collection of distinct images and textures that make up his sculpture. Fifty faces of area residents -- randomly assembled from photographs taken in the neighborhood by the artist -- comprise this 'tower' of faces. Even the artist does not know who the persons depicted are, and some of them may be unaware that their image is preserved in bronze, but each of the fifty faces speaks of individuality and personal conviction, however harmoniously intermixed it may be in the sculptural whole.

Tyler has studied at Hampshire and Nasson colleges. He specializes in life-size sculpture and has completed many public art commissions, including a series of realistic figures for Davis Square in Somerville as part of the MBTA Arts On The Line Program.

24. William Wainwright

Canal Park

Title: Never Green Tree

Date: 1987

Materials: Steel, aluminum, Mylar

Dimensions: 35' x 8'

Location: Between Cambridge Street, First Street, and the Galleria Mall; on a raised plaza at the north end of Thomas Graves Landing.



The steel frame that forms the 'trunk' of the wind sculpture is camouflaged by 'leaves' made of aluminum cubes. When the wind activates the cubes, the diffraction grating (mylar) surface which covers the leaves deflects light into constantly changing prismatic colors. The sculpture reflects in the water of the canal and the windows of surrounding buildings, multiplying itself and the sun rays it catches.

William Wainwright deserves to be called a 20th century "renaissance artist," applying his professional training in both architecture and engineering to create complex and innovative mobile sculptures. Besides his creative contribution to art, he holds two U.S. patents. Wainwright studied at Purdue University, Cornell, the Institute of Design in Chicago, and M.I.T. He taught architecture at Harvard Graduate School of Design for a number of years and his sculptures have been exhibited in numerous technological and art venues alike.

25. David Phillips

Lechmere Canal Park

Title: Beach Fragments

Date: 1986

Materials: Cast silicon bronze, brick

Dimensions: Six medallions, each 16" x 16";

One medallion, 24" x 24"

Location: Between Cambridge Street, First Street, and the Galleria Mall; inlaid in the pavement under the Park Pavillion



The imagery captured in Phillips's medallions includes natural elements -- sand, stones, shells and fossils -- present in the tidal basin which occupied this site prior to settlement. These references to the natural world are combined with symbols of the microcosm and macrocosm of the universe -- images from astronomy, subatomic particles, music and ancient cultures.

"Use of water, the historical connection with the ocean, and proximity to the Science Museum interested me," says Phillips. "One bronze medallion incorporates music notation from Debussy's *La Mer*. Like the changing patterns in the sand, music, too, is transient."

David Phillips is well known for his public sculpture and his collaborations with landscape architects. His work often explores the resilience of nature, incorporating organic elements, such as stones and trees, with cast materials.

Descriptions of the individual pavers are found on the ceiling panels of the Pavillion.

26. George Greenamyre

East Cambridge Parking Facility

Title: East Cambridge - 1852

Date: 1988

Materials: Forged, welded and painted steel

Dimensions: 24' x 24' x 5'

Location: Second Street at the intersection of Thorndike Street; above Second Street pedestrian entrance



George Greenamyre's monumental sculptures for public spaces are carefully engineered interpretations of regional history. His *East Cambridge-1852* is a narrative work celebrating

the furniture-making and glass-blowing industries which flourished in East Cambridge during the 19th century. Located on 10 and 12-foot columns at the pedestrian entrance to the garage, the sculpture is constructed of mild steel that is forged and painted in high-gloss epoxy colors. From left to right, the work depicts: a brickworker's home with smoke from the hearthfire blowing out of the chimney; a glass-blower and his helper; the two main kiln buildings of the Boston Porcelain and Glassworks, with a worker in-between and black smoke wafting from the elevated industrial chimneys; the proud president of the company with a finished product in his hands; three workers' row houses; two chairs; three furniture makers; and Geldowsky's Furniture Company. A well-dressed Cambridge couple from that era and another worker's house complete the piece.

Born in Cleveland, Ohio, George received his BFA in Dimensional Design from the Philadelphia Museum College and an MFA in sculpture from the University of Kansas. He taught as a Professor at the Massachusetts College of Art and worked as chair of the sculpture department for many years. He has been awarded commissions in nearly all states through "one percent" programs.

27. East Cambridge

East Cambridge originated as a speculative real estate development by Andrew Craigie at the beginning of the 19th century. A grid of streets was laid out on the salt-march island known as Lechmere's Point, and residential construction began near the top of the hill along Otis and Thorndike Streets. Early industry developed along the Miller's River north of East Cambridge, and the marshes south and west of the neighborhood remained undeveloped until after the Civil War.

28. Lisa Carter

279 Broadway

Title: Columbia Street Reflection

Date: 1982

Materials: Acrylic on masonry

Dimensions: 12' x 51'

Location: 279 Broadway at the intersection of Columbia Street



Lisa Carter photographed neighborhood children and used them as models for this typical street scene. The children, trucks, and cars are painted

as though they are moving toward the viewer, straight out of the mural.

There is a bit of magic in this otherwise realistic painting. Through the window of the building on the right hand side the neighborhood children are watching the balloon parade at the Cambridge River Festival, an annual event sponsored by the Cambridge Arts Council. A festival banner floats above.

A Boston resident, Carter studied at the Massachusetts College of Art, the School of the Museum of Fine Arts, Boston and Antioch College, Yellow Springs, Ohio. She has taught at various institutions, including the Rhode Island School of Design, the Art Institute of Boston and the School of the Museum of Fine Arts, Boston. Carter has participated in many exhibitions of her work and has executed numerous mural commissions including work for the Boston MBTA Subway system, the Metropolitan District Commission, and Massport.

29. Beth Galston

Sennott Park

Title: Shadow Walk

Date: 1984, 1996

Materials: Welded stainless steel

Dimensions: 6' x 5' x 13 '6"

Location: Broadway at Norfolk Street



Shadow Walk is a sculpture of light and shadow.

Five reflective stainless steel grids, arranged in ascending height, evoke fences or gates. Passageways between the grids allow for walking, and the units are designed for climbing. The screens are formal, yet playful, structures, interacting with sunlight and projecting changing shadow patterns on the ground. As the sun moves through its daily and seasonal cycles, viewers can experience the piece in a variety of moods and configurations.

For over twenty years, Galston has been building architectural-scale environments based on her interest in light and the quality of space. She uses "delicate materials to create multi-layered spaces through which viewers move and interact." She states that her work "creates a sense of place, a moment of magic or transformation." Galston received her B.A. from Cornell University in 1970, B.F.A. in 1978 from the Kansas City Art Institute, and her M.S. in Visual Studies from M.I.T. in 1981. She has shown extensively in New England and has permanent installations located from Maine to Arizona

Credits

Historical text provided by the **Cambridge Historical Commission** files and publications:

<http://www.cambridgema.gov/~Historic/>
831 Massachusetts Ave., 2nd Floor
Cambridge, MA 02139
617-349-4683

Public Art pictures and text provided by the **Cambridge Arts Council**:

www.cambridgeartscouncil.org
344 Broadway, 2nd Floor
Cambridge, MA 02139
617-349-4380

"How to Get Around Cambridge" map provided and route map prepared by the **City of Cambridge Community Development Department**:

<http://www.ci.cambridge.ma.us/~CDD/>
238 Broadway
Cambridge, MA 02139
617-349-4600

Tour route planned by Gerry Swislow with assistance from Jeff Grace, Steve Miller, and Tim Ledlie.

Exploring Cambridge: The GoGreen Bicycle Tour has been organized by the City of Cambridge Community Development Department and the Cambridge Bicycle Committee in collaboration with the Cambridge Arts Council and the Cambridge Historical Commission.

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