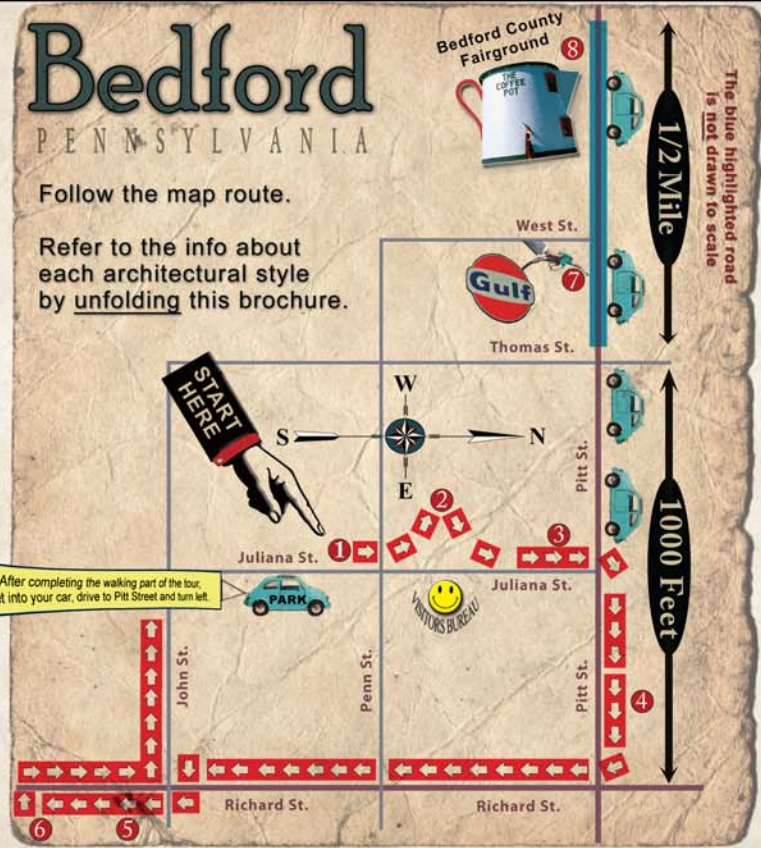


- ### TOUR ITINERARY
- Park near the courthouse, at the corner of Juliana and Penn Street in Bedford. Walk to the first 6 stops. Get back into your car and drive to stops # 7 and 8.
- 1 The Bedford County Courthouse** (Neoclassical)
 - 2 The Six Panel Door** (Door of the Lutheran Parish)
 - 3 Founder's Crossing** (Italianate)
 - 4 The Anderson House** (Federalist)
 - 5 St. James Episcopal Church** (Gothic Revival)
 - 6 The Victorian House** (Second Empire Mansard)
- *** RETURN TO YOUR CAR. DRIVE TO THE NEXT STOPS.
- 7 Dunkle's Gulf** (Art Deco)
 - 8 The Coffee Pot** (Programmatic)



NEARBY ARCHITECTURAL MARVELS

(90 minutes west)

FALLINGWATER

Organic Architecture is a term Frank Lloyd Wright used to describe his approach to design, integrating his buildings harmoniously into the surrounding nature. Wright wasn't concerned with any particular architectural style; he believed that every building should grow naturally from its surrounding environment. When Edgar Kaufmann hired Wright to build his weekend home in 1935, he assumed that Wright would build the house with a view of the beautiful waterfall. However, Wright built the home *across* the waterfall, consistent with his philosophy of blending a structure with the land.

Tours are offered from Mar-Dec Call (724) 329-8501 for info and reservations.

DIRECTIONS FROM BEDFORD COUNTY
Take 1-76 (PA Turnpike) west to Exit 91 (Donagel). Take Rt. 31 east for 2 miles. Turn right onto Rt. 381 south. Follow Rt. 381 south for 19 miles to Fallingwater.

KENTUCK KNOB

In 1936, during the depression, Frank Lloyd Wright developed an affordable series of homes he called Usonian. He aspired to create a democratic, distinctly American style that was affordable for the "common people". The word Usonian was his abbreviation for *United States of North America*. This Usonian home, built in 1936, is 7 miles from Fallingwater.

Tours are offered from Mar-Dec Call (724) 329-8501 for info and reservations.

DIRECTIONS FROM FALLINGWATER
Drive south on Route 381 through Ohio Pyle 4 miles. Turn right at the state park sign across the Meadow Run Bridge. Follow road for 1.5 miles. Turn left at the intersection. Kentuck Knob is ahead on the left.

NEOCLASSICAL

About Those Columns

1 The Bedford County Courthouse is a blend of Greek and Roman architecture, a style commonly called Neoclassical. It was built in 1826-29 by local builder, Solomon Filler. Solomon built many other buildings in the area, including the Bedford Springs Resort.

Neoclassical stylings were standard for government buildings in the 1800s, because our US Constitution was greatly influenced by the Democracy of Greece and the Republic of Rome. Architectural elements from these two societies reflect that influence.

GREEK ELEMENTS: Greek elements include the proportion, the pediment and the columns. The columns in front are an obvious indication of the structure's Greek influence. To the outside of the two round columns, you'll notice *pilasters*. From a distance, pilasters look like columns, but are actually moulded into a wall. The pilasters are square. The columns, pilasters, and *pediment* (the triangular wall above the second story) are inspired by the Greek Parthenon. Except for the columns, Greek architecture is comprised of squares, rectangles and triangles.

ROMAN ELEMENTS: While the Greeks built exclusively in squares, rectangles and triangles, the Romans perfected the use of circles, curves and spheres. Notice, just above the front door, a rounded window (called a *fanlight*). This fanlight hearkens to the Roman arch. There is also a fanlight inside the *pediment* (the triangle above the 2nd floor).

Another Roman element is the gold-painted spherical top of the courthouse. This dome rests atop the *capitol* (a functional element, with a cone providing a flow of fresh air). In ancient Europe, *cupolas* were built to provide a high vantage point from which to look out. Another famous cupola rests atop the United States Capitol Building in Washington DC.

Inside the front door of the courthouse is a circular *foyer*. This round room is another curved feature associated with the Romans. There's also a round room in a famous Neoclassical building... "The Oval Office" in the White House.

VIDEO IS AVAILABLE!

NEOCLASSICAL

About Those Columns

Columns are a distinguishing Greek feature. They built columns in their temples and established strict rules of symmetry. The three major column orders are: *Doric, Ionic and Corinthian*.

Although there is another difference, they are most easily distinguished by the treatment at the "caput" (top).

Austere Doric Head **Ionic Head (with volutes)** **Corinthian Head**

In latin, "caput" means head or capital.

THE MASCULINE ORDER

DORIC: These columns *always* have a *plain* top (head) and are masculine. Calculating the imprint of a man's foot compared with his height (a man's foot was generally 1/6 of his height), they applied this ratio to the column. Height vs thickness is 6 to 1.

THE FEMINE ORDER

IONIC: When constructing a temple to Diana, (a Greek goddess), the Greeks altered the Masculine footprint into a more slender, feminine column with a ratio of 8 to 1. At the capital (top) they placed volutes, hanging down at the right and left like curly ringlets or scrolls. A *volute* is also found atop a violin.

CORINTHIAN: The Corinthian column is also feminine in ratio, but with a much more ornate head. Sometimes associated with the Roman Empire, its origin is Greek and is associated with the Greek city of Corinth. You may already be familiar with this city. Two famous letters were written by a man named Paul to the early Church there. Those letters became First and Second Corinthians in the New Testament.

*** A special note to musicians: Greek Orders are also used to identify musical modes, which are forms of our common 8 note scale. Jazz musicians are especially familiar with modes. The *Ionic mode* is the same as a major scale (do-re-mi-fa-sol-la-ti-do). The *Doric mode* starts and finishes on the second step of the major scale (re-mi-fa-sol-la-ti-do-re). Other modes include *Phrygian, Lydian, Mixolydian, Aeolian and Locrian*. There isn't a Corinthian mode, but who (over the age of 50) can forget the "rich Corinthian leather" in the long extinct Chrysler Cordoba. We heard that the rich Corinthian leather was actually made in New Jersey.

THE SIX PANEL DOOR

2 Approach the building just to the right of the Lutheran Church, and notice the door outside the Lutheran Parish House. This door is one of the most common styles in the US, but, while the door is quite common, the origin (and meaning) may surprise you. This door was designed centuries ago to mark an early colonial home as a Christian home. The shape inside the top four panels, is a Cross (crucifix). The bottom panels represent an open Bible, with the spine of the book in the center.

It's possible you never noticed the cross before, but as of today, it will be one of the first things you see.

"The Cross & Open Bible Door"

3 **Italianate**

One of several styles popular in the Victorian Era (1837-1901).

Italianate homes and buildings in America were not built by or for Italians. There were actually very few Italians in the US at this time. But rural Italy was romanticized by American and European educated architects who developed the style. Italianate, along with the Queen Anne style and Second Empire Mansard began in Europe during the reign of Queen Victoria. Victorian architecture broke away from the classic Roman and Greek styles.

There can be different looks within Italianate, such as the *villa*, but here, Italianate is represented by a rectangular (almost square) 3-story building. Italianate elements are the wide eaves (the overhang of the roof at the top) and the large brackets that support those eaves. Other stylistic details include narrow windows with round-topped "eyebrows" on the third floor.

This 1870s building was ravaged by fire in January 2007. The owner restored it, complete with the distinctive Italianate features. Kudos to Founder's Crossing for preserving the structure and the style.

FEDERALIST

4 Built in 1815 for Dr. John Anderson by Solomon Filler, designer of the Bedford Springs Resort and our courthouse. This Federalist building has a symmetrical front facade with characteristic six-over-six windows (6 panes in each window sash). Windows in this era used small panes between strips of wood because at the time, it was difficult to make large pieces of glass. Also, note the bold fanlight over the doorway and sidelights on either side. The 7 windows on the second floor are typical. Federalist style always employs an odd number of windows (3, 5 or 7). The rounded dormer windows (over the roof) echo the fanlight.

The Federalist style is associated with the early days of our Republic although it was heavily influenced by the Georgian style. Georgian architecture was British and the name "Georgian" refers to King George. Georgian architecture flooded America by way of British pattern books and a wave of masons and carpenters who emigrated from England. However, after the Revolutionary War, no "True American" wanted a Georgian House. Scottish architect, **Robert Adam** responded, releasing home plans that (although heavily influenced by Georgian styles) were labeled as "Federalist". Federalist homes featured American icons like the Stars and Stripes, a likeness of George Washington or an American Eagle. Dr. Anderson placed a very prominent American Eagle on his front door.

Fanlight A **FANLIGHT** is a semi-circular window with radiating glazing bars suggesting a fan. It also references the Roman Arch. Fanlights are very common in Federalist structures.

Dormer A **DORMER** is a window set vertically in a structure projecting from a sloping roof. The dormers protruding from the roof here are not typical of the Federalist style.

VIDEO IS AVAILABLE!

ST. JAMES EPISCOPAL CHURCH

5 The cornerstone for St. James Episcopal Church was laid in 1866 and the proportion and design elements came together in one of the finest examples of Gothic Revival charm. It was designed by **Richard Upjohn**, who was born in England and moved to the US in 1829. As founder of the American Institute of Architects Upjohn was largely responsible for the introduction of Gothic Revival architecture to the US. His work defined American church architecture. Upjohn considered himself Christian first and architect second, often asking little or no compensation for his church designs. The flowering of the Episcopal Church in America from 1840-1860 led to numerous commissions for churches, so Upjohn released a book, "*Rural Architecture*" in 1852 with complete plans. Small parishes could now afford the service of a professional architect, all for the cost of a book.

The *pointed arches* are the most obvious indicator of Gothic style, as are the *buttresses* at each corner and along the sides. These stone projections weren't ornamental, but prevented the stone walls from falling outward. These supports are a staple element of Gothic architecture. Atop the church is not a bell tower, but a *bell cote*...smaller than a bell tower.

THE ORIGINS OF GOTHIC ARCHITECTURE

The "Gothic" style originated in France in the 1200s. By 1400 it was the predominant style of the most prolific builder in that era, the church. The *pointed arch* was popular because it raised attention toward heaven and is used in every location where a vaulted shape is called for. Doorways, windows, and galleries all have pointed arches. A renowned example of Gothic architecture is the cathedral, *Notre Dame de Paris*, built in the medieval age long before their football team was formed. *Notre Dame de Paris*, means "Our Lady of Paris." (Mary, Mother of Jesus).

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ART DECO

7 Art Deco - not a singular style, but various styles created within an *era*.

Today, what we call "Art Deco" refers to buildings, jewelry, jukeboxes, etc. that were designed from 1920 to 1940. The designers never called their style Art Deco; they called it "modern". The term, Art Deco, was coined in the 1960's, as a reference to the Paris, 1925 "Exposition des Arts Decoratifs." Along with modern art, two major design influences on the era were:

- 1. THE AUTOMOBILE.** The car revolutionized the world and artists/designers embraced mechanization, using shapes of gears, grilles, wheels and hood ornaments.
- 2. ANCIENT EGYPT.** The discovery of King Tut's tomb in 1922 sparked interest in ancient Egypt, so hieroglyphs, shapes and images adorning ancient Egyptian temples were embedded into many Art Deco buildings. Symbols included zig-zags, chevrons, sunbursts and plant life.

Dunkle's Gulf was designed by Pittsburgh architect, Edward J. Weber, (acclaimed for his church designs). Perhaps his sense of humor led him to model this gas station after a church, albeit Egyptian. At least one other station with this design was built in Washington, DC, near the corner of 12th and Franklin, but is no longer standing. To our knowledge, Egyptian Temple - Tile Dunkle's Gulf is the only remaining station of its kind.

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VICTORIAN HOUSE

6 The *Victorian Era* lasted from 1837 to 1901 - the reign of England's Queen Victoria. "Victorian" isn't a style, but an era. The building before you, built in 1876 by local banker William Hartley, has all the features of *Second Empire* Style, including the stylistic Mansard roof. The windows are arched and there is a double-door entrance. *Second Empire* always features a Mansard roof, but not all buildings with a Mansard roof are *Second Empire*. A Mansard roof has two slopes on each side, with the lower slope steeper than the upper.

The term "*Mansard*" comes from French architect Francois Mansart (1598-1666). The Mansart (or *Mansard*) roof became common during the French Renaissance when buildings in Paris were taxed on their height from the ground to the start of the roof. By placing a top floor within the roof, builders could have an additional floor... tax-free! There was a revival of the Mansard roof in France in the 1850s when Paris was rebuilt by Louis Napoleon III. He was the nephew of Napoleon Bonaparte (who established The First Empire in France when he declared himself *Emperor of France*). "Second Empire" refers to the subsequent reign of Louis Napoleon III, as he established the Second Empire of France. He revived the Mansard roof, declaring it to be the official look of the French Second Empire. There is no such thing as a "First Empire" Mansard.

Victorian styles broke from classical restrictions of proportion and order, creating some unique and quirky mixes. This coincided with the era's "free expression" in art and music. Monet, Van Gogh, and Cezanne dabbled in modern or "Impressionist" art. Beethoven also broke with classical form into the more emotional *Romantic Era* of music. Freed from the old set of rules, music and art became wilder and more passionate. The same was true for Victorian era architecture. No restrictions. No boundaries.

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PROGRAMMATIC

8 The *Coffee Pot* served travelers from the 1920s when it was located 100 yards west of where it stands today. The Coffee Pot became a bar until it closed in 1989. It was moved to its current location in 2004.

Programmatic Architecture designs resemble the product sold inside, thereby becoming a super sized sign. The style flourished in the 1930s, as merchants sought new ways to capture the attention of automobile drivers who were now passing their storefront at an alarming 35 mph! By creating buildings to advertise and attract attention, these entrepreneurs created **Programmatic Architecture**.

Kitchy? You betcha. Examples included shoe repair shops in the shape of a shoe and hotdog stands shaped like a bun, waffle and mustard. The *Ice Cream* (bottom left) is an ice cream shop currently operating at the east end of Everett, PA. It is a big scoop of vanilla ice cream, topped with hot fudge and a cherry. The Longaberger Basket Co. headquarters in Ohio (pictured below) revived the architectural concept in the 1990's.

Many programmatic buildings were demolished after their initial usefulness expired, but there has been renewed interest to preserve them. Programmatic Architecture was very common on the Lincoln Highway (Route 30), and the Lincoln Highway Heritage Corridor played a major role in the preservation of the Coffee Pot.

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