

Art and Architecture Walking Tour

June 2021 [**Updated April 2023**]

Heritage Frederick

Begin with a brief description of the tour- we will be viewing several major architectural styles- Georgian, Classical Revival, Italianate, Gothic Revival, Richardson Romanesque, Beaux-Arts, and Art Deco, as well as several examples of public art. This tour will focus on the architectural elements and the history of the styles of these buildings.

Leave the museum and walk east on Church Street to the first stop.

1. Trail Mansion and the Italianate Style

The first style we will be seeing is Italianate, which was popular between 1850 and 1890 as part of the “picturesque” movement in art and architecture, which emphasized the importance of landscape. The movement was in part a response to the rigid forms and exacting proportions of the Classical Revival, and created the divide between “the sublime (i.e., awe-inspiring) and the beautiful (i.e., serene), [the latter] marked by pleasing variety, irregularity, asymmetry, and interesting textures.” The Italianate style borrows its aesthetic from the Italian countryside, with its brownstone style and cast iron decorations. One of its most distinguishing features is an extremely low-pitched, sometime even flat, roof and overhanging eaves.

The Trail Mansion is perhaps the most iconic example of Italianate architecture in downtown Frederick. It was built in 1854 by Col. Charles Trail, a wealthy lawyer, writer, poet, and politician who also owned several farms and country estates. His mansion here in the city was truly meant to invoke the “Italian country house” feel, being built on a large lot but using much of the acreage for grounds and gardens. It was designed off of a Tuscan Villa Trail drew while in Italy, where he purchased the building materials . The home remained a private residence for the Trail family until 1939, when it was leased to outside tenants. The use of brownstone gives the building a sense of texture, which is a main staple of the style. The mansion also showcases the low-pitched roof and heavy bracketing, and narrow, elongated openings of countryside architecture.

Turn back towards the starting point at the museum to continue to stop 2.

2. Classical and Gothic Revivals

2a. Heritage Frederick Building

Our next style is Classical Revival. Classical Architecture is that of ancient Greece and Rome, and it is characterized by its column and pediment construction. The structures were usually buildings of religious significance, and the columns, indeed, the entire structure, was often built around human proportions and had a strong sense of symmetry and balance. The Roman style was modeled off the Greek, but added purely

decorative elements, and rounded arches. The Classical style was revived in the United States and Europe in the 18th and 19th centuries, primarily in public buildings. In the US, it can be divided into two main types- “Federal” and “Greek Revival.”

Federal or “Adamesque” style was popular between 1785 and 1830, around the time America was first establishing itself as the heir to Greco-Roman Democracy, a sentiment which was reflected in the architecture of the time. You can think of Federal style as the “Roman” half of Classical Revival. Distinguishing features include arches and half-circle or fan motifs, columns, symmetry, and decorative friezes.

The building behind me, currently the headquarters of the Heritage Frederick, or the Historical Society of Frederick County, was built in this style and completed in 1826. Notice the fan-shaped window above the door, as well as Doric columns on either side, both of which are typical of Federal Style. Another distinguishing feature of this house is the stepped-gable or “top hat” dormer windows, for which Frederick is famous.

2b. Winchester Hall

Continuing down the street, we see the other half of the Classical Revival style. The Greek Revival style became popular between 1820 and 1850, probably as a result of the growing global popularity of Ancient Greek art and architecture after the Parthenon marbles went on display in the British museum for the first time in 1816. Greek Revival is much simpler than the Federal style, with square, straight features and little decoration, but retains the symmetry. Like its Roman counterpart, Greek Revival was utilized primarily in public buildings such as churches, schools, banks, museums, and courthouses. The most distinguishing feature of Greek Revival is, of course, the columns, which are usually painted white.

Construction on Winchester Hall was completed in phases, beginning in 1843 with the east (or left) wing. The choice of Greek Revival style has been attributed to Hiram Winchester, the first president of the Frederick Female Seminary which moved into the building upon its completion. A public lottery was held to raise the funds for completing the building. The west (or right) wing was completed in 1857. The building was used as a hospital after the Battles of South Mountain and Antietam in 1862. Later in 1893, the buildings were leased to the Potomac Synod of the Reformed Church in the United States which opened the Women’s College of Frederick. That institution has been known as Hood College since 1913. Winchester Hall has been home to the offices of the Frederick County Government since 1931.

2c. Evangelical Lutheran Church

Across the street, we see our first example of the Gothic Revival Style, which was popular in Frederick between 1800 and 1865, although its association with European nobility meant that it never reached the popularity of Classical Revival in the United States. The Gothic style was developed in medieval France and it is often seen in grand, lavish buildings such as cathedrals and castles. Gothic architecture is characterized by its soaring height and use of light as an architectural element through open spaces and large or stained glass windows. A defining characteristic of Gothic architecture is the lancet or pointed arch. The revival of the style in the 19th Century was largely the result of the Romantic movement in literature, which extolled Europe's Christian Medieval past rather than its Classical Mediterranean.

Evangelical Lutheran Church has occupied this location since 1746. The present building was constructed in 1854 after portions of an earlier stone building, dating to 1763, were demolished. The church's style was described as "Norman Gothic" and was designed by Baltimore architects John Rudolph Niernsee and James Crawford Neilson. Note the pointed arches above the windows and doors and tapered spires. John Loats, who founded the Loats Female Orphanage which was housed in the present Heritage Frederick building, was on the building committee, and he donated two of the stained glass windows. In 1862 the church was converted into a field hospital following the battle of Antietam. Boards were placed above the pews to create a second floor a few feet above the original and much of the stained glass was removed to preserve it.

Take a left and walk up Maxwell Alley to Second Street, then turn left and stop in front of the Schaeffer Center for stop 3.

3. Richardsonian Romanesque and Frederick Row Houses

3a. Schaeffer Center (Wee Folk School)

Another popular style in Frederick architecture is Richardson Romanesque, seen in the brick Schaeffer Center building on Second Street. This style was created by architect Henry Hobson Richardson, who took the European Romanesque style and made it his own by integrating elements of the French Gothic style. The Romanesque style was similar to the Federal style in the US, with its plain exterior, and curved or circular elements, but also had a distinctly "dark" or "gloomy" feel, with thick walls and small windows. Richardson Romanesque was popular between 1870 and 1890 and is characterized by its heavy, solid, or grounded feel. It utilizes exposed masonry stone which gives it a rough texture, and has thick walls and deep window reveals, which it takes from the Romanesque style. From the French Gothic, this style borrows pointed

arch and half-circle elements, as well as decorations such as those seen in between the windows here.

The Schaeffer Center was built in 1891 of brown brick and sandstone. It was one of several Frederick structures designed by the York, Pennsylvania-based John A. Dempwolf Architectural Firm, which was in business from 1880-1940 and had a national reputation for its Richardson Romanesque buildings. Note the rough textured brownstone used in the foundation and trim, the round structural elements of the tower, and the carved stone ornamentation. This building was built to house the Sunday School of Evangelical Lutheran Church and was named in honor of the Rev. David Frederick Schaeffer, pastor here from 1808 to 1836 and founder of the Sunday School.

3b. Frederick's Historic Row Houses

The majority of houses in Frederick's historic district are row houses, built between the mid-eighteenth and late-nineteenth centuries. In this section of Second Street, we can observe the evolution of these dwellings. On either side of the street are examples of earlier houses (29 and 36 East Second Street). We can date these houses to an earlier period because of their plain, vernacular architecture and their A-frame roof structures. Vernacular is the term used to describe buildings like these whose design is informed by regional and cultural building traditions and materials, rather than formalized "high style" architecture. Vernacular buildings, like these two early row homes, reflect the prevailing classical aesthetic of the early-nineteenth century, but their overall form is copied from many other local examples, designed to make use of the long and narrow building lots in the city. Changing style preferences and the accessibility to mass-produced glass, cast metals, and other architectural elements made possible by the railroad in the mid-nineteenth century led to more elaborate row homes, like those seen beyond our earlier examples along this block of Second Street. 31 East Church Street was built with a slanted roofline, made popular by the Italianate style, and is ornamented with bay windows, a popular feature of the Queen Anne style of the Victorian Era. Another Victorian style, Second Empire, can be seen in the neighboring house at 33 East Church Street.

Head west on Second Street to Market Street, stopping at the intersection for stop 4.

4. Art Deco and “Egress” Public Art

4a. Farmers and Mechanics Bank

At this corner, we observe another architectural style, a rarity in Frederick. This building with its sleek lines, strong proportions, and naturalistic decoration, is an example of Art Deco style. It was built in 1936 for the Farmers and Mechanics Bank. The bank was designed by the Allentown, Pennsylvania firm of Tilghman Moyer and is built around a steel frame, sheathed in Indiana limestone. Art Deco Style emerged from the International Exhibition of Modern Decorative and Industrial Arts, held in Paris in 1925. The style was defined by the use of expensive materials and fine craftsmanship, seen in the bas relief metal panels between the first and second story windows and the stone carving ornamenting the facade. Famous examples of Art Deco style include the Empire State Building and the Chrysler Building, and the style defined the roaring 1920s and remained popular during the Great Depression through its use by the Works Progress Administration in building projects across the country.

4b. “Egress”

Looking across the street, we are viewing the first of three works in the series “Angels in the Architecture,” the first large-scale public art project undertaken during the revitalization of downtown Frederick in the late-1980s. The key thematic elements of these murals are displaced space and time. The murals were painted by William Cochran and Paul F Wilson and were paid for by the Frederick Arts Council. This work, named “Egress,” was completed in 1988. We will see the two other works in this series during the tour as well as another major work by Cochran at the end of the tour.

Head north on Market Street, stopping in front of the Houck Mansion for stop 5.

5. Houck Mansion and Georgian Town Houses

5a. Houck Mansion

The house you see here is another example of Richardsonian Romanesque style and was designed by York, Pennsylvania, architect John A. Dempwolf. This house was built in 1891 for Ella, Martha, and Mathilda Houck, daughters of Ezra Houck, a Frederick businessman who was president of the Farmers and Mechanics Bank. The Houck Mansion exhibits many of the common characteristics of Richardsonian Romanesque, including an asymmetric layout, the use of rough stone contrasted with smooth-faced brickwork, carved stone ornamentation, and overall heavy proportions. The house was

one of the most expensive in Frederick at the time of its construction, reaching a cost of \$30,000.00, or almost \$1 million in today's currency.

5b. Georgian Town Houses (225 and 233 North Market Street)

Looking across the street, we can view two houses, which have later been converted to businesses, which are examples of vernacular architecture of the late-eighteenth century informed by the Georgian Style. Named for the Hanoverian Dynasty which ruled Great Britain most of the eighteenth century, Georgian was the first major architectural style to be broadly applied to buildings in the English colonies of North America. The most notable features of this style which can be seen in these houses and several other early structures in Frederick are the walls laid in flemish bond brickwork (an alternating pattern of short "headers" and long "stretchers"), a protrusion between the first and second stories known as a belt course, and beveled water tables. The latter are a feature seen at the base of the walls where an extra row of bricks is laid on the outside of the wall and capped with rounded or slanted bricks. Before the advent of modern rain gutters, water tables were designed to divert rainwater from the foundation by causing it to splash away from the wall as it fell against the top row of bricks.

Turn around and head south on Market Street to Second Street, then make a right and stop in front of Centennial Memorial United Methodist Church.

6. Centennial Memorial United Methodist Church

At the beginning of the tour, we learned about Gothic Revival Style at Evangelical Lutheran Church, which is an earlier example of this style in Frederick. This church, constructed in 1900-01, demonstrates the evolution of Gothic Revival through the Victorian Era. While the earlier Gothic Revival Style held to symmetrical form, this church with its towers of differing heights bears a striking asymmetry. Another departure from the earlier Gothic Revival structures in Frederick is the use of cast metal to imitate carved stone ornamentation which is seen throughout the facade of this church. Centennial Memorial United Methodist Church was designed by Washington, DC, architect Frank P. Murphy. It was named to honor the 100th anniversary of the founding of the United Brethren in Christ (the church's original affiliation), which occurred just outside Frederick at the Peter Kemp Farm in 1800.

Continue west on Second Street, then turn left onto South Court Street and walk to the Court Square for stop 7.

7. Court Square

7a. Potts House

This is another repeat example, can anyone guess which style this is?

As this one is a little harder, I will give you a clue- note the oval patterns in the door and the fan-shaped window above it. The Potts House was built in 1818 in the Federal Style for Richard Potts Jr., a Maryland State Senator and son of Hon. Richard Potts, a Revolutionary War veteran, Congressman, Governor of Maryland, and Chief Justice of the District Court. It was designed by Robert Mills, who was later appointed by President Andrew Jackson as architect for public buildings in Washington, DC. Mills was most famous for designing the U.S Treasury Building, the Patent Office (now the Smithsonian Center for American Art and Portraiture) and the Washington Monument in Washington, DC, as well as the wings of Independence Hall in Philadelphia. It was the practice of many architects at the time to travel to whichever city in which they were currently designing, and they tended to work outside of their home cities fairly often. Mills, for example, was based in DC, but also lived in Baltimore and Frederick for the months he was working on projects there.

7b. City Hall

The first building on this site, built in 1750, was constructed of logs and was used as the town's courthouse. A more substantial brick courthouse was completed in 1785 and designed by Frederick's first resident architect, Henry McCleery. This courthouse was destroyed by fire in 1861 after which the present building was constructed. Because of the recent loss of its predecessor to fire, the architects of the new courthouse took care to build the structure with fire in mind, and this became one of the first "fire-proof" buildings in Maryland, built without flammable materials and instead constructed of brick. The first fire-proof building in the US is the Charleston Division Record Building in Charleston, NC which was built in 1827 and designed by Robert Mills, the same man who designed the Potts House. The courthouse was designed in the Italianate Style, and has a dirt floor in its attic. One of its most distinguishing features is its massive cupola, which houses the bronze courthouse bell. Today, it is used as Frederick's City Hall.

Like the Trail Mansion, City Hall features the Italianate low pitched roof, overhanging eaves, and cast iron features. The surrounding gardens also give it a "countryside" feel.

7c. Court Square Fountain

In 1887, Frederick citizens held a bazaar to raise over \$1,000 to improve the Court Square. An iron fence which surrounded the square was removed and new walkways and landscaping were introduced. At the center of the park, a new fountain was erected, the gift of James C. Clarke, who was born in Montgomery County but moved to Frederick County at an early age when his father was working to build the Baltimore and Ohio Railroad. Clarke worked his way up in the railroad sector to become superintendent of the Illinois Central Railroad and amassed a significant fortune. The fountain base and pedestal are made of cast iron and were manufactured by the Variety Iron Works of York, Pennsylvania. The sculpture, also of cast iron, is believed to have been produced by the J.W. Fiske Iron Works of New York. It is said to depict the Biblical figures of Cain and Abel.

7d. Ross and Mathias Houses

The two mirror-image three-story town houses that stand facing the Court Square are among the most refined examples of Federal architecture in Frederick. In 1815, the Justices of the Levy Court of Frederick sold these lots to Colonel John McPherson. Previously, the Frederick County jail occupied this site. In 1817, Col. McPherson erected the two houses, the red-painted one on the left for himself and the white-painted one on the right for his daughter, Harriet, and her husband, John Brien. In 1820, John Brien acquired the Catoctin Furnace near Thurmont in northern Frederick County. The cast-iron fences and gates in front of the two houses were made at Catoctin Furnace.

Head southwest to the Church Street side of the Court Square to visit stop 8.

8. All Saints Church and “Guess” the Dog

8a. All Saints Episcopal Church

Can anyone guess the style of this church?

Its most distinguishing features are its steeple (one of the “clustered spires”), asymmetry, buttresses, and pointed arched windows and doors, all of which make this another example of the Gothic Revival Style. Of special interest in this church is the architect responsible for its design, Richard Upjohn. Born in Great Britain, Upjohn made his career designing buildings in the United States, particularly churches, and he had a major hand in the popularization of Gothic Revival. One of his most famous works is Trinity Episcopal Church on Wall Street in New York City.

This building was the third for All Saints Church. The original building was constructed in the 1740s on East All Saints Street, soon after the parish was formed in 1742. This was the “established” church in colonial Maryland, but after the Revolutionary War, it was reorganized into the Protestant Episcopal Church. In 1814, a second All Saints Church was built around the corner on Court Street, which we will visit soon.

In 1854, work began on the present All Saints Church. The construction was managed by local builder Charles Haller using Upjohn’s designs. The church is constructed of brick and Connecticut brownstone. There are stained glass windows inside which were designed by the Magill Makel Studio in Baltimore and the Tiffany Studio.

8b. “Guess the Greyhound”

Next we see another popular piece of public art. This dog is a cast-iron copy of an original marble sculpture “Arno” by American artist Horatio Greenough, which was completed in Florence in 1828. The sculpture was meant to depict the artist’s actual dog, but is also a fine example of the Neoclassical movement, and recalls ancient Roman sculptures of realistic dogs. The original is now housed in the Boston Museum of Fine Art.

When exactly the cast of “Arno” was made, and the date when it was placed here are unknown, although we do know it was sometime before the Civil War

The Federal-style home was built in 1797 by ophthalmologist Dr. John Tyler, who owned it until his death in 1841. Dr. Tyler was well-known for being the first doctor to perform cataract surgery in the US. The home was then purchased by Grayson Eichelberger, a local lawyer. The statue was stolen by Confederate troops marching through the city and was meant to be melted down for bullets, but the dog was abandoned on the Antietam battlefield and later brought back to Frederick. According to a local story, Eichelberger’s daughter named the dog “Guess” as a joke for anyone who asked the dog’s name. Today, the building is the rectory of All Saints Episcopal Church.

Turn back and head east on Church Street, stopping at the corner of Court Street for Stop 9.

9. Court Square/ People’s Building

Can anyone guess the style of this building?

Like any historical structures in downtown Frederick, this building reflects generations of change in usage and subsequent renovations and modernizations, resulting in an eclectic mixture of architectural styles.

This building was originally constructed as a residence in the late-eighteenth century in Federal style. Note the remaining Flemish bond brickwork and the “top hat” dormers on the roof. The house was converted into a bank in the early-nineteenth century. Around the year 1885, the building was renovated to incorporate storerooms with large display windows on the first floor and a turret was added to the corner. The ogee or “onion” dome atop this turret gives the building an influence of the rare Exotic Revival Style, which referenced ancient architecture of the Middle East and Egypt. Further changes were made to the building in 1908 when the People’s Fire Insurance Company occupied the building.

Head south on Court Street, stopping in front of the All Saints Parish Hall for Stop 10.

10. All Saints Episcopal Church Parish Hall

At the Court Square, we briefly mentioned Frederick’s first resident architect, Henry McCleery. This building is the best preserved example of his work in Frederick and demonstrates his skill and knowledge of classical architecture. Completed in 1814, the second All Saints Episcopal Church exhibits Palladian architecture, inspired by the works of Italian architect Andrea Palladio, who referenced ancient Roman and Greek architecture in his works in Renaissance Italy. Palladio’s design books were published and broadly circulated in the eighteenth century.

Henry McCleery, who was born in Ireland and immigrated to the English colonies just before the Revolutionary War, was versed in Palladio’s style and used his designs in his building projects. Henry also trained his son Andrew in architecture and they worked together on a number of projects, including All Saints Church. The building employs a variety of classical themes including Roman arch openings for the doorways and windows, the use of flattened pillars, known as pilasters, to emulate a temple facade, and carved wooden cornices in the Doric Order of Greek architecture. After the present All Saints Church was completed in 1855, this building was converted to be a parish hall.

Return to Church Street and go east towards Market Street, stopping at the intersection for stop 11.

11. Evangelical Reformed Church, “Earthbound,” and the Hendrickson Building

11a. Evangelical Reformed Church

We have seen the style of the Evangelical Reformed Church before, can anyone guess which it is?

The columns, straight lines, and vertical symmetry make this building another example of the Greek Revival Style. Built in 1848, the Evangelical Reformed Church was modeled after the Erechtheum, a Grecian temple on the Acropolis, by Baltimore architect Jacob Wall. The cupolas were inspired by the Lanterns of Demosthenes from the Street of Tripods in Athens.

11b. “Earthbound”

“Earthbound” is the second of the three “Angels in Architecture” murals. “Earthbound” was completed in 1989 and is meant to evoke a sense of spatial displacement. Corcoran said of his work “the mural’s false windows reflect Kemp Hall’s windows across the street; the angel seems to have forgotten about his wings; and the pheasant seems out of place lost in the city.”

11c. Hendrickson Building

Looking across the street, we can see another example of Richardson Romanesque. The Hendrickson Building was built in 1888 of brown brick and sandstone. This is another project designed by York, Pennsylvania architect J. Augustus Dempwolf. Note the rough-textured exterior, rounded bay windows, pointed arches, and decorative carved stonework. This building was constructed by the Mutual Insurance Company but in time became the home of Hendrickson’s Department Store, which remained in business until 1980. The Hendrickson name can still be seen in the metal beam over the right storefront.

Continue south on Market Street to the Square Corner, which is stop 12.

12. Square Corner

Continuing down the street, we see three more examples of this style. The Colonial Jewelers, PNC Bank, and BB&T Bank were all built in the Beaux-Arts style in the early and mid-19th Century, although the front facade of the Colonial Jewelers was redesigned in 1977. All three buildings feature the columns and symmetry traditionally associated with Classical revival as well as the heavy masonry and decoration which make these Beaux-Arts style. What is now the PNC Bank building was originally a Citizen’s Bank, built in 1908 and designed by the J.A Dempwolf firm, the same firm behind the Schaeffer Center, Houck Mansion, and the Hendrickson Building.

Note the medallion above the front door and decorated entablature which extends around the front of the building.

Note also the painted brick, arched windows, and decorations which adorn the BB&T Building, which opened as Frederick County National Bank around 1912.

Continue south on Market Street, stopping in front of Federated Charities for stop 13.

13. “Charity” the Newfoundland Dog

Not much is actually known about our next piece of public art, “Charity” the Newfoundland Dog, although based on the building’s age and practices at the time we can make some educated guesses about the sculpture’s origins. Charity has been on this porch since before the Civil War, and is a remnant from when this building was the private home of John H Williams. Williams was originally from Emmitsburg and moved to Frederick in 1834 to study law under William Schley, although he had a varied career path. Williams also worked as the editor of The Political Examiner and was later the president of the Frederick County Bank. He was known also for his work in the community and his commitment to charity. The piece is believed to have been cast in the 1850’s by Hayward, Bartlett, and Co. in Baltimore and is likely inspired by the Williams’ family pet. Since its creation, both the head and the tail have been broken off both by vandals and by accident, but they have always been recast and replaced. The most recent time the tail was repaired in 2005, it was re-positioned facing downward to hopefully prevent its accidental breaking in the future.

The dog was named “Charity” after the building was donated to the Federated Charities in 1930.

Continue south on Market Street to the corner of Carroll Creek Promenade, which is stop 14.

14. “The Edge of Gravity,” Lester Bowie Mural, and Carroll Creek Promenade

14a. “The Edge of Gravity”

Our next piece is the third in William Cochran’s “Angels in Architecture” series and was completed in 1991. As with the other murals in this series, “The Edge of Gravity” attempts to manipulate space and time. In this case, the figure is meant to represent the history of Frederick, as he or she is dressed in clothes from 1745, the year Frederick

was founded. The was a 10-year-old girl, although the figure has been left purposefully androgynous.

14b. Lester Bowie Mural

Looking to the otherside of Carroll Creek, we see a more recent work of public art, completed in 2020 by Spanish-born artist Rafael Blanco. The mural depicts Frederick born jazz artist Lester Bowie (1941-1999) in his signature performance attire, a white lab coat. Bowie's brother, Joseph, also a jazz musician, commented that Lester "considered himself more of a scientist or a doctor of music, because it was his opinion that music is medicine; is the healing force of the universe."

14c. Carroll Creek Promenade

In 1976, downtown Frederick sustained heavy damage from a flood which prompted the restoration of the historic district and the creation of a flood control system for Carroll Creek, ultimately resulting in this promenade, now a center of focus for a variety of media of public art.

On the stone bridge are two large iron sculptures, part of the original design for the Carroll Creek capital improvement plan. They were not completed until 2012 due to an illness by the lead artist Nikolai Pakhomov. The two pieces, each weighing half a ton, were created by Iron Masters, the collective of local artists and blacksmiths behind the iron bridge.

The clocks are functional, and the designs around them were inspired by the zodiac to symbolize ever-changing time and calendar and the bright colors and creative shapes were meant to reflect a playful attitude.

Other significant works of metal art and bronze sculpture are to be found throughout the promenade, including a statue of Frederick born fashion designer Claire McCardell.

Head east along the Carroll Creek Promenade to the Community Bridge, which is stop 15.

15. Community Bridge

Our final piece of public art is perhaps the most well known in downtown Frederick. At the time the project began in 1993, this area surrounding Carroll Creek had high crime rates and was traditionally divided among racial lines. In an attempt to bring the community together, dozens of local artists funded by a partnership between the City of Frederick and a private organization called Public Art for Community Transformation led

by William Cochran designed “Community Bridge.” The original plan was just to paint the bridge so it looked like natural stone, but as the project went on, Cochran decided he wanted to incorporate the community itself. Partnering with local outreach workers, the artists asked citizens of Frederick, “what image represents the spirit of community to you?” For weeks, the outreach workers, led by Teresa Cochran, made sure the question was asked everywhere, and reached everyone. It was flashed on billboards, it was run on local television networks, and it became an art class assignment in many school and retirement homes. The story was picked up by national newspapers and eventually traveled internationally.

Finally, when the images were received, the artists incorporated many of them into the bridge as carvings. Altogether, there are nearly 1,000 small symbols in the bridge. The bridge is divided into four thematic areas, each with a medallion, which features one of the most popular images submitted by the community outreach project, and one of the four larger works which more abstractly represent the “spirit” participants described, connection on all sides and within:

1. Connection to each other (holding hands around the Earth medallion and “The Unfound Door”)

Circles and interconnectedness

Angel head on either side of the door, one white, one black based on children living on either side of the creek

2. Connection to a “value within us,” our humanity (holding hands medallion and “The Light Within”)

Differences are superficial, “commonalities are core”

“The Woman of Samaria” (1859-1861) by Maryland-born sculpture William Henry Rinehart, Walters Art Museum

3. Connection to the Earth and the Connection Between Living Things (tree medallion and “The Forgotten Song”)

Based on fountains in city centers before plumbing, the centers of community

Anamorphic projection: image made to be seen at an angle. Looking at things from a different perspective, things which at first glance seem distorted are not

The bridge took five years to complete and was unveiled in 1998.

This is the end of our tour, I hope you enjoyed our walk and maybe learned something new! If anyone would like to follow me back to the Historical Society they are more than welcome.

Optional stops for the return to the museum.

16. Marie Diehl Memorial Drinking Fountain

This pet-friendly drinking fountain and its accompanying sculpture were created in honor of Marie Diehl, who founded the Frederick chapter of the Society for the Prevention of Cruelty to Animals, which later became the Humane Society. It was completed in 2007 by Charles Crum and Toby Mendez

17. “Classics”

This statue of children reading the Star Spangled Banner is a bronze copy of artist George Lundeen’s “Classics.” Other copies appear in St. Louis and Loveland, Colorado, Lundeen’s hometown. It was donated to the Library by the Joseph D. Baker fund to celebrate its grand opening in 2002.

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