

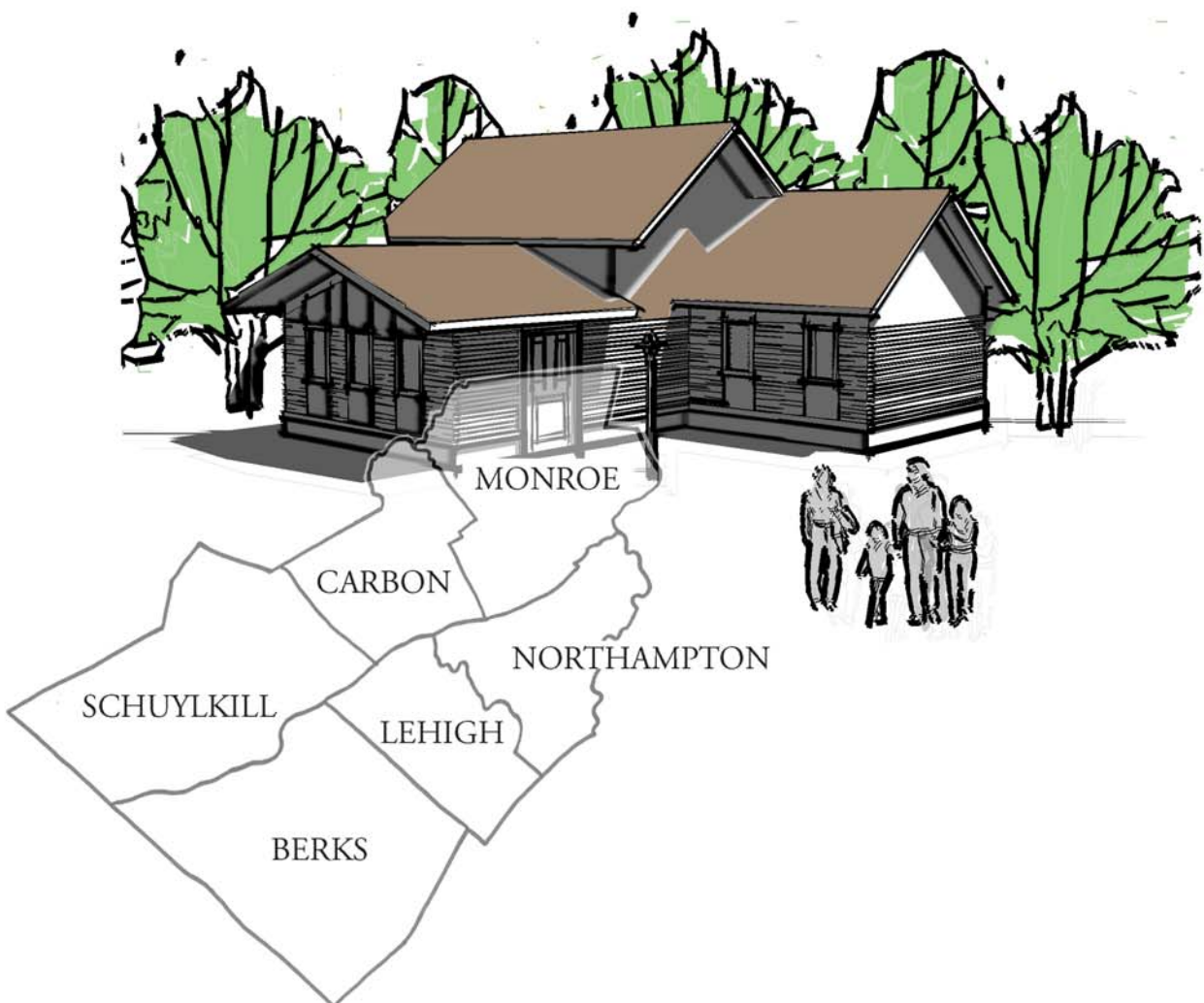


AIA

150

# COLOR OUR ARCHITECTURE

A COLORING BOOK



PRESENTED BY  
THE AMERICAN INSTITUTE OF ARCHITECTS  
EASTERN PENNSYLVANIA CHAPTER

## Celebrating The American Institute of Architects 150th Anniversary From 1857 to Present



*Richard Upjohn*

On February 23, 1857, 13 architects met in Richard Upjohn's office to form what would become The American Institute of Architects. The group included H. W. Cleaveland, Henry Dudley, Leopold Eidlitz, Edward Gardiner, Richard Morris Hunt, J. Wrey Mould, Fred A. Peterson, J. M. Priest, John Welch, and Joseph C. Wells, as well as Upjohn's son Richard and son-in-law Charles Babcock. The group sought to create an architecture organization that would "promote the scientific and practical perfection of its members" and "elevate the standing of the profession."

Until this point, anyone who wished to call him- or herself an architect could do so. This included masons, carpenters, bricklayers, and other members of the building trades. No schools of architecture or architectural licensing laws existed to shape the calling. The first steps of this small group of 13 were to change the profession of architecture in the United States profoundly. To ensure good rapport, the constitution banned all discussions of a religious or political nature from the meetings.

### **The Message Spreads**

By the mid-1860s, architects from other cities wanted to join the AIA, so the members began a series of debates on the best way to include them. Some suggested the AIA invite architects from Mexico and Canada to join, but nothing came of this idea, and the focus returned to architects in other U.S. cities.

### **All for One**

In 1884, a rival organization, the Western Association of Architects, was founded in Chicago. This group's membership comprised architects from the Midwest and the South. By 1888, it was clear that the WAA and the AIA had similar goals and, in some cases, the same members. In 1889, the two groups met in Cincinnati and decided to merge. The new consolidated group would retain the name "The American Institute of Architects." AIA agreed to honor the membership nomenclature of the WAA: "Fellow." and agreed to continue the push for licensure.

By 1887, AIA chapters had been formed in Philadelphia, Chicago, Cincinnati, Boston, Baltimore, Albany, Rhode Island, San Francisco, St. Louis, Indianapolis, and Washington, D.C. Today, the AIA has more than 300 chapters, now called components, in the United States and its territories, as well as in the United Kingdom, Continental Europe, and Hong Kong. Membership in the AIA has grown from the original 29 members in 1857, to 75,000 in 2005.

### **United in Fellowship**

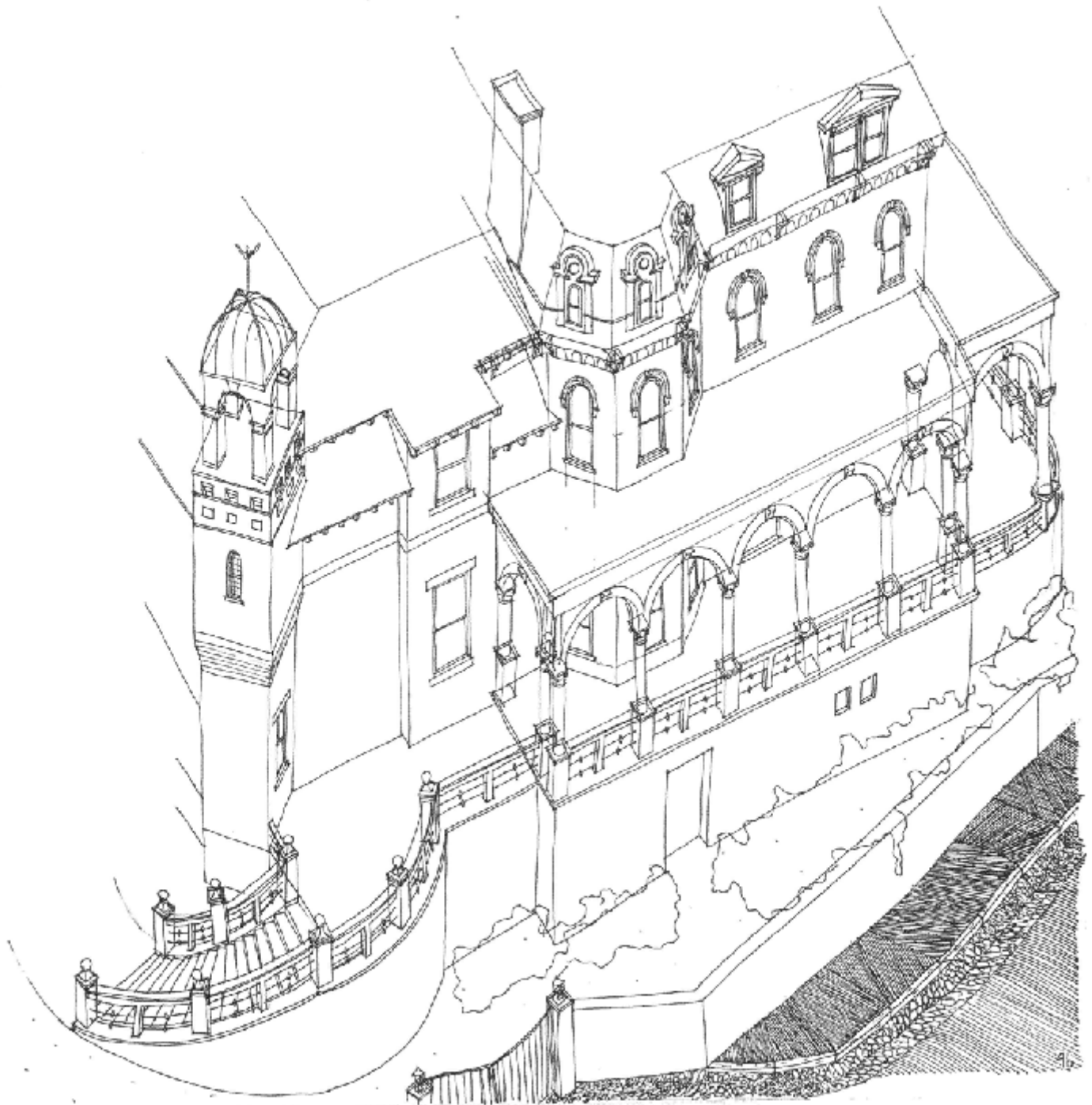
In the early years, advancement to Fellowship in the AIA was basically self-initiated. This included Louise Bethune, who was a member of both organizations. She had broken the gender barrier in 1886 as the AIA's first woman member, and she became the first woman Fellow in 1889. In 1920, membership established the rules of 'Fellowship'. A jury of Fellows would select candidates from the various AIA chapters. Chapter members would then vote on the selected candidates, and those who won the most votes would go before the full membership. The process was changed in 1935 to give full power for selection to the Jury of Fellows, who would consider résumés of work submitted by the applicants. Then, in 1952 AIA leadership established the College of Fellows as an entity within the Institute. Its purpose was to "stimulate and express the opinions and advice of honored and experienced members of the Profession." Over time, the mission statement of the College has evolved and now states as its goal to "stimulate a sharing of interests among Fellows, to promote the purpose of the Institute, to advance the profession of architecture, and to be of ever-increasing service to society." With the establishment of the College of Fellows, bestowing fellowship became more formalized, including an investiture ceremony and convocation dinner held at the annual convention of the AIA.



*Louise Bethune*

(continued on back cover)

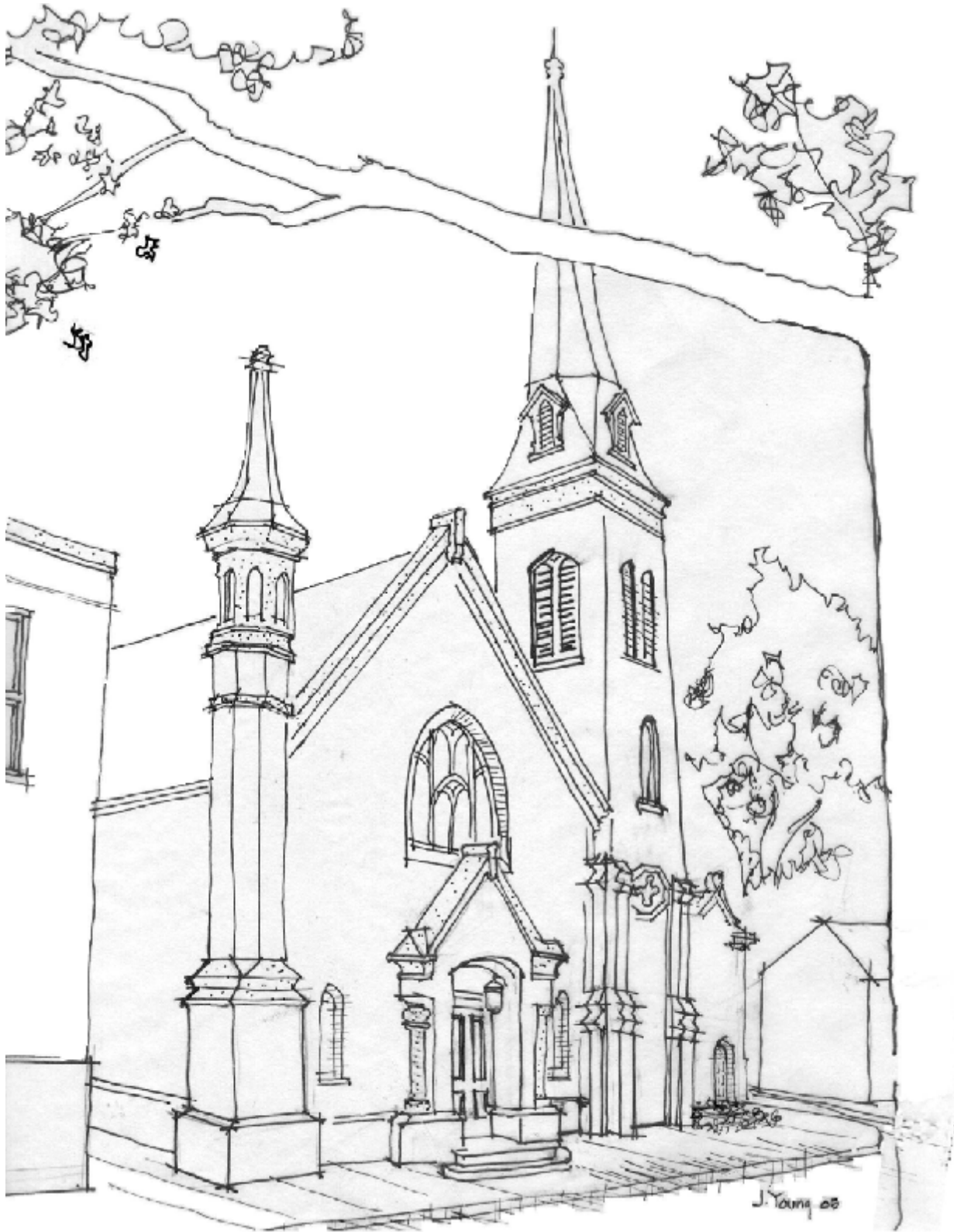
# Harry Packer Mansion - Jim Thorpe, PA



Artist: Eugene P. Berg, Jr., AIA

Asa Packer (1805-1879), a prominent Pennsylvania industrialist, philanthropist, and public servant, came to Mauch Chunk (present Jim Thorpe) as an apprentice boat builder. He died 57 years later as a millionaire after founding boatyards, construction and mining companies, the Lehigh Valley Railroad, and Lehigh University in Bethlehem, PA. Asa Packer constructed a Victorian Italianate mansion next to his own mansion in 1874 as a Lehigh Valley Railroad company-owned home. Asa Packer later presented this mansion as a wedding gift to his railroad engineer son, Harry Packer, originating the mansion's name. Asymmetrical and complex in composition, the Harry Packer Mansion juxtaposes a curved slate Mansard roof, pedimented dormers, and a highly ornamented bracketed cornice next to pattern-cut exposed rafter tails and a copper-crowned tower. A verandah featuring Romanesque semi-circular arches springing from Corinthian columns completes the composition.

# First Presbyterian Church - Easton, PA



Artist: John A. Young, AIA

The existing gothic stone church located in the historic district of Easton Pa was constructed in 1870 shortly after the American Institute of Architects organization was formed. The church house addition was constructed in 1890 and remains today as an important historic building serving the spiritual community.

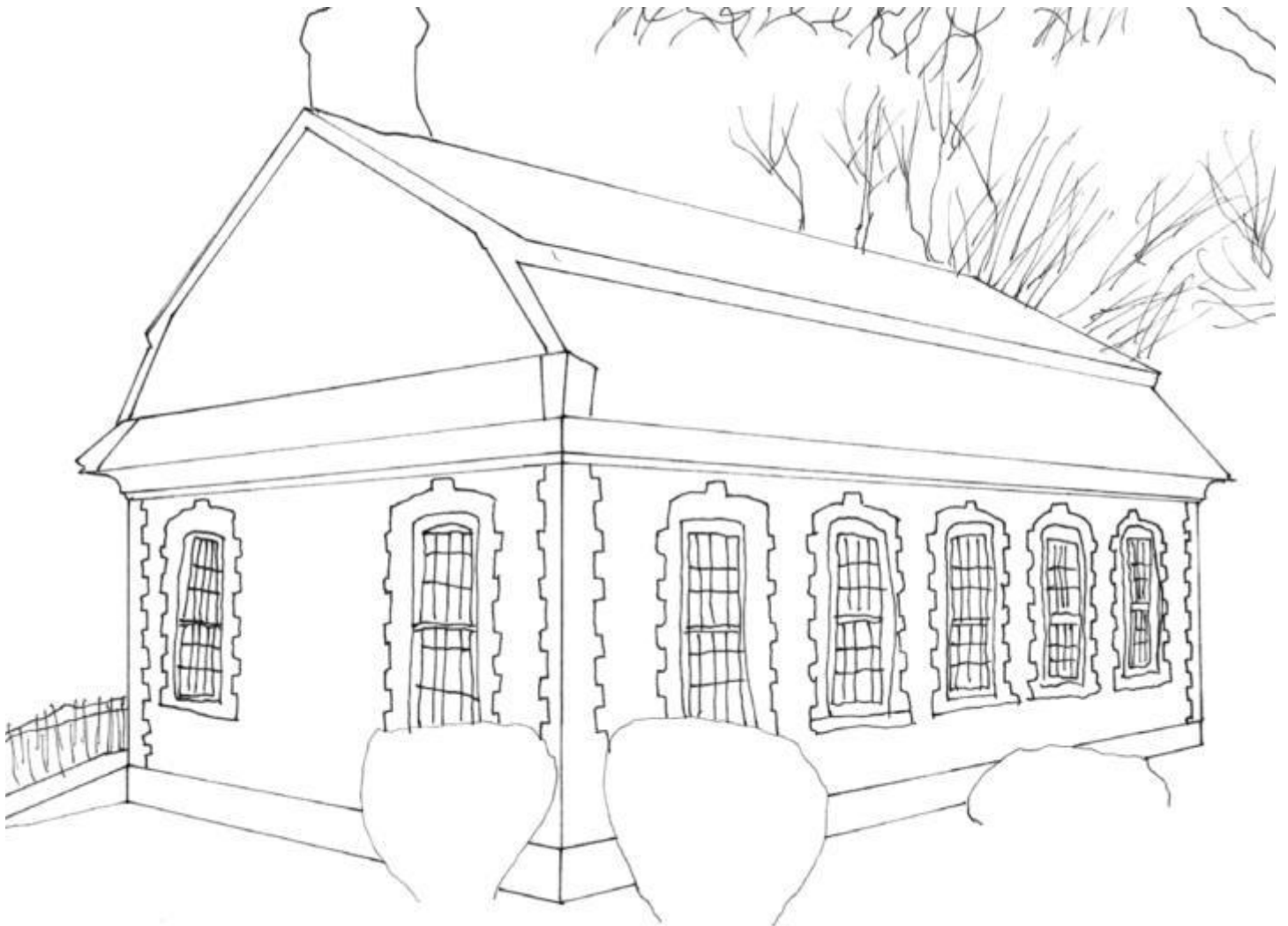
# Bangor Public Library - Bangor, PA



Artist: Becky Solon

The former Merchants National Bank was constructed in 1890 for a cost of \$6,400. In 1940, after they had outgrown the building, it was donated to the Borough of Bangor to be used as a public library. The eclectic Victorian Romanesque style of the Bangor Public Library is distinguished by the rock-faced textured stone used to give relief to the walls, window trim, arches, quoins and belt courses. Another character defining feature is the use of stepped gables, which are of European derivation from Holland. Also noteworthy are the spherical stone finials that cap the stone gable and attached piers. The use of "battered" or leaning stone piers and foundations gives this masonry bearing wall building a wider stance, for a stronger more monumental appearance. This in turn would have given the townsfolk who once did their banking here greater confidence in the security of their deposits.

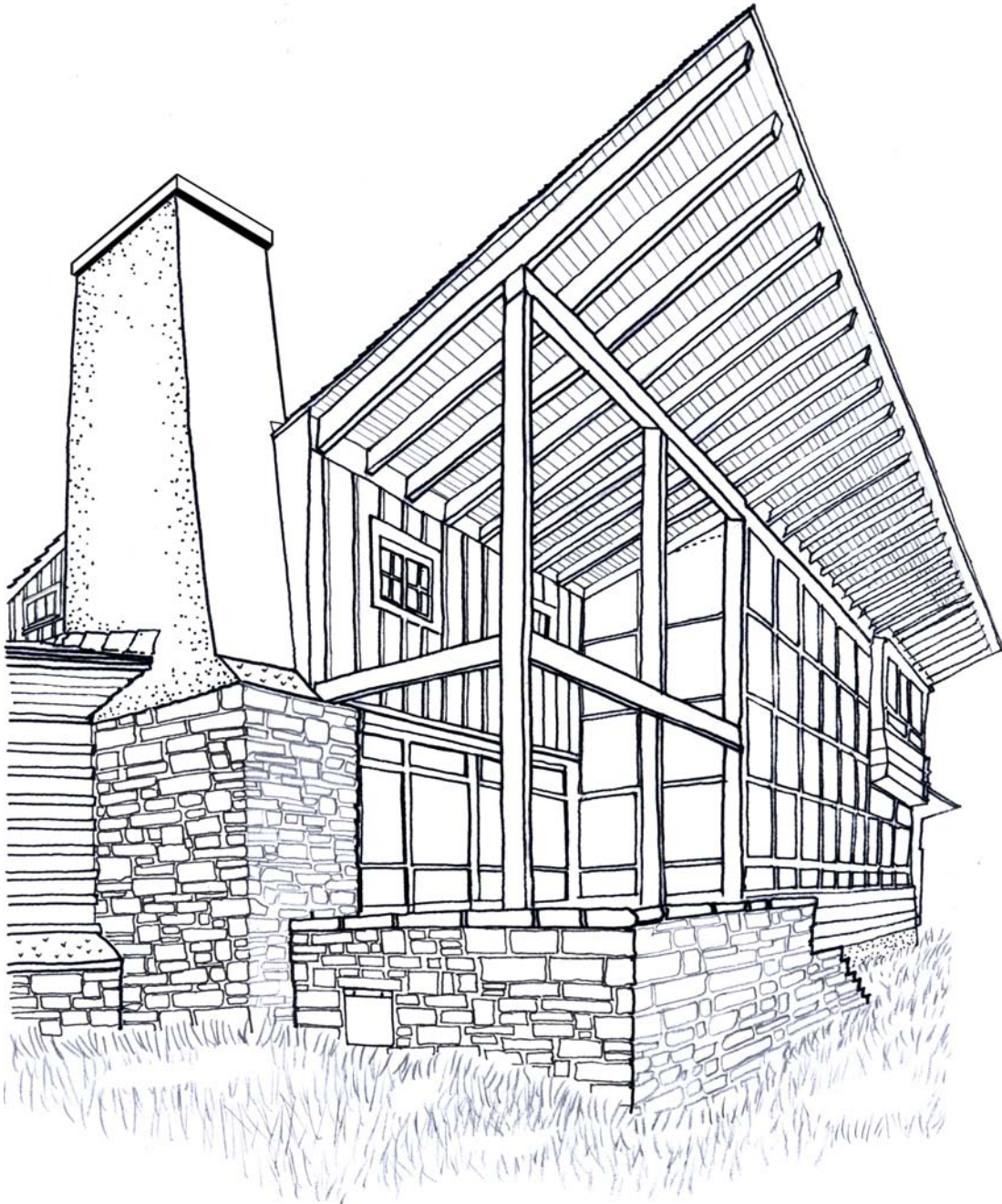
# Nazareth Moravian Church - Nazareth, PA



Artist: Kenneth Trionfo

The Town of Nazareth was founded by the Moravian Church in 1740. The Nazareth Borough Hall is a brick and stone building presently used for Borough council meetings and other community offices. The design reflects the building traditions of the time in both materials and design.

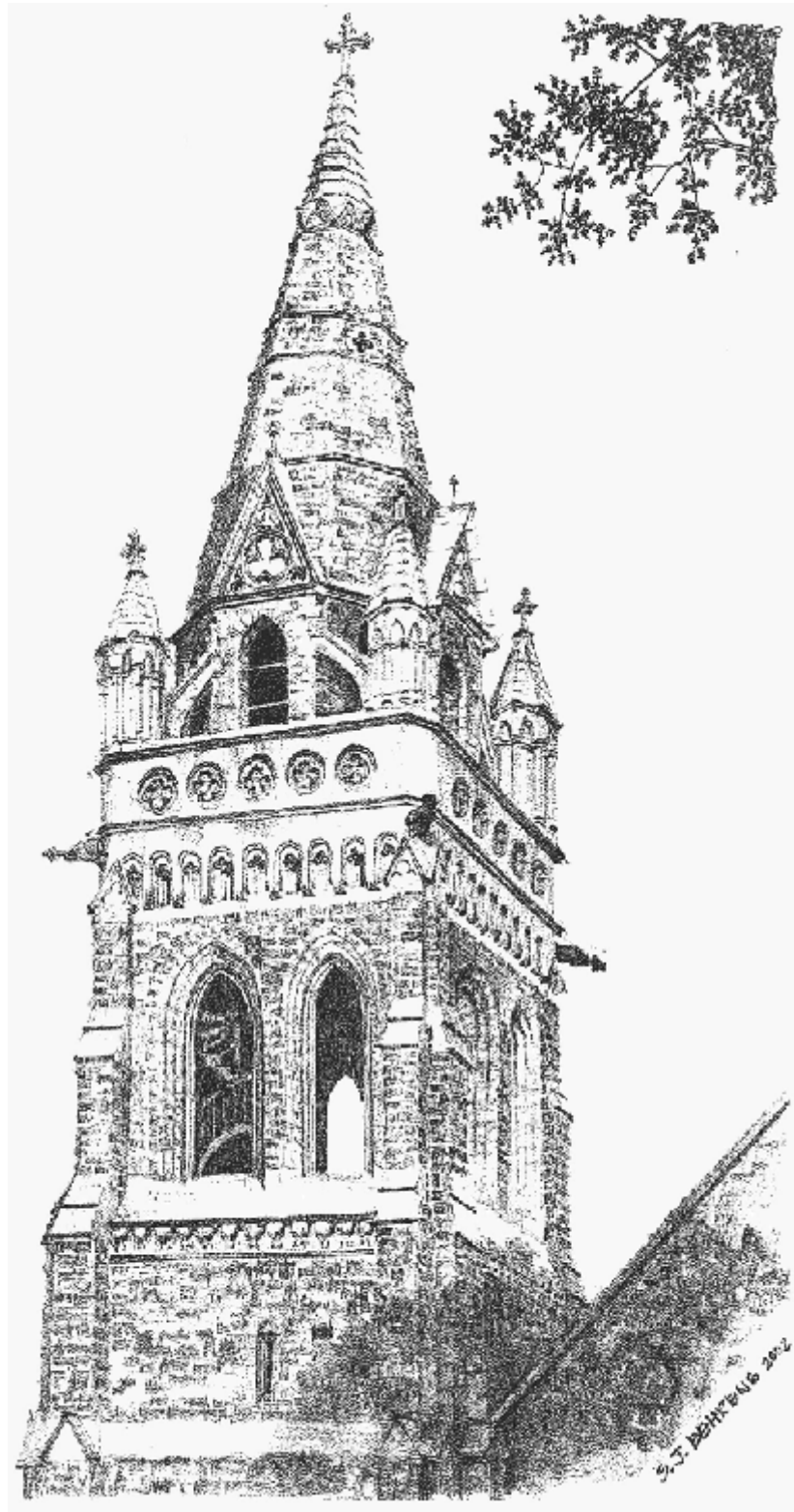
# Ramirez Solar House - Milford, PA



Artist: Thomas E. Solon, AIA

When built in 1910 the Ramirez Solar House had expansive porches and intersecting gambrel roofs in a style derivative of the Shingle and Colonial Revival periods. Architect Henry Wright, Jr., an early solar advocate, drastically remodeled the house in 1943. The Modern result features an 18 foot high wall of insulated glass facing south to collect the sun's heat. A dramatic roof overhang controls the amount of sun entering the window wall at different seasons. The overhang provides full shading from the highest path of the sun at mid-day in summer, yet allows the lowest path sun to enter in winter. This is one of the earliest passive solar houses ever built in America. In the remodeling, Henry Wright freely mixed traditional and modern architectural details together. Blending the old with the new, he created a virtual "architectural cocktail." The building is available for historic lease by the National Park Service.

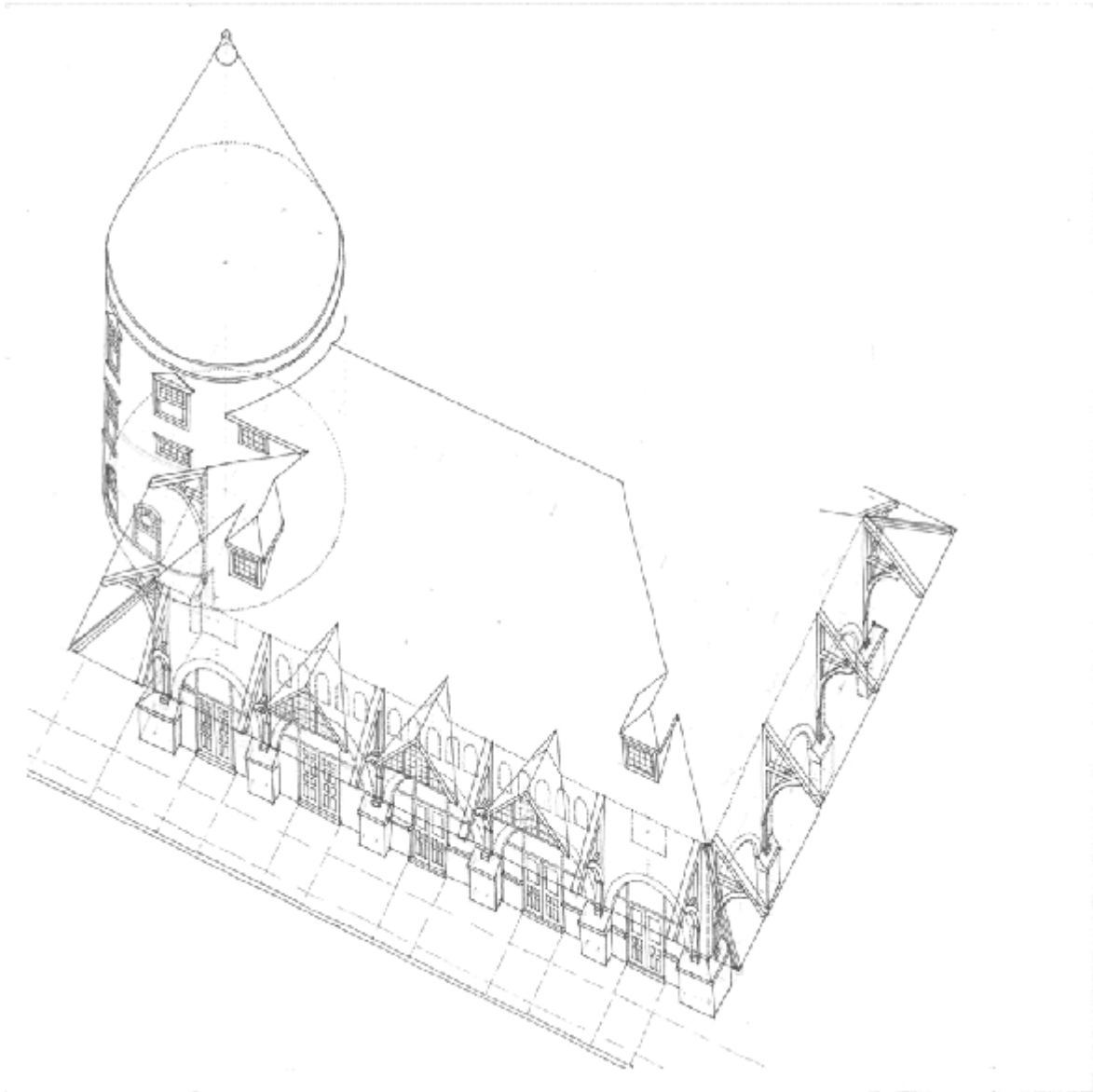
# Packer Chapel - Bethlehem, PA



Artist: Stephen J. Behrens, AIA

Designed in the Gothic Revival style by A. Hutton, Packer Chapel was completed in 1887 on the campus of Lehigh University in south Bethlehem. It is named for Asa Packer who founded the University in 1866 as a technical college for local boys who, because of his endowment, earned their education for free.

# Central Railroad of New Jersey Passenger Station - Jim Thorpe / Mauch Chunk, PA



Artist: Eugene P. Berg, Jr., AIA

Constructed in 1868, the Central Railroad of New Jersey Passenger Station was designed by the firm of Wilson Brothers of Philadelphia. It is a brick one and one-half story building, five bays in length with a three and one-half story cylindrical tower. Once considered one of the finest passenger stations on the Jersey Central line, the main mass of the station is covered by a gable roof and supported by brackets, with two gabled end dormers on either side, double chimneys at either end, and a large wooden turret which dominates the building. This terminal was a major rail junction in the anthracite region.

With discontinuance of railroad passenger service in 1963, the station began to deteriorate, and on March 31, 1972, 106 years to the day the Jersey Central had begun its operation of the Lehigh and Susquehanna Division, the station was officially closed. Listed in the National Register of Historic Places in 1976, the station was renovated and now houses the Jim Thorpe Tourist Welcoming Center.

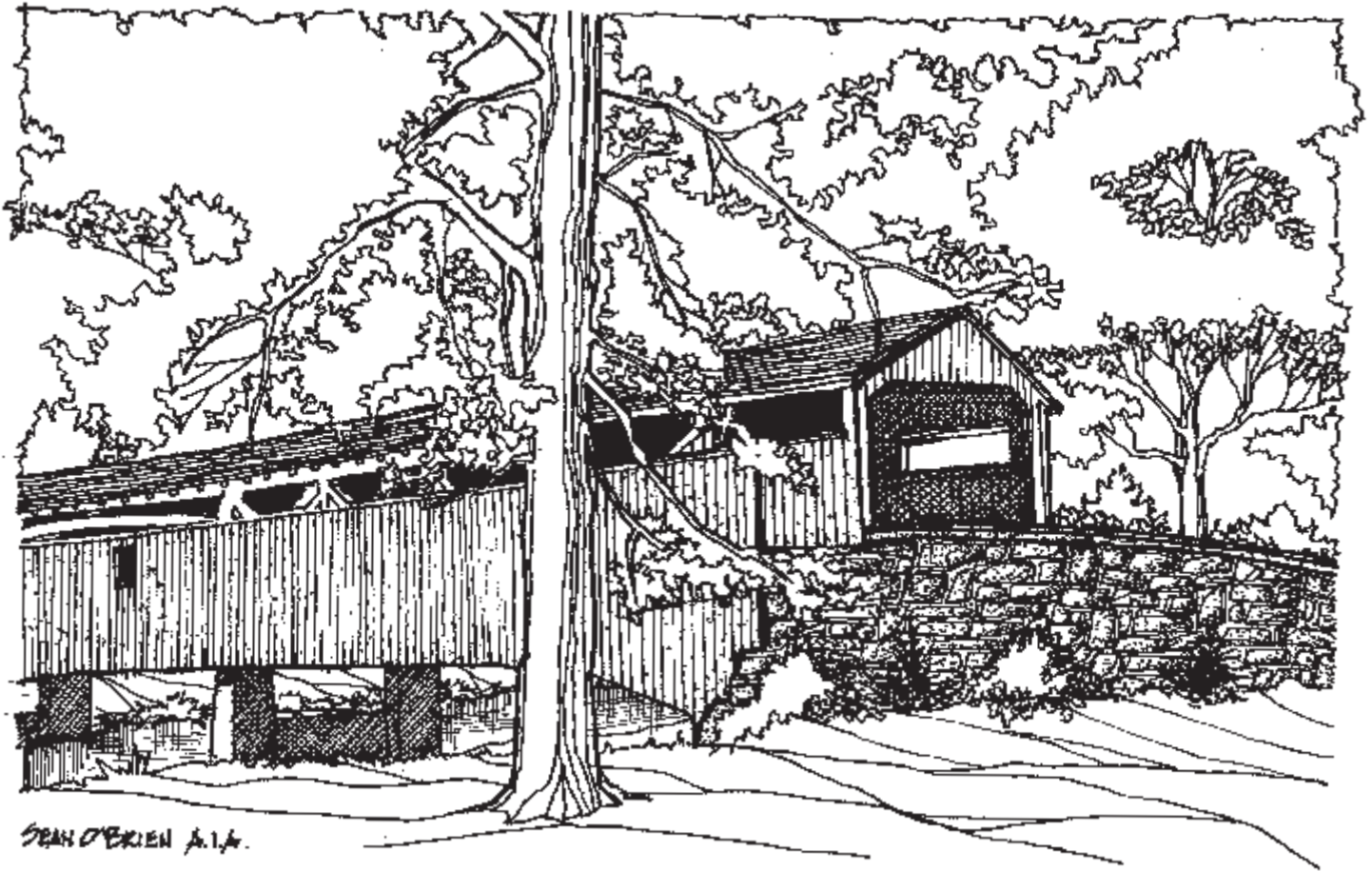
# Reading Public Library - Reading, PA



Artist: Timothy G. Cock, Assoc. AIA

The Library first occupied part of a building at Fifth and Franklin Streets in 1868. That library hall was offered to the City of Reading in 1898 and became free to the public from that time forward. The Library continued to grow and eventually occupied the entire building at Fifth and Franklin. Due to overcrowding and unsafe conditions, the Library was moved to an old school house on Franklin near Third from 1910 to 1913 while a completely new facility--the now familiar Main Library--was built at the original site through the generosity of philanthropist Andrew Carnegie.

# Bogert's Bridge - Allentown, PA



Artist: Sean P. O'Brien, AIA

Situated in the scenic Lehigh Parkway area of Allentown, Bogert's Bridge stands as one of the oldest covered bridges in the United States, and in fact the oldest in Lehigh County, Pennsylvania. Constructed in 1841 the bridge stood for 115 years before sustaining substantial damage in 1956 from a truck accident. The local community rallied in support of the historic structure, and it was then repaired to its present state of condition. Spanning 145 feet across the Little Lehigh River, the bridge is constructed with Burr trusses that form two continuous arches on either side of the 15' width. The sides are finished with vertical plank siding, which is painted red - the color typically associated with this type of bridge. Since the truck accident the bridge has remained in service for pedestrian traffic only.

Once home to over 1500 covered bridges, Pennsylvania can still boast more than 200 fully functional bridges like Bogert's - more than any other state. While the natural design of covered bridges usually protect the roadway and pedestrians from the elements, during earlier days (prior to the invention of the automobile), snow would have to be shoveled back onto the bridge in order to facilitate the movement of horse drawn sleds.

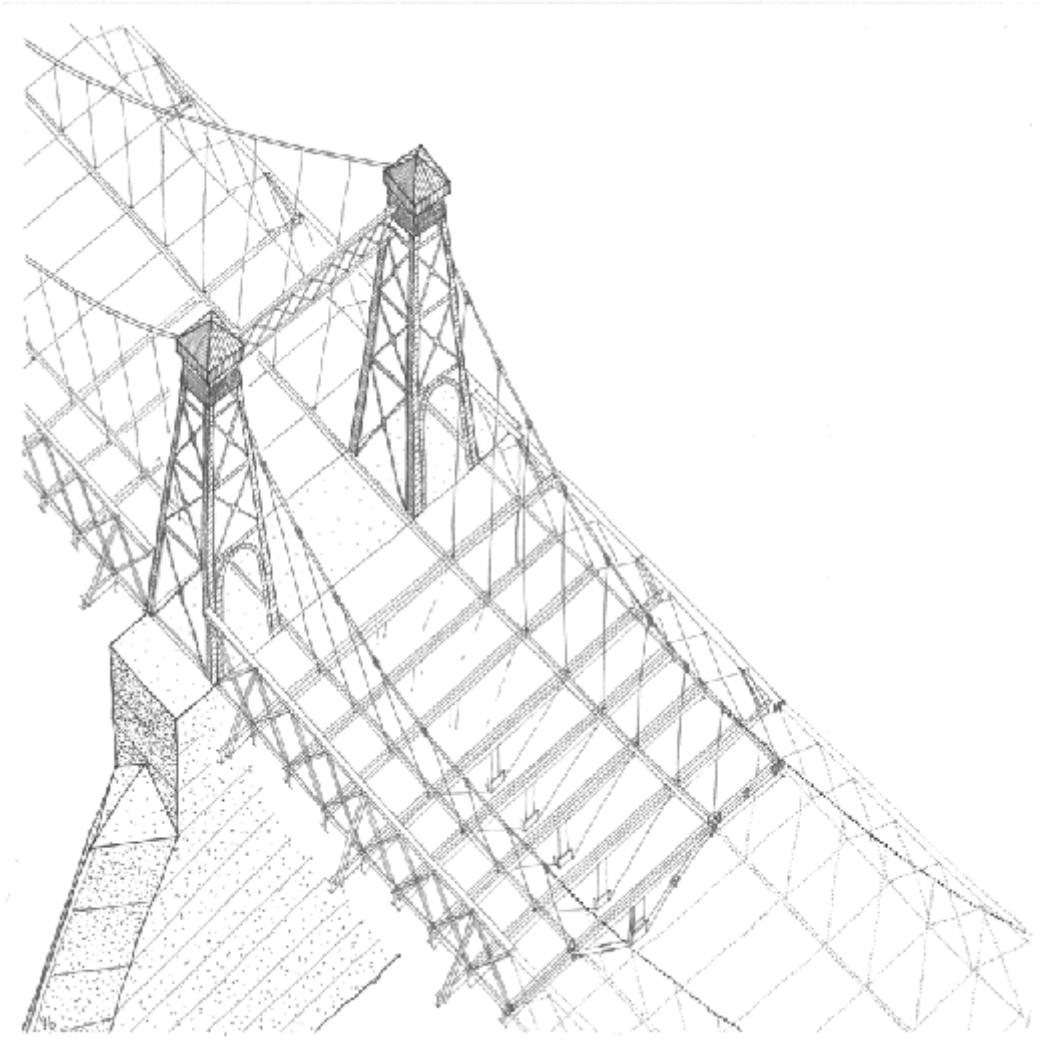
# Public School Building - Kutztown, PA



Artist: Jan L. Olinick AIA

The Public School Building located in Kutztown, PA was built in 1892. Listed on the National Register of Historic Buildings in 1980, it is currently occupied by the Kutztown Area Historical Society.

# John A. Roebling Sons Company Suspension Bridge - Riegelsville, PA

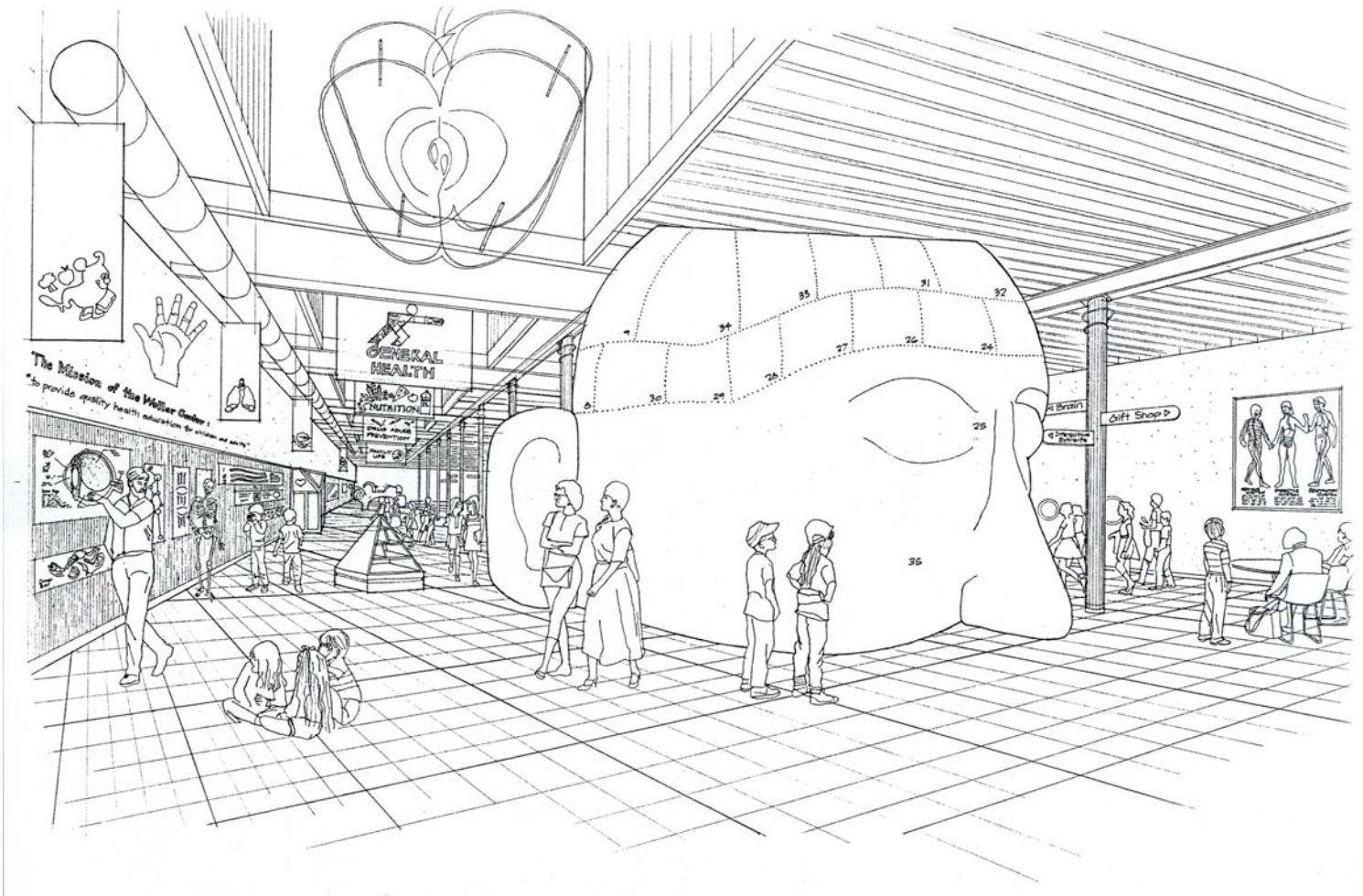


Artist: Eugene P. Berg, Jr., AIA

The suspension bridge crossing the Delaware River stands at the same site as an 1835 covered bridge. Both bridge structures were built as toll bridges for profit by the "Riegelsville Delaware Bridge Company", incorporated in Pennsylvania and New Jersey on November 6, 1835. The original covered wooden bridge, built in 1835, remained in service until the entire superstructure was swept away by the flood of October 10, 1903. After the flood, the covered bridge was replaced with a 3-span cable suspension structure with stiffening trusses, in 1904, at a cost of \$30,767. This amount included raising the piers and repairing damaged masonry. This bridge still stands today.

The suspension type superstructure was constructed by John A. Roebling's Sons Company of New York. The superstructure was originally supported by only two 2-5/8-inch diameter cables. Controversy arose in 1904 as to the adequacy of the design of the bridge. Reports prepared by Professor J.M. Porter to Mr. Howard Riegel of the Riegelsville Delaware Bridge Co. and Mr. Wilhelm Hildenbrand to the Roebling Co. came to opposite conclusions. Subsequently, two 1-3/4 inch diameter cables were added, clamped above the original cables, to provide additional support for the superstructure. Today, the posted capacity of the bridge is 2 1/2 tons. The bridge was purchased by the States on January 4, 1923 for \$50,000 and freed of tolls. The span lengths, starting from the Pennsylvania side, are 200'-1", 191'-2", and 185'-7", respectively. The bridge has been repaired, maintained, improved, and stiffened many times from 1930 to present, and Riegelsville recently celebrated the bridge's 100th anniversary in 2004.

# Weller Health Education Center - Easton, PA



Artist: David M. Shafferman, AIA

The Weller Center opened in 1999 after a year of construction and renovation was completed combining two existing circa 1900-1930 buildings. The Weller Center is a not-for-profit organization that has been providing quality health education programs since 1982. They offer programs in general health, drug-abuse prevention, family life education and nutrition, as well as interactive exhibits for both children and adults.

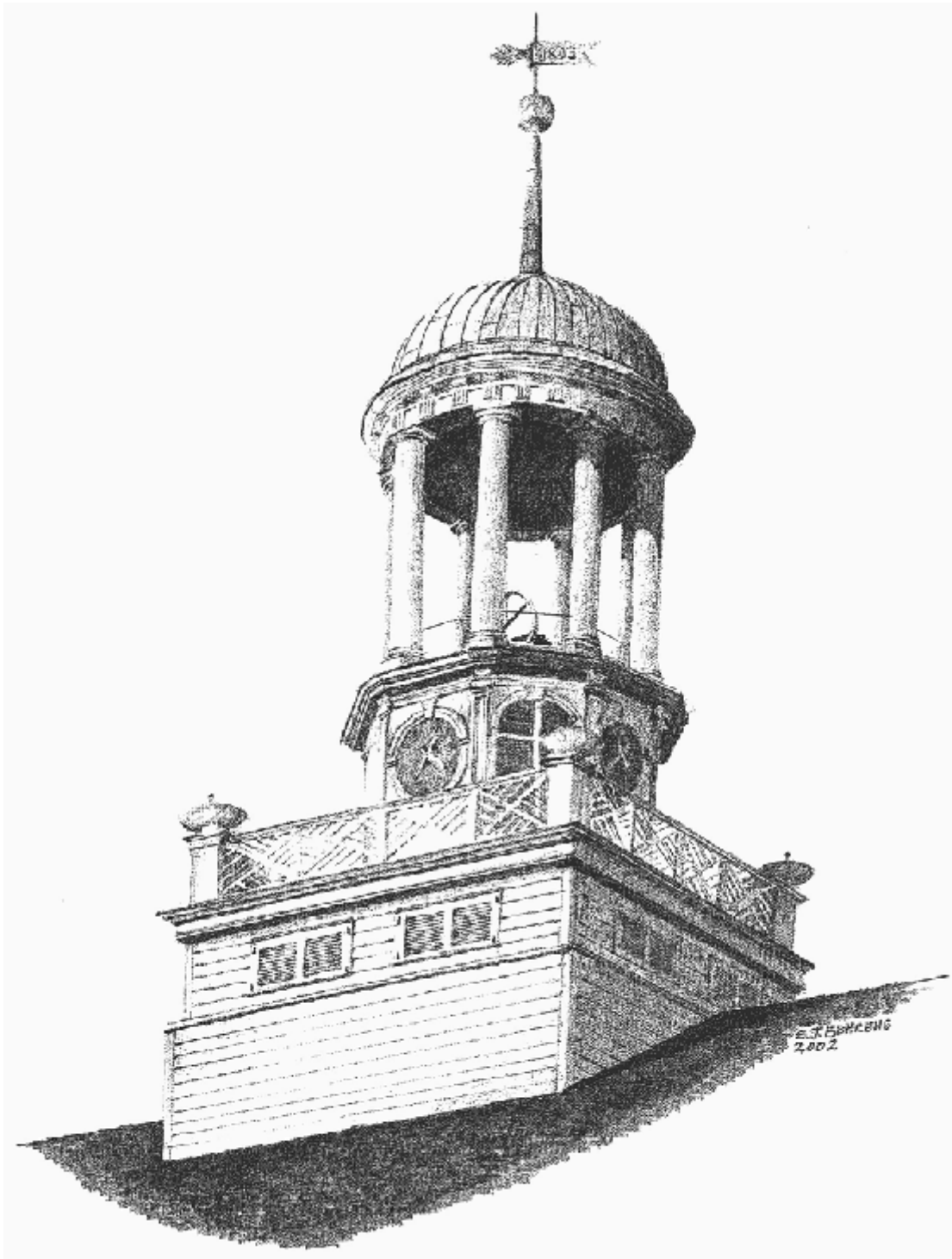
# Hamilton Square Church - Hamilton, PA



Artist: John A. Young, AIA

In the early to mid-1700's many Germans-including Henry Melchoir Muhlenberg-immigrated to America. The first Lutheran congregation in the region north of the Wind Gap and west of the Cherry Valley was formed in Hamilton Square, Sciota, Pennsylvania. At first a log church was erected around 1755 then in the 1820's plans were made to erect a larger structure. The foundation and walls, 50 feet long and 40 feet wide by 30 feet high were constructed of fieldstone collected from the immediate area. Hand hewn, hardwood, timber trusses form the vaulted plaster ceiling painted with over 40 shades of color. The church designed by Peter Kester and Heinrich Fenner, Master Builder-Architects, is a classic German stone architecture church constructed at a cost \$2531.50. Christ Hamilton United Lutheran Church was completed in November of 1830 and continues today to provide inspirational form and spiritual function.

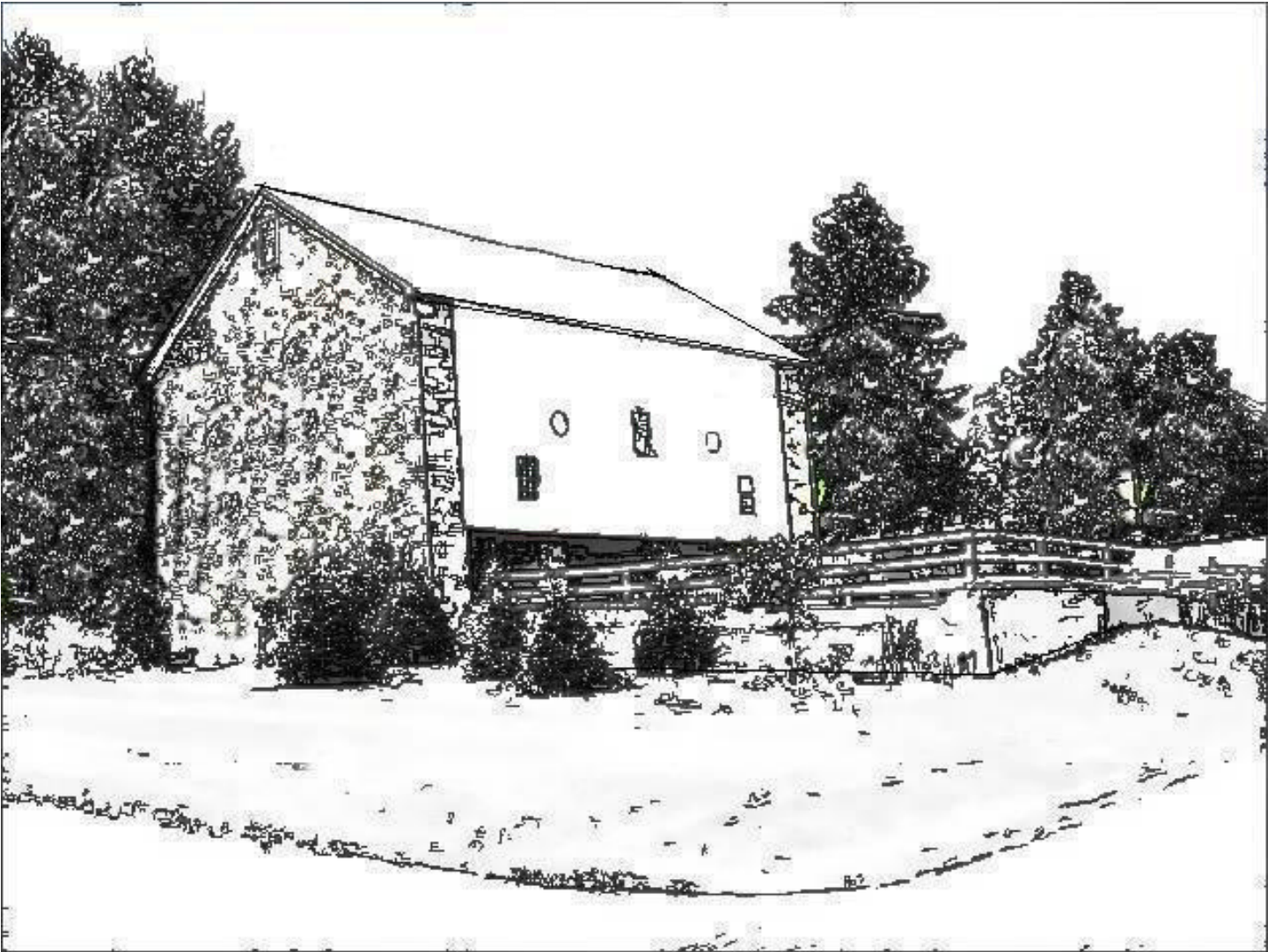
# Central Moravian Church - Bethlehem, PA



Artist: Stephen J. Behrens, AIA

The Central Moravian Church in Bethlehem is plain and dignified in its design. It is modeled after the German style of the time with large, tall windows letting in abundant daylight. Completed in 1803, it was the largest church building in Pennsylvania at that time. From this building Moravians sent many missionaries, most notably to the local American-Indian population.

# Raubsville Barn - Raubsville, PA



Artist: John A. Young, AIA

This classic Pennsylvania Bank Barn located in Raubsville, Pa, approximately one mile from the Lehigh River, was constructed in the early 1800's. The end walls of the barn utilized the abundant quantities of 'free' stones collected during the very difficult task of clearing woodland for planting crops. The most distinguishing features of the Pennsylvania barn- or what is also known as a bank or side hill barn-are the south facing fore bay and the ramp up to the second floor loft on the on the other. By slicing out a relatively small amount of earth and building into a hillside or banking up a grade on level ground, a farmer gained ground-level access to the threshing floor and haymows from one side and grade level access to the stables below from the other side. The fore bay has a cantilevered extension of the threshing floor projecting at least 6 feet beyond the stable doors below. It forms a protected area in front of the doors and runs the length of the barn facing south for solar heat and day lighting.

# Berks County Courthouse - Reading, PA



Artist: Timothy G. Cock, Assoc. AIA

The stone clad building was put up around 1931 in the Art Deco style of the time. It was designed by Architect Miles Boyer Dechant. Miles originally wanted to personally hand paint a mural in the Courthouse, but it never materialized. The courthouse is done in Art Deco, and is the only example of this esthetic among the State's courthouses.

There are three circulation systems in this building; one for the public, one for the county employees and one for prisoners. The two wings go up nine stories and the central building has nineteen stories. There are bas-reliefs above the entrances and around the top including large eagles on each side. The interior is also quite decorative and, on height alone, this is certainly one of the most impressive courthouses.

# Odd Fellows Temple - Reading, PA



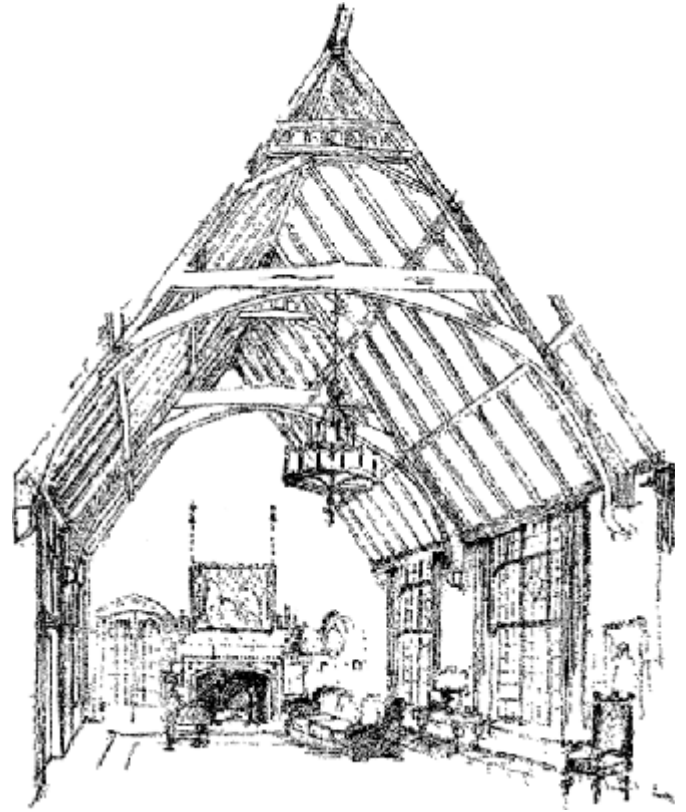
Artist: Sylvia B. Deye, AIA

The building was designed by Stetler and Mengel, architects of Wyomissing for the Odd Fellows of Berks County, and was constructed during 1912-13. The Style of the building is Classic Revival Architecture consisting of a detailed drip course, stained glass windows, large pediment and pilasters. The total construction cost was \$75,000. Major contractors and the amount of materials used by each were: structural steel, E. Wager-Smith of Philadelphia - 60 tons; brick, Hummelstown Brown Stone Co. of Waltonville, PA - 500,000 bricks; plaster, Reading Lime Co., 622 N. 8th St. - 680 barrels of cement; mill work, Northeastern Planting Mill Co., 9th & Green Sts., - 100,000 feet of lumber and 1 barrel of nails; slag roof & basement damp-proofing, Lance Roofing & Waterproofing, West Side, Penn Street Bridge. Other materials used in construction were: 890 barrels of crushed stones; ½ ton of nuts, bolts and spikes; 96 panes of glass 12" x 19" (1st floor); 32 panes of glass 32" x 36" (2nd floor). The stained glass panels on the 3rd floor represent every branch of the Odd Fellows Order. They were designed by Winsfield S.H. Keck of Mt. Penn and made by Pittsburgh Art Glass Co. of Pittsburgh. The gallery of the auditorium is suspended by 6 steel I-beams, weighing 6 tons each. There are no posts or supports extending to the auditorium. The floor in the auditorium is maple wood. The building was dedicated the week of September 13-20, 1913.

# Stokesay Castle - George B. Heister Residence

## Reading, PA

On August 22, 1931, a businessman by the name of George Baer Hiester hired Frederick A. Muhlenberg, FAIA of Muhlenberg Yerkes Muhlenberg Architects to design a honeymoon cottage for his bride at the time. Mr. Hiester was impressed by Stokesay Castle located in Shropshire, England that was built in A.D. 1285 and wanted to incorporate this castle into his residence.



Many features of the original English Manor were adopted for the design of the residence. These include extensive use of hand cut stone throughout the home, rough hewn exposed wood beams in the main living spaces, and cathedral ceilings. Construction of the home was completed in 1932. It served as a private residence until 1956 when it was converted to a restaurant which is still in operation today.



Original sketches completed by Frederick A. Muhlenberg, FAIA in 1931

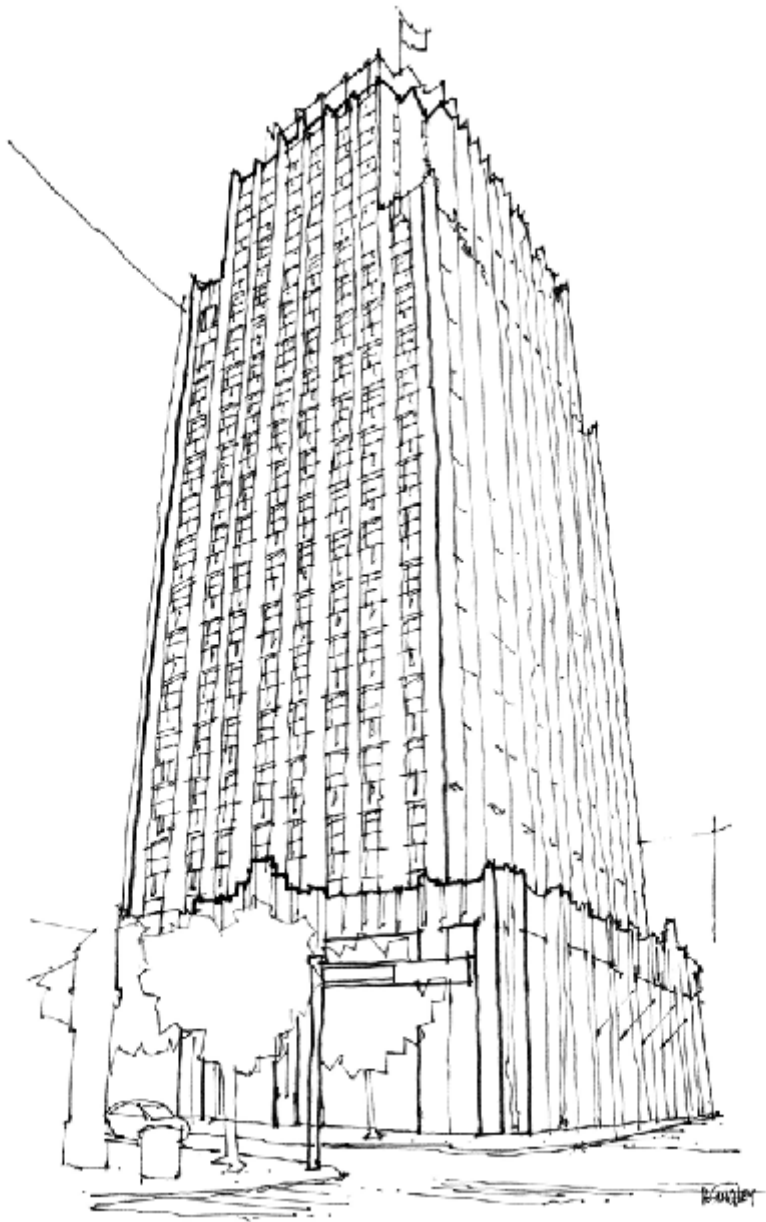
# Pagoda - Reading, PA



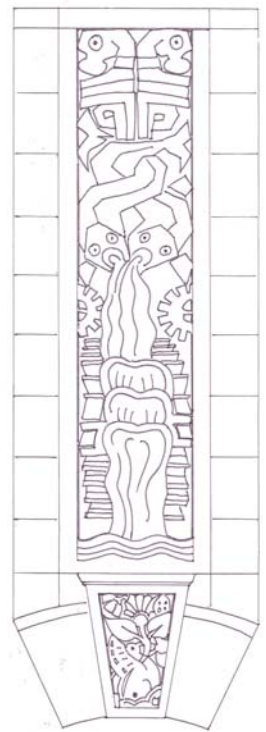
Artist: Thomas P. Kase, AIA

Situated on Mt. Penn, over 600 ft above the city of Reading, PA, the red tile roofed Pagoda was built in the style of the Shogun Dynasty. Constructed in 1908, the roof is topped by two shachinoko (dolphins) and is entered through a Japanese torii (temple gateway).

# PPL Building - Allentown, PA



Artist: Ryan F. Singley, Assoc. AIA



Artist: Jan L. Olinick AIA

The PPL Building, formerly known as the PP&L (Pennsylvania Power & Light) Building when originally constructed, is the tallest building in Allentown, Pennsylvania. The building is located at the corner of Hamilton and Ninth Streets in downtown Allentown, and rises to a height of 23 stories and is 322 feet tall. The PPL Corporation built the building from 1926 to 1928 to serve as the headquarters of the company. The building was designed by architect and skyscraper pioneer Harvey Corbett and assisted by Wallace Harrison, both of whom went on to design other prominent buildings such as Rockefeller Center, Lincoln Center, LaGuardia Airport and the U.N. Headquarters building. At the time the building was built, it was considered one of "the best examples of a modern office building" and featured the world's fastest elevator. Local legend says that the architects and the construction personnel for the Empire State Building visited the building for research and inspiration. Alexander Archipenko, an Ukrainian sculptor, created the bas-relief sculptures on the PPL building. A bas-relief sculpture is a type of sculpture painting.

(continued from front cover)

## **A Capital Move**

Near the end of the nineteenth century, the Institute began to see the need to move its offices from New York City. Members considered a number of locations and ultimately selected Washington, D.C., where the Institute moved in 1898. The prime reason for choosing Washington was the large number of public building projects commissioned by the federal government, which were to be paid for with funds controlled by Congress. In order to influence what was built and who would build it, it made sense to be headquartered where the money and power resided. At the urging of the Washington Chapter, the AIA leased the Octagon, a historic house built in 1799, to serve as its headquarters. The Institute was also instrumental in the formation of and appointments to the U.S. Commission of Fine Arts, established in 1910. Today, this body continues to advise the federal government on matters of art and architecture that affect the appearance of the nation's capital.

## **General Advancement of the Art**

The Institute also forwards the profession through a series of honors and awards. The highest honor the Institute can bestow is the Gold Medal, awarded in recognition of distinguished service to the architecture profession. It was first awarded in 1907, the fiftieth anniversary of the founding of the AIA, to an Englishman, Sir Aston Webb. The most elaborate of all Gold Medal ceremonies was held in 1923 at the Lincoln Memorial. It honored Henry Bacon, architect of the memorial. William Howard Taft, chief justice of the U.S. Supreme Court and former president of the United States, met Bacon at the bottom of the steps and presented him to President Warren G. Harding, who bestowed the Gold Medal. After the ceremony, the participants dined al fresco on the grounds of the Lincoln Memorial.

## **On Education and Licensure**

Before 1897, no legal definition of "architect," nor any legal requirements concerning the use of the title or the provision of architectural services, existed. In that year, however, Illinois became the first state to adopt an architectural licensing law. It would take more than 50 years for all of the states to follow suit and adopt licensing laws. Today 2007, 113 accredited schools of architecture serve the profession. The AIA, in conjunction with the National Architectural Accrediting Board (NAAB), continues to ensure the highest quality of architecture education in the United States.

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## **Local Chapter Beginnings**

By 1957, the number of architects and architectural firms had increased considerably from the pre-World War II era. To address the ever-increasing service to our local society and built environment, several architects from Allentown, Bethlehem, Easton and Reading felt that a local AIA chapter would better respond in promoting the architectural profession, community needs and comradery.

William S. Hahn, FAIA (first chapter president), spearheaded the interests of local architects, then members of the Philadelphia Chapter, to formally organize the AIA Eastern Pennsylvania Chapter. Meetings started in 1957 to our formal incorporation on May 28, 1958 and continue to this day.

## AIA Eastern Pennsylvania Coloring Book Sponsored By:



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