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on the first mezzanine. A large crystal chandelier is suspended from the mezzanine ceiling through the semicircular balcony opening. Smaller similar ceiling fixtures and wall sconces illuminate the lobby. The floor is of quarry and Mercer tile and the ceiling exhibits ornamental plaster design. The lobby is trimmed with classical detail. Facing the entry are two elevators with ornamental bronze doors. To each side of the elevators are doorways leading to the Commandery Asylum on the west side and a parlor to the east side. The balcony opening is trimmed in various classical molding motifs and is bordered with a gold painted wrought iron decorative railing.

On the west side of the lobby is a walnut paneled reception room approximately 15 feet wide and 25 feet deep, with a marble faux fireplace and brass chandelier. Wide marble stairs lead to the basement and to the first mezzanine. Beyond the elevators are a small parlor, service areas, anterooms, and the Commandery Asylum.

The Commandery Asylum bears original design and special painting techniques on every surface of walls and ceiling. It is 45 feet wide and 70 feet long with a ceiling height of 25 feet and is decorated in 16th Century Renaissance style. There are two sets of arched pocket doors entering into the room. The focal point of the room is the stage, with the proscenium designed with ornate columns of a modified composite order. The entablature is ornamented with dentil and egg and dart moldings. An ornate cornice is supported by brackets. On each side of the stage are arched niches with a scalloped design. Ornamental opal glass floor lamps fit into the niches. The ceiling molding is made up of egg and dart, brackets and coffers. A balcony is situated on the north end and east sides of the room, accessed by stairs on each side at the rear of the hall.

A custom made wool carpet of stylized floral medallion and vine design covers the floor. The furniture was custom made for the design of the room. Three rows of upholstered bench style seating, set on three levels, are on each side of the hall and, with additional seating below the east balcony, provide a total of 290 seats. Tiered seating on the balcony accommodates 88 additional persons. Six bronze chandeliers are suspended from the ceiling. A double Austin organ, with cabinetry fitting the décor, is located beneath the balcony to the front of the room, with pipe chambers opening onto the balcony on the north end. There are murals on the west wall and stencil work throughout the hall highlighted by a tapestry style rendering along the east and west walls.

The east side of this floor consists of an office with storage areas measuring roughly 31 feet by 37 feet, a parlor, 24 by 48 feet, the Red Cross Room, 25 by 30 feet, and a robing room, 20 by 35 feet.

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The Red Cross Room, which adjoins the Commandery Asylum, has an arched ceiling approximately 15 feet high and is decorated in a Renaissance motif with indirect lighting. There are two modified Ionic columns on the east end of the room and pilasters along the side walls, decorated with bas-relief ornamentation. Decorative stenciling surrounds the wall and ceiling.

Both this floor and the Asylum balcony exit through the rear to the fire tower.

The elevator lobby on the first mezzanine is approximately 36 feet by 36 feet with a terrazzo floor and a 22 foot semicircular open well, through which the main lobby crystal beaded chandelier passes. Offices, 24 feet by 15 feet, are on each side of the lobby, with stairs continuing to the second floor. The remainder of this level consists of the upper part of the Commandery Asylum, balcony and stage. On the east side are a 35 foot by 75 foot robing area, organ chamber, and storage, shower and service areas. A rear stairs leads to the first floor and an exit to the fire tower.

The elevator lobby on the second floor level has a terrazzo floor, approximately 16 by 26 feet, with two ceiling lights of brass baskets with large flame shaped glass globes. The stairs continue to the second mezzanine. To the front of the building are social rooms. On the west side are parlors, anterooms and the Chapter Hall meeting room.

Chapter Hall is constructed in the Romanesque style of architecture and incorporates flame motif lighting. The room measures 45 feet wide, 69 feet in length, with a ceiling height of 21 feet. The room is entered through two sets of pocket doors. A raised dais is found at the front of the room, consisting of three broad steps surmounted by three additional steps. A balcony, supported by arches, completely surrounds the main floor and is accessed by stairs on each side of the rear entrance to the hall. Special features are built into the walls to accommodate the purpose of this room. At the rear of the room is a closet for specialized use. The hall can accommodate 306 persons on upholstered bench seating, 136 on the main floor and 170 on the balcony. Six brass chandeliers, each consisting of six flame shaped light globes of antique Czechoslovakian glass are suspended from the ceiling. Six additional wall sconces also hold similar flame globes. The original Axminster carpet reflects an interlocking Persian design compatible with the décor of the hall. Music is supplied by an Austin pipe organ. A hallway, with storage facilities, runs adjacent to the east side of Chapter Hall and exits to the south into the fire tower. To the rear of Chapter Hall is additional storage space.

The east side of the building is occupied by anterooms and Renaissance Hall. Renaissance Hall is decorated in 15th Century Italian Renaissance style. The room measures 36 feet by 69 feet, with a ceiling

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height of 21 feet. It is entered through either of two sets of pocket doors. The focal point of the room is a large barrel arch encompassing a stained glass window. There are small windows along the east wall at the second mezzanine level. There are three murals, faux painting, and stenciling on the upper walls. A tapestry stenciling was painted on the lower walls around the entire hall. The seating on both sides is of upholstered bench style on three levels and can accommodate 148 persons. A raised platform of three steps is located at the front of the room. The original carpet was custom made, composed of 27 inch strips, with a design motif of six different vined medallions. Original brass chandeliers were suspended from the slightly arched ceiling down the center of the room. The room exits from the south into the fire tower.

The second mezzanine lobby is approximately 26 feet by 16 feet with a terrazzo floor and is illuminated by lights similar to those on the second floor lobby. This mezzanine level consists of parlors, storage areas, robing rooms and the upper portion of Chapter and Renaissance Halls, which are divided by a hallway leading to the fire tower. The main front stairway continues to the third floor.

The third floor elevator lobby also measures 26 by 16 feet and has a terrazzo floor. It is lighted by two crystal tiered-prism ceiling lights. To the front of the building are three parlors. Two of these have been converted for occupancy by the Harry C. Trexler Masonic Library, which before 1980 was located on the second floor. To the west of the lobby, broad stairs continue to the third mezzanine. The west side of this floor consists of anterooms and Egyptian Hall.

Egyptian Hall is 48 by 70 feet in size, with a ceiling height of 21 feet. The room is entered through either of two sets of pocket doors. In the front of the room is a raised platform consisting of three steps with an additional raised dais also of three steps. The presiding officer's chair is in Egyptian style and is situated in the center of six columns with closed lotus capitals. Custom designed upholstered bench seating for 130 is in three tiers along both sides of the room, with additional seating under a balcony along the east side. Tiered seating on the balcony accommodates 84. A column with an open lotus design capitol supports stairs to the east rear leading to the balcony. In the center of the rear wall is a three-tiered platform that holds a large chair for one of the officers. The carpet is custom made and employs a repeat pattern in keeping with the décor. This carpet was replaced in 2001 with an exact duplicate reproduction.

The hall was originally richly stenciled and was illuminated by six large chandeliers of a winged orb design. In 1964 the room was renovated, the winged orb chandeliers removed and replaced with

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recessed lighting. At the same time, half the stenciling was painted over to give the room a brighter hue. A representative sample of the 1920 color scheme and stenciling still remains to provide a perspective of the original. A portion of the original intricate lower wall stenciling design is still preserved behind the room's four radiators; it is a repeat pattern 12 inches wide and 21 inches high.

The remainder of the east side of the floor contains Gothic Hall on the north and Doric Hall on the south, separated by anterooms. Between Doric Hall and Egyptian Hall is a hallway of storage closets.

Gothic Hall is in the Gothic style and measures 25.5 feet wide by 39 feet long, with a ribbed vaulted ceiling measuring 20 feet in height at its center. It is paneled in dark wood on four sides of the room up to the third mezzanine level. The room is entered through either of two sets of pocket doors. The end walls consist of stencil design in keeping with the oak motif of the room's decor. A raised platform encompasses the two sides and front of the hall. There are two rows of upholstered bench seating, in the design of the décor of the room, providing seating for 50. In the front, is a raised dais consisting of two steps and the chair for the presiding officer. There are three small double casement windows above the paneling on the east side of the room. In the center of the rear is a two level platform with a chair for one of the elected officers. The carpet is the original wool Axminster consisting of a design of squares incorporating the oak motif.

Doric Hall is designed in the Doric Order of architecture. The room is 34 feet by 46 feet, with a 21 foot ceiling. The room is entered through two sets of pocket doors. At the front of the hall is a raised platform of three steps. On each side of the steps is a fluted column of classical Doric proportions. Four pilasters of similar design decorate the background for the presiding officer's chair. The chair incorporates features of classical architecture of this order. On both sides of the hall is upholstered bench seating on a single raised level accommodating 66 persons. In the center of the rear wall between the entry doors is a raised platform of two steps for an officer's chair. The hall is lit by indirect lighting along the east, south and west walls. The hall reflects the simple decoration of the Doric style and emphasizes the seven allegorical murals located on the four walls. The original carpet remains and is custom made of alternating squares of gold and green design.

The fire tower is accessed through a single set of doors approached from the rear of both Egyptian and Doric Halls and the Egyptian balcony.

The elevator lobby on the third mezzanine is 35 by 16 feet in size, with terrazzo flooring and features two hexagonal ceiling lights of bronze open ornamentation alternating with amber hammered

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glass. To the front of the building are storage areas with stairs to the Egyptian and Gothic Hall parlors. On the west is a candidates parlor with stairs to Egyptian Hall, mechanical rooms, and the upper portion of Egyptian Hall and balcony. The remainder of the east side of the floor consists of lavatories, storage areas, and stairs to Doric Hall. There are also keno rooms to project into the Lodge Halls and two organ lofts that were never utilized. The upper portions of Gothic, Egyptian and Doric Halls occupy the remainder of this level.

A fan room, 40 by 44 feet with a ceiling of 15 feet is situated on the roof above portions of the Doric and Egyptian Halls. The fan room is accessible from the fire tower at the roof level. It contains the upper portion of the elevator shaft and drive motor mechanism. Along the east wall is a large Werner air chiller. The apparatus is still intact but not functioning. The large intake and exhaust fans are located here. Along the west wall is a brine tank that was used to chill water in the drinking fountains on all the floors. This is no longer functioning.

Broad marble steps lead from the entry lobby to the basement level and open onto a terrazzo balcony promenade to the east and west of the elevators. The balcony is decorated with ornamental iron railings. The east promenade leads to a fire exit in a window well with steel steps up to the street level. Two ceiling lights of bronze scrollwork alternating with amber hammered glass panels hang from the elevator lobby's arched ceiling. To the front of the building are three social rooms.

Two Banquet Halls, each 45 feet wide by 60 feet long, are accessed from the promenade level via five broad descending steps. The east banquet hall has four large double windows on the east wall, opening into the window well. The two halls are divided by folding doors. The original features of these rooms consisted of plaster cornice, ceiling stenciling, and decorative support columns. To the rear of the banquet halls are service areas, storage facilities, an electrical power room, a large commercial kitchen, and an exit to the fire tower stairs. There are three lavatories on this level. The electrical room still exhibits the original slate electrical panel board with heavy brass switching connections. The large kitchen retains the original large gas-fired ovens and hood.

The Allentown Masonic Temple retains its original appearance in keeping with its style and use. The main lobbies and meeting rooms, along with their connecting halls and anterooms show little change from the original construction.

Social rooms on the basement, first floor, first mezzanine, second floor and second mezzanine were modified for commercial office space beginning in 1946, with the Penn Allen Broadcasting station

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occupying the front of the basement.

Renaissance Hall was renovated in 1964 resulting in the replacement of the brass chandeliers with recessed lighting and painting over the lower wall stenciled tapestries. Egyptian Hall was likewise renovated. Chapter Hall was less affected but some stencil work was painted over. The Red Cross Room on the first floor was converted into a file room in the 1980s. It still retains its stencil work and ornate plaster columns and pilasters. The original ceiling of the two banquet halls was closed in with suspended tiles in the 1960s and in 1993 the east banquet hall was modified for office space. In 1992, the southwest corner of the kitchen was converted to house a new gas-fired heating system

The exterior integrity of the Allentown Masonic Temple is original except for some slight exterior alterations at the rear of the building: the vestibule and canopy covered stairwell. The vestibule, canopy covered stairwell, and the Scottish Rite Cathedral were constructed in 1968. The Scottish Rite Cathedral and shared vestibule are excluded from the nomination.

The Allentown Masonic Temple stands out as a unique example of fraternal architecture in the neo-classic style in Pennsylvania, incorporating advanced building techniques for its time. With its preserved interior decoration, it remains, after 75 years, in almost pristine condition, a monument to fraternalism. It is believed to be the only existing neo-classical revival structure in Pennsylvania built for York Rite Freemasonry, which still exists and is still used for its original purposes.

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The Allentown Masonic Temple is eligible under Criterion A in the area of Social History as the headquarters of the Allentown Freemasons since 1922. It is eligible under Criterion C for Architecture as a good example of the Classical Revival style in a large institutional building in Allentown. The period of significance begins in 1922 with the construction of the building and ends in 1953, following the National Register 50-year guideline.

The Allentown Masonic Temple is the culmination of a search for a permanent meeting place for Allentown Freemasons, a search that spanned more than a century. The original Lodge, Jordan No. 151, was organized in 1817 and met at the courthouse facilities, which originally were held in George Savitz's "Compass and Square" tavern at Seventh and Hamilton Streets in Allentown. In 1836, the Lodge went out of existence and, in 1859, Barger Lodge No. 333 was organized and met at Odd Fellows Hall at Hamilton and Hall Streets. A new home was found at Sixth and Hamilton Street in 1863. By 1873, when the Lodge moved to Seventh and Hamilton Streets, the Masonic organizations had grown to include two Lodges and four appendant York Rite bodies. The Lodge Hall moved to Hamilton and Law Streets in 1885, and in 1903 to Eight and Hamilton Streets.

In 1911, the first plans for erecting a Masonic Temple in Allentown were discussed. In 1913, Jordan Lodge was chartered and 450 men joined the first year. The Lodge's first banquet featured Brother William Howard Taft as the speaker. A resolution to build was made in 1915 and, the following year, the Masonic Temple Association was chartered. In 1920, a fund drive was launched and a committee was sent to tour Masonic Temples in the eastern and mid-western states to recommend ideas for the Allentown Masonic Temple. By this time, there were eleven Masonic and Masonic related organizations meeting. Membership included the most influential leaders of the community.

Contracts for the new building were awarded in January of 1923. The general contractor was William H. Gangeware and Co. of Allentown. Richard G. Schmid of Chicago was the architect. Gustave A. Brand was assigned to do the interior decorating. In February, ground was broken at Fulton and Linden Streets. The laying of the cornerstone by the officers of the Grand Lodge of Pennsylvania took place in July, with over fifteen hundred Masons and several thousand spectators observing.

The period of significance begins in 1923, when the cornerstone for a permanent Masonic building was laid, and continues into the early 1950s.

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By the summer of 1925, the Masonic organizations had moved from Eighth and Hamilton to the new facility. There were at this time more than 20 Masonic or Masonic-related organizations, with their various auxiliaries, drill corps, choruses and bands. The building was used for fraternal Masonic activities and daily for social activities from 1928 to the 1940s. Banquets attracted a constant attendance of members and other special activities brought in family members, guests and the general public. Parades, religious services and band concerts were presented to the general public by various Masonic organizations. Noteworthy was the annual broadcast by community radio stations WSAN and WKAP of the Christmas morning service from the Masonic Temple in the 1940s. The Scottish Rite production of the *Divine Tragedy of Christ* was seen by thousands in the community and featured in the 1939 *LIFE Magazine*. Local churches, glee clubs, drama clubs, junior and senior high school and college groups participated with music, drama, and lectures. Noted national celebrities likewise made appearances.

In 1928, General Harry C. Trexler gifted one of the finest Masonic research libraries in Pennsylvania to the Allentown Masonic Lodges to preserve Masonic lore and knowledge for future generations. The Library is open to the public and serves as a resource for scholarly research.

The Masonic Temple demonstrates the significance of Freemasonry interwoven in the social fabric and community life of Allentown. Many of the outstanding leaders of the community were active Freemasons. Membership in the 1920s numbered in the thousands. Continuous use of the building was made by community groups since its construction, The Masonic Temple was opened to the public for a formal inspection tour from June 7 to 11, 1926. The newspaper proclaimed the Masonic Temple to be the largest private enterprise the city had ever seen up to that time. Two years later the Masonic Temple would yield this title to the construction of the Americus Hotel and the Pennsylvania Power and Light building. The city newspaper noted that thousands availed themselves of viewing the magnificent site and that "Allentown could rightly boast of having the finest structure of its kind in the country," reflecting the visibility and acceptance of Freemasonry as part of community life.

Fundraising for the building project raised \$445,535 in 1921, from thousands of members. Additional funds were needed and a half million dollars were raised through the public sale of 20 year bonds. The composition of bondholders consisted of 5 Masonic organizations, 2 non-Masonic fraternal organizations, 4 banks, 5 businesses, 2 churches, and 219 men and women from the general public. The depression had devastating effect on membership and in the 1930s the Masonic Temple Association began public rental of space in the building.

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From 1930 to 1942, the Swain Day School conducted classes in the basement of the Masonic Temple. From 1935 to 1946, Grundsow Lodge No. 1, a popular Pennsylvania German Folk-gathering, organized and met in the Allentown Masonic Temple on Ground Hog Day. The First Moravian Church of Allentown was organized at the Masonic Temple in 1938. The congregation held their weekly services in the auditorium until December 1941, when their present church was constructed. During World War II, the Masonic Temple was designated as an air raid shelter and again, during the cold war. In 1946, the area formerly occupied by the Swain School was leased to the Penn Allen Broadcasting Company. A radio broadcasting transmission tower was erected adjacent to the building for radio station WFMZ. The station moved in the mid-1950s and the tower was eventually dismantled. From 1947 to circa 1970, the Atlantic Refining Company leased the East side of the first mezzanine. In the 1970s, the Allentown Baptist Church and in the 1980s the Grace Evangelical Free Church held their services in the first floor meeting hall, prior to building permanent locations. For more than 50 years, the Allentown Chapter of Rosicrucians (AMORC), a non-Masonic organization, has held their weekly meetings in the building.

The interest and influence of the Masonic Temple in the community is demonstrated by the enthusiastic purchase of bonds by the general public and the large numbers from the community that toured the building during its public inspection or open house in 1926.

The Masonic Temple is noted in the 1939 Chamber of Commerce Tour Guide and the 1950 Allentown "Old Home Week Celebration" souvenir book.

During the 1970s until the present, a professional accounting firm has been a major tenant. In 2002, Wyoming Lodge No. 135 of the Prince Hall Grand Lodge (African-American) and their women's Order of Eastern Star and youth groups were welcomed to lease several of the meeting halls for their monthly activity.

The Allentown Masonic Temple was constructed for the specific purpose of Masonic fraternalism. Freemasonry served a very broad population numbering in the thousands. This landmark structure and the activities associated with it also had a strong impact on the community and the building was shared with the general public. During the historic period of the Masonic Temple, Masonic membership grew dramatically. The first two decades of the twentieth century saw an enthusiasm for civic and fraternal organizations in Allentown, which reflected similar fraternal activity in America. The building was constructed at a time when general entertainment was family oriented. The Masonic

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Temple offered social and fraternal activities for the entire family: the Lodge and related organizations for men, the Eastern Star and other ladies organizations for women, and chapters of DeMolay and Rainbow for boys and girls.

As a fraternal building, the Allentown Masonic Temple was an integral part of the social fabric of Allentown. The fraternal and social histories of the Allentown Masonic Temple are interwoven and represent the lifestyle of Allentown and its surrounding communities during the post-World War I, Depression, World War II and Post War eras. Community groups have made continuous use of the building since its construction, reflecting its part in community life.

The Allentown Masonic Temple is the embodiment of a specific aspect of American heritage and culture. The building preserves a fraternal art form of distinctive styles within the aura of the various meeting halls. The building features murals and interior embellishments by nationally recognized artist Gustave Brand.

The interior decoration and design of the Allentown Masonic Temple was the work of Gustave A. Brand (1863-1944), a muralist and interior decorator from Chicago. He was born in Parchim, Germany and studied art in Berlin, Munich and Dusseldorf. He was sent by the German government to paint murals in that country's pavilion for the 1893 World's Columbian Exposition. He was manager of the interior decoration department of Marshall Field & Co. for 10 years following the Exposition. He worked on murals in theaters and other public buildings and was Chairman of the Chicago Art Commission in 1934. He is listed in *Who Was Who in American Art*. His obituary notes his murals and decorations in the Steuben Club, the Courthouse in Indianapolis, Indiana, the Roosevelt, Oriental and Avalon Theaters in Chicago, and the Roxy and Capital Theaters in New York. Others are in churches and school libraries. Early in his career, he was employed by the French government to reconstruct the huge panorama, *The Pantheon de la Geurre* in Washington, DC. He also painted *Lincoln at Gettysburg*.

Circa the late 1930s, Brand is credited with murals painted in the Chicago Schurz Public School Library. There are four ceiling murals depicting scenes from major moments in the history of writing. The centerpiece is a panoramic mural, "The Spirit of Chicago." In Bloomington, Illinois, the Monroe County Courthouse features ten murals by Brand on the ceiling of that building circa 1908, which have recently been restored. The four large rotunda murals are 8 feet by 16 feet and depict justice, agriculture, stone industry, and education.

The Munsee, Indiana, Masonic Temple was decorated about 1925 and contains 22 murals that