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depict scenes from the Bible. In Chicago, the Scottish Rite Cathedral exhibits a mural over the proscenium arch depicting an Arabian desert scene. A similar mural was also painted by Brand for the 1912 Medinah Shrine Temple. A letter written by Mr. Brand in January 1923 to the Allentown Committee states that he is enclosing "a list of various Masonic Temples..." which the Gustave A. Brand & Co. had recently decorated throughout the country. He mentions the latest being the Logan Square Masonic Temple in Chicago, which no longer exists. The known paintings by Brand feature subject matter depicting stories from the Bible, historical allegory and events. The Shrine murals are of Arabic themes.

The uniqueness of the murals in the Allentown Temple is their allegorical representation of virtues and ideals illustrating the lessons of Freemasonry. *Humanity, Love* and *Truth* are depicted in a 14 feet 9 inches by 6 feet mural. *Justice* and *Religion* are depicted in murals 11.5 feet by 6 feet. *Wisdom, Hope, Faith, Charity* and *Beauty* are each depicted on murals approximately 6 feet by 4 feet. A mural entitled *Let there be Light* depicts Mosaic Law and the Gospel and is 28 feet by four feet in size. A painting depicting the Pope blessing the First Crusade is 24 feet by 7 feet, and on each side are murals of kneeling Knights 13.5 feet by 7 feet in size. The subject matter of the murals in the Allentown Masonic Temple is unique to Masonic topics of the York Rite.

The style of painting exhibited by Gustave A. Brand at the Allentown Masonic Temple represents 19<sup>th</sup> Century Eclecticism. It consists of classical composition, mostly of three figures in a triangular arrangement, most being allegorical representations of classical virtues. There are overtones of pre-Raphaelite and Michelangelo styles, good examples of the Renaissance Revival period. Brand's background was in the traditional European training and his work is what is considered academic art of the period.

Brand's designs are also seen in wall and ceiling stencil work. The painting techniques and the implementation of the stencil work are representative of designs of the period. Every room had some stencil work or faux painting technique. Even anterooms had a faux treatment on the wall surfaces. In the case of Egyptian Hall, the stencil work is rather intricate. There is a significant amount of stencil work still to be seen in the many of the rooms in the building. The techniques employed, in most cases, are difficult to duplicate today.

Brand also influenced the design of the carpets and furnishings for the specific rooms of the Allentown Masonic Temple. The carpets were manufactured by Bigelow-Hartford Company, custom

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made for each of the six major Lodge rooms to harmonize with the décor of each of the individual rooms.

The building has thirteen murals by the artist, along with countless examples of stenciling design. The 1920s interpretation of tones of color and stencil design is still clearly illustrated in the Allentown Masonic Temple as designed by Mr. Brand.

Other murals in the area by other artists, which still exist from the period of the 1920s and 1930s, are primarily of historical subjects: the Trexler Game Preserve and scenes depicting agriculture, industry and other historical themes. The only allegorical scene is a single mural '*Proclaim Liberty throughout the Land*' which depicts the life and spirit of Allentown in the American Revolution and can be seen in the Old Lehigh County Courthouse.

The murals at the Allentown Masonic Temple are oil on canvas, applied to the walls, and are of allegorical figures in classical dress representative of such Masonic themes as chivalry, brotherly love, truth, virtue, religion, justice, wisdom, beauty, and faith, hope and charity. These murals are unique for their artistic composition and style. They are a significant representation of Gustave A. Brand's work, and are unique among his surviving paintings.

An intact example of Neoclassical Revival architecture, the Allentown Masonic Temple is the largest such building in Lehigh County. It is unique in its exterior detail and the architectural design of its six major meeting halls that are in different classical and period styles. It is believed to be the largest York Rite Masonic building in Pennsylvania that exhibits this architectural style. It is one of a few remaining York Rite Masonic buildings designed by Richard G. Schmid and is still used for Masonic purposes. Its exterior design incorporates the elements of classical architecture in its detail on the front facade and roof perimeter. It is a unique illustration of classical decorative style and its interior art and design reflects the pre-depression period.

Richard G. Schmid & Company of Chicago was awarded the architectural contract in 1921 to design the Allentown Masonic Temple and adjoining auditorium. The construction of the three-story auditorium was cancelled for lack of funds, but the original sketches and plans for both buildings are still preserved. The blueprints for the building in 1922 are noted as being prepared by Schmid & Ryan Architects.

For nearly 30 years, Richard G. Schmid was associated with the architectural firm of Huehl, Schmid & Holmes, who were designers and superintendents of many of Chicago's big buildings,

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prominent among which are the Chamber of Commerce, the Medinah Office Building, the Chicago Cold Storage, and the Monarch Cold Storage. They also designed the Englewood Masonic Temple, the Central Masonic Temple, the Chicago Scottish Rite Cathedral, and the Medina Shrine Temple. In 1915, they built the Syria Mosque in Pittsburgh, of modified Moorish style. The building was demolished circa 1992 to provide hospital parking.

In 1924-25, Schmid & Company built the New Castle, Pennsylvania, Scottish Rite Cathedral, a Neo-classical building of decorative brick and concrete construction. At about the same period, Schmid is credited with the Bloomington, Illinois, Masonic building and the Masonic Temple in Elizabeth, New Jersey. Schmid was also the architect for the Jaffa Shrine Mosque in Altoona, Pennsylvania, the Masonic Temple in Tulsa, Oklahoma, the Chicago Masonic Orphans Home, the Temple at Hammond, Indiana, and a Masonic Temple in Kenosha, Wisconsin. Richard G. Schmid also was hired to plan and design the Medinah Shrine Country Club Clubhouse, which in 1996 had been restored.

The Allentown Masonic Temple is one of the few surviving York Rite Masonic buildings designed by Schmid, which is still used for its intended purposes. The 1921 pencil sketches by R. G. Schmid, suggesting the style and design of the six major meeting halls of the Allentown project, were furnished to DeLong Furniture Company, who designed seating, desks, pedestals and other pieces to harmonize with the 47 rooms in the building.

The DeLong Furniture Company of Philadelphia had a local factory in nearby Topton, Pennsylvania. So impressed was this company with the design and harmony their furniture was able to provide, that they featured pictures of various Lodge Halls of the Allentown Temple in their advertisements in national publications from 1928 to 1930 and in their 1928 Fraternal Buildings promotional book.

Schmid's design of the building features all the classical details: fluted columns, broad steps, portico, entablature and pediment. To this is added the detail of acroterion, guttae, triglyph and metope, and completely surrounding the edge of the roof, over 120 chenu. Classical features are carried throughout the building. The uniqueness is the architectural style of the six main Lodge Halls and auxiliary rooms. Each hall represents a different style: Egyptian, Doric, Gothic, Romanesque, Italian Renaissance, and French Renaissance. Also designed into the building were the air-chilling systems, elevators and the most modern kitchen facilities.

At the time the building was erected, there were a number of other fraternal organizations in

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Allentown, whose buildings are no longer in existence. The only fraternal buildings still remaining are the Odd Fellows, Moose, and Elks and the Odd Fellows is the only one still used for fraternal purposes. The remaining buildings, which were built between 1900 and 1930 and which featured Neoclassical Revival elements such as fluted columns, pilasters, pediments and a few classical details, include the Allentown Trust Company, circa 1905; the former First Presbyterian Church, circa 1915; the Administration Building of Cedar Crest College, 1916; Allentown High School, 1916; the Lyric Theatre, 1921; the Merchants Bank building, circa 1920s; the Jewish Community Center 1928, and the Lehigh Valley Trust Company, circa 1910. It is difficult to compare the Allentown Masonic Temple with these other buildings, as the Masonic Temple is unique; there are no other buildings that are comparable in size, scope or architectural detail.

The Masonic Temple building in Allentown is a reflection of the social history of the Lehigh Valley. As the demographics of the community and area have changed, they have been reflected in the use of the building. Architecturally, the building is a significant illustration of neoclassical revival style, and perhaps the sole surviving example as a York Rite building designed by Richard G. Schmid still in use as intended. The diversity of architectural design of the seven interior meeting halls is unique. The building's technology and construction techniques remain. It is an outstanding example of the period.

The six main meeting halls have many details and features built into them that do not appear in other masonic temples. An outstanding example is the Red Cross Room, which is attached to the Commandery Asylum. It was constructed for a segment of the Order of Red Cross, which is one of the three ceremonial orders conferred in the Asylum over a period of several hours.

The thirteen murals located in the building represent a significant collection of works by Gustave A. Brand and their classical allegorical styles remain unique to this area. The extensive stencilwork and faux painting, still found in the meeting halls and anterooms, are a significant representation of color tone and technique of the 1920s, which has been almost obliterated by time elsewhere.

The Masonic Temple has attracted art history and other classes of students from local high schools and colleges to study the art and architectural design of the building.

Overall, the Allentown Masonic Temple is a significant historical structure for its art, architecture and social history. It reflects the interests of the local area at the time of its construction and preserves these today. It is an intact example of neoclassical revival style, unique for the geographic area and was designed by nationally recognized architect Richard G. Schmid and incorporated advanced

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building techniques for its time.

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