MASONIC TEMPLE
NW corner of North Broad & Filbert Sts.
Philadelphia
Philadelphia County
Pennsylvania

HABS No. PA-1532

HABS
PA
51-PHILA,
742-

PHOTOGRAPHS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C St. NW
Washington, DC 20240

ADDENDUM TO:
MASONIC TEMPLE
1 North Broad Street
Philadelphia
Philadelphia County
Pennsylvania

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Addendum to
Masonic Temple

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(Page 1)

Location: 1 North Broad Street, Philadelphia, Philadelphia County, Pennsylvania

Present Owner: The Grand Lodge of Free and Accepted Masons of Pennsylvania

Present Use: Ceremonial, meeting, and office space for assorted Masonic activities

Significance:

The 1873 Masonic Temple on Broad Street is one of the grandest fraternal buildings erected in the United States during the nineteenth century. Its monumental exterior and fantastically ornamented interior stand as testimony to the prominence of Freemasonry in post-Civil War America. The Masonic order was the oldest body in the vast panoply of membership associations that helped shape the social and cultural life of the period, and the Temple demonstrates, in the boldest possible way, the leading position that Pennsylvania Masons imagined for themselves in Philadelphia. It also reveals the resources of time, talent, and wealth that urban Masons could muster in support of their missions of moral self-improvement and charity.

In 1867, the Grand Lodge of Free and Accepted Masons of Pennsylvania bought a prominent site in the rapidly developing area at the center of Philadelphia's street grid. The organization then selected architect James H. Windrim's picturesque Norman Revival design in one of the first American competitions in which the architectural profession was able to influence the terms of the contest. The job landed Windrim other major commissions and led to a profitable career designing commercial, institutional, and government buildings, although the Temple remains his best-known and most significant surviving work.

Since the early nineteenth century, Freemasons have borrowed liberally from the architectural past to create dramatic and romantic settings for their meetings as a way to reinforce the timelessness they ascribe to their ideals and rituals. The Masonic Temple fully embodies this practice. Its interior is a carefully worked out fantasy of revival styles, where Norman, Egyptian, and Ionic lodge rooms share the principal floor with Corinthian and Renaissance halls, while down the stairs lie Oriental Hall and the neoclassical Library. Although fully realized architecturally when new, these spaces were elaborately repainted and improved between 1889 and 1908. This work was largely designed and executed by George Herzog and his studio, Philadelphia's leading decorative painters at the time. Virtually all of this decoration survives, as does most of the building's eclectic, custom-made furniture—factors that contributed to the Temple being designated a National Historic Landmark in 1985.

Historian: Michael R. Harrison, 2009

TABLE OF CONTENTS

PART I. HISTORICAL INFORMATION
A. Physical History
1. Date of erection 5
2. Architect James H. Windrim 5
3. Original and subsequent owners and occupants 9
4. Contractors and suppliers 9
5. Original plans and construction
Problems with the 1855 New Masonic Hall 12
Selecting a site 13
The competition 14
The various plans 19
The committee decides 22
Design development 24
Interior development 27
Construction progress 28
Cost 32
6. Alterations and additions
Structural changes 33
Redecorating 34
Decorative painter George Herzog 35
Decorative painter Murray Gibson 37

B. Historical Context 38
Freemasonry in the mid-nineteenth century 40
Lodge rooms 41
Historical styles 43
The Norman Revival 45
Cornerstone and dedication ceremonies 46
Public visiting 47

PART II. ARCHITECTURAL INFORMATION
A. General Statement
1. Architectural character 48
2. Condition of fabric 49

B. Description of the Exterior
1. Overall dimensions 49
2. Foundations 49
3. Walls 49
4. Structural system, framing 51
5. Porches, balconies 51
6. Chimneys 51
7. Openings
a. Doorways and doors 52
b. Windows 52
8. Roof

a. Shape, covering 54
b. Cornice, eaves 54
c. Towers and turrets 54

C. Description of the Interior 55
1. Floor plans 55
2. Stairways 57
3. Flooring 57
4. Detailed decorative description and history
Corridors 58
Grand Staircase 60
Central Stair 62
Egyptian Hall 62
Ionic Hall 66
Norman Hall 69
Oriental Hall 71
Library 74
Grand Banqueting Hall 76
Corinthian Hall (Grand Lodge Room) 77
Benjamin Franklin Room 80
Renaissance Hall (Grand Chapter Room) 81
Asylum of the Knights Templar (Gothic Hall) 84
Gothic Hall auxiliary spaces 87
Assembly Room 88
Northwest-tower lodge room 88
Southwest-tower chapter room 89
Grand Master's suite 89
Grand Secretary's offices 90
South corridor offices 90
Basement conference and banquet rooms 91
5. Openings
a. Doorways and doors 92
b. Windows 92
6. Decorative features and trim 93
7. Hardware 93
8. Mechanical equipment
a. Heating, air conditioning, ventilation 93
b. Lighting 94
c. Plumbing 97
d. Elevators 98
d. Central vacuum cleaning system 99
9. Original furnishings 99
a. Carpets 101
b. Pipe organs 101

D. Site 102
1. Historic landscape design 104
2. Outbuildings 104

PART III. SOURCES OF INFORMATION 105

PART IV. PROJECT INFORMATION 111

Appendix I: 1867 Competition program 112
Appendix II: Chronology of decorative elaboration in the Masonic Temple 114
Appendix III: Works by architect James H. Windrim (1840–1919) 115
Appendix IV: Works by decorative painter George Herzog (1851–1920) 121
Appendix V: Specification of the Renaissance Hall organ 123
Appendix VI: Specification of the Gothic Hall organ 124
Appendix VII: Figures 125

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: 1868–1873

2. Architect: The Masonic Temple is an early work of Philadelphia architect James H. Windrim and, arguably, his best-known and most significant surviving commission.[1]

James Hamilton Windrim was born in Philadelphia to grocer James Windrim and his wife Catherine on July 4, 1840. His father's death in 1841 qualified young James as an orphan, and his mother applied for him to attend Girard College, where he was admitted in April 1850.[2] Being four months shy of his eleventh birthday, Windrim just met the age requirement for admission. His studies at the college lasted until March 1856, when he was bound out as an apprentice to John W. Torrey to learn the trade of architect.[3] As Torrey informed officials at the College in January 1857,

> Windrim has applied himself diligently to his occupation of draughtsman. One month he has wrought at Carpenter work with his usual assiduity. His progress is fair since....He has been absent but one half day since he entered on his present employment and that from sickness[;] when not engaged in business, his hours are either spent in further efforts at improvement, or in the willing performance of household duties. He has but three intimates, all of them well known to me as excellent young men.[4]

As part of Windrim's apprenticeship, Torrey arranged him a place in the office of prominent Philadelphia architect John Notman. Further carpentry training followed with Thomas Bateman in West Chester. Windrim subsequently returned to Notman's office, where he worked as a draftsman under stonemason Archibald Catanach, the builder erecting Notman's Holy Trinity Church on Rittenhouse Square (1856–59). Windrim's apprenticeship lasted until some point in

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[1] The biographical summary that follows draws from *Philadelphia and Popular Philadelphians* (Philadelphia: The North American, 1891), 9; John Russell Young, ed., *Memorial History of the City of Philadelphia*, vol. 2 (New York: New York History Co., 1898), 426–27; *Journal of the Franklin Institute* 187, no. 6 (June 1919), 761; "Jas. H. Windrim, Architect, Dead," *Evening Bulletin*, Apr. 26, 1919; John C. Poppeliers, "James Hamilton Windrim" (Term paper for History of Art course 721, University of Pennsylvania, 1962); Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey and Ingalls, Inc., 1970), 664; Sandra L. Tatum, "James Hamilton Windrim," American Architects and Buildings database (www.americanbuildings.org).

[2] The Windrims lived at 13th and Cedar (now South) streets in 1840. They had at least one other child, Martha, who died in January 1849, reportedly at the age of 21. Notes on the Windrim family compiled from city directories, Grand Lodge of Pennsylvania records, and City of Philadelphia marriage and death records appear in folder "J. H. Windrim notes," Construction Records for the 1873 Masonic Temple, Masonic Library and Museum of Pennsylvania (hereafter cited as **CRMT**). Girard College admissions information provided to the author by Elizabeth Laurent, Girard College Director of Historic Resources, July 6, 2009, copy deposited in HABS field notes for this report, Library of Congress, Washington, D.C.

[3] Many sources say Windrim was a member of Girard College's first graduating class, but *Semi-Centennial of Girard College* (Philadelphia: Girard College, 1898), 72, gives the first graduating class as 1854, two years before Windrim left the school.

[4] John W. Torry to Girard College, Jan. 7, 1857, quoted in handwritten notes about James H. Windrim compiled from the records of Girard College, folder "J. H. Windrim notes," CRMT.

1861, when he set out to practice architecture on his own.[5]

Windrim's employment with Notman and Catanach trained him in drafting and design and provided a practical introduction to masonry construction practices and the management of complex building projects. This training was undoubtedly key to Windrim being appointed as superintendent of construction for the first phase of Samuel Sloan's Episcopal Hospital, built between 1860 and 1862.[6] In 1862, the College of Physicians hired Windrim to design its new hall at 13th and Locust Streets, his first known independent commission.[7] The following year, he moved to Pittsburgh to oversee planning and construction of the Pennsylvania Railroad's Union Depot, work which continued into 1867.[8] During this period he also received his first residential commission, Ogontz (1865), the grand country estate of banker and financier Jay Cooke, in what is now Elkins Park.[9]

Returning to Philadelphia in 1867, where a post-war building boom was underway, Windrim entered or was invited into a series of competitions, winning significant commissions for the new Masonic Temple in 1867 and the new Academy of Natural Sciences in 1868.[10] These prominent and substantial works demonstrated he was a competent, conscientious planner as well as a creative, yet not outlandish, designer. Five years of Building Committee reports at the Masonic Temple hint at an amiable but serious man developing the tact and diplomatic skills necessary to thrive in the political environment of building committees and boards of trustees. These major public projects also connected him to prominent bankers, lawyers, scientists, merchants, and industrialists who were themselves connected to much of the city's building activity.

While the Masonic Temple was under construction, Windrim undertook the first of the bank and commercial projects that became a staple of his practice. He was also selected by the Philadelphia Board of City Trusts to be architect for the Girard Estate in 1871. This was long-term appointment, and for the rest of his career he designed houses, offices, infrastructure, and

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[5] The February 1861 Girard College catalogue of apprentices still lists the 20-year-old Windrim with John Torrey. The February 1862 catalogue lists him as an architect residing in Philadelphia. Notes from Girard College annual catalogues/reports, folder "J. H. Windrim notes," CRMT.

[6] It is not clear from surviving sources whether Windrim superintended the Episcopal Hospital construction from its inception—when he would still have been an apprentice—or whether he joined the project later as replacement for an earlier superintendent. Only the center building, chapel, and west wing of Sloan's overall design were constructed before financing ran out due to the Civil War; the balance of the hospital was completed after the war. Richard Webster, *Philadelphia Preserved: Catalog of the Historic American Buildings Survey*, 2nd ed. (Philadelphia: Temple University Press, 1981), 328.

[7] The new hall for the College of Physicians was completed in March 1863. Frederick P. Henry, ed., *Founders' Week Memorial Volume* (Philadelphia: City of Philadelphia, 1909), 134. See also the reproduction of Windrim's College of Physicians rendering, facing page 134. Windrim's involvement is also mentioned in J. Thomas Scharf and Thompson Westcott, *History of Philadelphia*, vol. 2 (Philadelphia: L. H. Everts and Co., 1884), 1,643.

[8] Rioters burned down the four-story Union Depot head house and most of its surrounding yard structures on July 21, 1877, during the violent railroad strike of 1877. Engravings of the building aflame appear in *Harper's Weekly*, Aug. 11, 1877, 624–25.

[9] Date of occupancy for Jay Cooke's Ogontz is given as December 1865 in Scharf and Westcott, *History of Philadelphia*, vol. 3, 1,957. The same source ambiguously describes the house as "granite, of the Norman Gothic order of architecture"; photographs reveal it to have been a spare French Second Empire design.

[10] In the Academy of Natural Sciences competition, Windrim defeated Frazer, Furness, and Hewitt and John C. Trautwine. Edward J. Nolan, *A Short History of the Academy of Natural Sciences of Philadelphia* (Philadelphia: Academy of Natural Sciences, 1909), 21.

academic buildings as required on property left to the city by Stephen Girard in 1831. The most significant structures he designed for the estate were at least seven buildings for Girard College—including the first chapel (1876–78) and the Mechanical School (1883–84)—and the Stephen Girard Building at 12th and Girard Streets (1896–97).

Windrim married Mary Barr McCutcheon in 1862 and they had two children who survived to adulthood. Son John Torrey Windrim (1866–1934), named in honor of Windrim's mentor, trained in his father's office and became an accomplished and prominent architect in his own right, remaining part of the firm James H. Windrim and Son until his father's death in 1919.

Additional prominent projects came Windrim's way in the 1870s and 1880s, beginning with four buildings for the 1876 Centennial Exhibition in Fairmount Park: the Agricultural Hall and the U.S. Government Building as well as the lesser Gillender and Sons' Glassware Building and the Bankers' Exhibit.[11] He lost the competition for the Pittsburgh Masonic Temple (1887), but won the Temple commission for Altoona a couple years later (1889–90). His continued work for banks and trusts included the prominent National Safe Deposit Co. within sight of the White House in Washington, D.C. (1887), and a busy period of commissions for merchant and industrialist families included residences for T. Bloom Belfield (ca. 1884), William L. Elkins (1887), William P. Bonbright (1888), Jacob Disston (1888), William H. Kemble (1888), and E. A. Biddle (1889).

With a thriving office and a productive partnership with his son well established, Windrim moved away from design and toward public construction administration. In 1889, on the recommendation of Postmaster General John Wanamaker and other Philadelphia business men, Treasury Secretary William Windom appointed Windrim to the office of Supervising Architect of the Treasury.[12] Based in Washington, the supervising architect's office was responsible for designing and overseeing construction of federal buildings across the United States, most commonly post offices, courthouses, and customs houses. The scope of the office's work is reflected in Windrim's annual report for the year ending June 1890—his first full fiscal year in office. He reported 21 buildings completed during the year, 26 newly designed, and 27 previously designed about to be constructed. There were also 100 building sites for which designs were needed, and a total of 250 buildings all together under Treasury Department

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[11] *Annual Report of the Secretary of Internal Affairs of the Commonwealth of Pennsylvania. Part III: Industrial Statistics, 1875–76,* vol. 4 (Harrisburg: B. F. Meyers, 1877), 962, 966, 979, 981.

[12] Philadelphia lawyer Henry M. Phillips, a former member of the Masonic Temple Building Committee, first recommended Windrim for the post of Supervising Architect in late 1876, in a letter to House Speaker Samuel J. Randall. The letter, preserved in RG 56 at the National Archives, is quoted in John Poppeliers, "The 1867 Philadelphia Masonic Temple Competition," *Journal of the Society of Architectural Historians* 26, no. 4 (Dec. 1967), 280. *The Washington Post* reported in 1889 that Windrim had not sought the role of Supervising Architect and that more than one prominent local had recommended him for the office. "It is understood that it required a good deal of pressure upon him at the time to get him to consent to allow the use of his name." "Mr. Windrim Resigns," *Washington Post*, Apr. 3, 1891, 4.

Department store owner John Wanamaker was made a Mason "at sight" in 1898 and subsequently became active in the charitable and educational activities of the Grand Lodge at the Masonic Temple. In particular, he was chairman of the Library Committee for many years. He was not a Mason when he recommended Windrim for Supervising Architect, although the two men likely knew each other through business or social connections. Herbert Adams Gibbons, *John Wanamaker*, vol. 2 (New York: Harper and Bros., 1926), 145–50.

control.[13] As Supervising Architect, Windrim's name was affixed to each design the office produced, but it is clear he did not design each of these buildings. As one historian has noted, "Given the actual remoteness of the supervising architect from the design process, it would be more accurate to describe buildings as being produced under the general supervision of the Office head."[14]

Windrim resigned his Washington appointment in 1891 to return to Philadelphia and take up the role of Director of Public Works under Mayor Edwin S. Stuart. This position returned Windrim to familiar social and professional surroundings and made it more convenient for him to attend the meetings required by his continuing Girard Estate work. The city position also paid almost twice as much as the government appointment. But he remained predominantly in an administrative position, in charge of the city bureaus of gas, highways, lighting, surveys, street cleaning, and water. At the end of four years, he returned to private practice with his son.[15]

Windrim became a member of the Franklin Institute in 1867, following in the footsteps of many aspiring Philadelphia mechanics and artisans in the nineteenth century. As his professional and social prominence grew over time, he also joined the Art Club, the Union League, the Historical Society of Pennsylvania, and the Academy of Natural Sciences. He was also closely affiliated with the Spring Garden Institute and was a board member of the School of Design for Women. He was elected a member of the American Institute of Architects in 1876 and made a fellow in 1880, serving as president of the Philadelphia Chapter from 1879 to 1886.

In addition, Windrim was a proud and active Mason. While overseeing construction of the Union Depot in Pittsburgh, Windrim joined McKinley Lodge No. 318 in Allegheny City, completing his three degrees between April and July 1864. He resigned from McKinley Lodge in January 1867 when he moved back to Philadelphia. Only after winning the Masonic Temple competition and beginning his contract as the building's architect did he join Philadelphia Lodge No. 72, in April 1868. He seems to have become active with this lodge almost immediately, being elected Junior Warden in 1871 and then progressing (as most lodge officers did) to Senior Warden to then to Master over the next two years. His term as Worshipful Master of Lodge No. 72 coincided, either by design or happy accident, with the completion and dedication of the Masonic Temple. Subsequently, he served as a manager and committee chairman of the Temple's Art Association throughout the 1890s and into the new century.[16]

As James Windrim's career moved toward the management of government projects after 1889, his son John increasingly led the office's operations, and it is difficult to positively attribute designs from the office to either father or son from this time on. For instance, many contemporary sources credit the father as designer of the North American Building on Broad Street and the Pennsylvania State Library in Harrisburg, but both of these buildings were the

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[13] "New Public Buildings," *Washington Post*, Nov. 27, 1890, 8.

[14] Antoinette J. Lee, *Architects to the Nation: The Rise and Decline of the Supervising Architect's Office* (New York: Oxford University Press, 2000), 160.

[15] The Supervising Architect received $4,500 per year; the director of public works received $7,500. "Mr. Windrim Resigns," *Washington Post*, Apr. 3, 1891, 4.

[16] Windrim received the Entered Apprentice degree Apr. 19, 1864; Fellow Craft, June 21; and Master Mason, July 20. Grand Lodge of Pennyslvania Membership Book 3-2, 199. *The Art Association of the Masonic Temple Philadelphia* (Philadelphia: J. B. Lippincott, 1904), 8.

son's work.[17] Clearly attributable to James Windrim, however, and probably his most important late work, is the Monument to Soldiers and Sailors of Pennsylvania (1898–1912) in Fairmount Park, more commonly known as the Smith Memorial after its donor, type founder Richard Smith. Essentially a great pedestal for sculpture, the monument includes a portrait bust of the architect.

When James Windrim died on April 26, 1919, the *Evening Bulletin* described him as a "widely known architect, who designed some of the most imposing buildings in the city." The *Journal of the Franklin Institute* agreed with many other eulogists: "The Masonic Temple in Philadelphia is considered by many his masterpiece."

3. Original and subsequent owners and occupants: The Masonic Temple was commissioned by the Grand Lodge of Free and Accepted Masons of Pennsylvania, which has occupied and maintained it ever since. The Grand Lodge set space aside in the Temple's original design for the ceremonial, business, and regalia-storage needs of the Grand Holy Royal Arch Chapter of Pennsylvania and the Grand Commandery of Knights Templar of Pennsylvania, and these bodies have paid rent as tenants since 1873. A varying group of subordinate lodges, chapters, councils, commanderies, and valleys have rented the Temple's rooms for their monthly or periodic meetings since 1873.[18]

4. Original contractors and suppliers: During the construction of the Masonic Temple, it was the general practice of the three-member Committee on Plans, Estimates, and Materials (working on behalf of the seven-member Building Committee) to invite firms to bid on work, although firms occasionally solicited work on speculation. The lowest bidder did not always receive the job, as the committee was particularly careful to consider quality of materials and experience when awarding contracts. The archives of the Grand Lodge retain much of the paperwork related to invitations and bids, as well as the contracts, specifications, and correspondence of all selected contractors hired during the original construction.[19]

(Asterisks below indicate Pennsylvania Freemasons, where known.)

James H. Windrim* .....architect
John Bolt* .....superintendent, Mar. 1, 1868–Nov. 7, 1871
Allan Bard* .....superintendent, Nov. 8, 1871–completion, 1873
George W. Wood* .....assistant superintendent
Charles Able* .....painting and glazing
Benjamin Allen .....bricks
James T. Allen* .....plastering
Thomas H. Aurocker.....elevator

[17] Cultural Resource Consulting Group, *History and Statement of Significance: Commerce Bank, 121 South Broad Street* [the North American Building] (Philadelphia: Cultural Resource Consulting Group, 2003).

[18] In 1873, 69 Masonic bodies (50 lodges and 17 chapters and encampments) held regular meetings in the building, in addition to the periodic meetings of the Grand Lodge, Grand Chapter, and Grand Commandery. In 2009, 36 bodies (25 lodges, 1 valley, and 10 chapters, councils, and commanderies) met there, plus the Grand Lodge, Grand Chapter, and Grand Commandery. James L. Gihon, *Free Masonry: Its Origin and Spread in the Old World...* (Philadelphia: William White Smith, 1873), 4.

[19] Boxes 7 through 12, CRMT.

John Baird, Sons, and Co. ..... marble tiling and wainscot
Baker, Arnold, and Co. ..... gas fixtures
Henry Barker and Bros. ..... granite for Broad and Filbert street facades; furnishing and laying flag pavements; interior granite stair treads and platforms
Henry B. Bobb ..... bricks
Bodwell, Webster, and Co ..... granite for Juniper and Cuthbert street facades
John Bonden and Bro. ..... kitchen ranges
Thomas Brown* ..... plumbing and gas fitting
Conshohocken Stone Quarry Co. ..... stone for foundations and cellar walls
Dennis Conway ..... slate roofing; slate floor for Regalia Room
Samuel J. Creswell, Jr. ..... cast-iron work for basement and first story; cast-iron gas pipes
Dotterer and McAvoy ..... bricks
Michael B. Dyott ..... street lamps
James Evans ..... bricks
Field and Hardie ..... sash weights and hardware
Gamon and Harris ..... bricklayers' work for foundations and cellar walls and for sewer
Edwin Greble,
Philadelphia Steam Marble Works .... marble supplier to Thomas Brown (above)
Frederick Gutekunst* ..... photography[20]
Hall and Carpenter ..... wire sheathing and sheet copper for roofing; cuspidors[21]
James Harper ..... bricks
Thomas Heath* ..... ornamental plaster work and decoration[22]
E and G. G. Hook and Hastings ..... pipe organs for Grand Chapter Room and Commandery Room

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[20] Frederick Gutekunst owned Philadelphia's leading photographic studio. Although best known for his portrait work, he also undertook architectural and copy photography, superb examples of which survive in the Masonic Library and Museum of Pennsylvania's collection. His close and cordial working relationship with the Building Committee is reflected by an order of fifty photographs costing $50 that was "delayed owing to the desire of Mr. G. to furnish your Committee with the very best pictures he could take creditable to himself and satisfactory to your Committee. He has furnished them at half the regular price." Report of the Committee on Plans, Estimates, and Materials (hereafter cited as **CoP&c report**), June 5, 1871, box 2, CRMT.

[21] Tobacco chewing was a widespread habit when the Temple was built. The Building Committee took appropriate measures to protect carpets and floors from staining by furnishing the entire building with cuspidors. "The quantity required will be in all from forty to fifty dozen," Chairman Samuel C. Perkins wrote to tin-plate and sheet-iron suppliers Hall and Carpenter, Mar. 20, 1873 [Samuel C. Perkins letterpress copybook, June 1869–1897 (hereafter cited as **Perkins copybook II**), 83]. Hall and Carpenter supplied the Temple with 600 patent self-righting cuspidors manufactured by J. D. Farrington, Jr., of New York. Farrington's promotional material claimed, "The Self-Righting Cuspadore cannot break, and cannot be upset. If thrown on its side, it rights itself immediately. This makes it just the thing needed for Railroad Cars, Steamboats, Hotels and Restaurants. These Cuspadores being of graceful shape, and ornamented in varied and agreeable designs, promise to supersede the spittoon wherever style and neatness are primary objects." Invoice from Hall and Carpenter, Aug. 28, 1873, and flyer, "Patent Self-Righting Cuspadore," both in folder "Hall and Carpenter Cuspadors," box 9, CRMT.

[22] Thomas Heath, the ornamental plaster contractor, also executed the fine plaster work in the 1855 Masonic Hall. A reporter for Masonic newspaper *The Keystone* described him as "widely known and acknowledged to be the most skillful decorator in plaster in Philadelphia." *The Keystone*, Sept. 7, 1872, 60.

James M. Hopper	clearing lot and excavating, also laying drain pipe
E. Hunt and Co.	wood window sashes and transoms
Hutchinson and Drake	stonemasons' work for foundations and cellar walls
Reeve L. Knight and Son	carpets
Mansfield and Baird	clocks
Matsinger Bros.	fireproof doors with Joseph L. Hall's patent locks
R. and W. McCay	bricks
McCallum, Crease, and Sloan	carpets
Morehead Clay Works	terra-cotta drain pipes
E. C. Pauling and Co	bricks
Phoenix Iron Co.	wrought iron beams and girders for floors and roof
W. F. Potts, Son, and Co.	nails (not contracted)
J. D. Rice	lightning rods
John A. Riter*	materials and carpenter work required in the preparation for plastering and interior finishing; flooring
Royer Brothers	lamp posts
J. B. Shannon*	hardware
Benjamin H. Shoemaker	plate glass, skylight glass, tinted and stained window glass
J. T. Shoemaker	bricks
Smith and Campion	doors, shutters, and blinds; furniture; veils
Steward and Stevens	iron beams and girders for main floor, entresol, and other smith work; iron doors for loft walls and tower entrances
J. P. Stidham and Co.	fireproof room partitions, galvanized iron ventilating turrets, galvanized fixtures for Regalia Room.
Lewis Snyder*	brickmasonry[23]
Thackara and Andrews	measuring
George Urwiler	copperwork for roof[24]
M. Walker and Sons	screens for windows and air ducts, wire screen for stained glass window
John Wiggins	original contractor for clearing lot and excavating (contract abandoned)[25]

[23] "Your Com[mittee] are pleased to speak in high commendation of Bro. Louis Snyder, Brick Mason, for the satisfactory manner in which he has performed the work devolving upon him not only in the general masonry of the walls, but in the construction of the Air ducts and in forming the arches of floors, to most of which he has given his personal attention." CoP&c report, Dec. 5, 1871, box 2, CRMT. Jared Bitting, Lewis Snyder's superintendent of the brickwork, was also a Mason; *The Keystone*, Sept. 7, 1872, 60.

[24] The Committee on Plans described George Urwiler as "the oldest and most experienced metal roofer in this city" and hired him without competition because his reputation was so good. CoP&c report, Mar. 9, 1871, box 2, CRMT.

[25] A letter of recommendation for John Wiggins dated March 25, 1868 survives in folder "John Wiggins," box 12, CRMT. It is signed by five prominent local builders and architects: John Bower, Charles D. Supplee, John J. Kersey, Samuel Sloan, and Addison Hutton.

William S. Wilson,
Moorhead Clay Works.....drain pipe
James P. Wood and Co. .....heating and ventilating apparatus
Robert Wood and Co. .....cast-iron work, including iron stairs, iron railing around the building, and sphinxes

5. Original plans and construction:

Problems with the 1855 New Masonic Hall

The Grand Lodge of Pennsylvania dedicated its first purpose-built hall in 1811, a two-story Gothic Revival structure with tower designed by architect William Strickland. This building, on the north side of Chestnut Street between Seventh and Eighth Streets, burned and was rebuilt in 1819, but financial difficulties led the Grand Lodge to sell it to the Franklin Institute and purchase other quarters in 1835. When the Institute defaulted on the terms of the sale and the building reverted to Grand Lodge ownership in 1842, the Grand Lodge rented it out, first to the Peale Museum, then to others. From 1853 to 1855, the Grand Lodge, desiring to simplify its real-estate interests, demolished the Strickland-designed hall and constructed a new one—also in the Gothic style—to designs by Samuel Sloan.[26]

Sloan's Masonic Hall contained three floors behind a tall brownstone facade busy with Gothic tracery and pinnacles. Rental shops occupied the ground floor. A Grand Lodge Room and a Blue Lodge Room—both decorated in variations of the Gothic style—anchored the principal floor, which also contained a banqueting room, Grand Lodge offices, anterooms, and a six-bedroom residence for the Tyler, or guard/caretaker. A mezzanine floor held committee rooms and Masonic regalia storage. A Grand Chapter Room, possibly in a Greek Revival mode, and an Knights Templar Encampment Room of unknown style made up the third floor.[27] Despite being enthusiastically hailed as "one of the most imposing structures in the city" and "the most gorgeous Masonic Temple probably in the world—and certainly the most splendid in the Union," the New Masonic Hall soon proved difficult to maintain and inadequate to the fraternity's needs.[28]

As architect and brother Napoleon LeBrun put it, "gross blunders in the internal arrangement as

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[26] William Strickland's 1811 Masonic Hall was one of the earliest Gothic Revival buildings constructed in the United States. The three 1852 competitors for the design of the New Masonic Hall—Edward Collins, John Notman, and Samuel Sloan—all proposed Gothic-style buildings. A committee recommended Collins's design, but the Grand Lodge selected Notman's and, then, because of serious misunderstandings, switched to Sloan's. For the history of these Grand Lodge meeting places, see Wayne A. Huss, *The Master Builders: A History of the Grand Lodge of Free and Accepted Masons of Pennsylvania*, vol. 1 (Philadelphia: Grand Lodge of Pennsylvania, 1986), 73–78, 89, 130, 166–87.

[27] For descriptions of the internal arrangement of the 1855 New Masonic Hall, see Huss, *Master Builders,* vol. 1, 183–86 and "Masonic Hall" [advertising circular], Jan. 1873, folder "Sale of Property, 1882," the 1855 New Masonic Hall Collection, Masonic Library and Museum. The decorative style of the Grand Lodge Room is recorded in L. N. Rosenthal's 1855 lithograph, "Grand Lodge room of the new Masonic Hall, Chestnut Street Philadelphia," Prints and Photographs Division, Library of Congress, and by two 1860 Langenheim stereoviews in the New Masonic Hall Collection. The style of the Blue Lodge Room and the Grand Chapter Room are extrapolated from the styles of furniture moved from the Hall to the Masonic Temple in 1873.

[28] These quotes, presumed to be from press accounts of the new hall, appear without attribution in Huss, *Master Builders*, vol. 1, 183.

well as some faults in construction are manifest throughout almost the whole building."[29] Subterranean springs flooded the subcellar seasonally, frustrating all attempts to find a remedy. Imperfect ventilation in the attic led to corrosion and movement of the roof's metal frame. Condensation in the roof and walls was a constant complaint, and water penetration destroyed expensive decorative painting in the third-floor Grand Chapter Room in 1866. As for the meeting and ceremonial rooms, "There, in the summer season, the heat is oppressive and almost insufferable, and in winter, although the building could be kept comfortably warm, the air was always impure, and consequently unhealthy."[30]

Within ten years of completion, the rise in local Masonic membership overtaxed the new hall's facilities as requests for meeting and banquet space exceeded that available. The idea of constructing a new building emerged, conceived in reaction to the shortcomings of the Masonic Hall on Chestnut Street. As Grand Master Richard Vaux put it in 1867, "The Hall in which we are now assembled, has demonstrated what is most essential for the wants and accommodations of the craft. The experience gained from the practical development of the inutilities in design of this structure, will enable those who are to be engaged in building the new Hall to remedy them...."[31]

Selecting a site

The Grand Lodge resolved to address the problems with the Chestnut Street Masonic Hall at its September 1865 Grand Communication (its quarterly meeting). The Grand Master appointed a committee of five to look into the advisability of building a new hall on a new site. The committee reported back that "the fraternity will cheerfully agree to the erection of a new hall," and, so, on June 5, 1866, the Grand Lodge appointed a second, seven-member committee to "select a site, adopt a plan and prepare an Estimate of the probable cost of erecting a Masonic Hall."[32]

Following their first charge, the committee members, led by chairman Henry M. Phillips, looked for locations "apart from business, central, easy of access, yet isolated." At the same time, they

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[29] LeBrun was a member of Union Lodge No. 121, which met in the New Masonic Hall. Napoleon LeBrun to Henry M. Phillips, June 24, 1867, folder "Napoleon LeBrun," box 5, CRMT.

[30] Quote from Gihon, *Free Masonry*, 93. Other difficulties drawn from *Minutes of the Right Worshipful Grand Lodge of the Most Ancient and Honorable Fraternity of Free and Accepted Masons of Pennsylvania and Masonic Jurisdiction Thereunto Belonging being Volume XI for the years 1865 to 1874* (Philadelphia: Grand Lodge, 1907), 21, 75–77; Report of the Special Committee on procuring a site for building a New Hall, Dec. 18, 1865, quoted in Building Committee minute book 1865–73 (hereafter cited as **BCMB**), 1–3; CoP&c report, Dec. 5, 1870, box 2, CRMT.

[31] *Minutes of the R. W. Grand Lodge*, XI, 75–77; quote from p. 128. Another "inutility" of the Masonic Hall was its lack of toilets. "In our present Hall," the new Temple's Building Committee noted, "we have four urinals and three water closets to look after[,] in reality no accommodation whatever for private use and they of the most primitive and uninviting character[.] [F]ortunately for the comfort of the Members of the Fraternity we have been located in the midst of Hotels which have afforded the much needed conveniences not omitting the use of wash basins, soap and towels." Building Committee report, June 4, 1873, box 3, CRMT.

[32] The committee of five comprised Richard Vaux, Charles H. Kingston, John Thomson, Henry M. Phillips, and chairman James C. Adams. The committee of seven comprised James C. Adams, John W. Giller, Henry J. White, Daniel Brittain, Charles H. Kingston, Jacob Laudenslager (replacing Robert Clark, who declined to serve), and chairman Henry M. Phillips. Report of the Special Committee on procuring a site for building a New Hall, Dec. 18, 1865, in BCMB, 1–3. A summary of the work of the two site committees appears in Building Committee report, Apr. 7, 1869, box 1, CRMT.

wanted a prominent site on a principal street, and this led them to focus particularly on "Broad street from Pine to Girard avenue," an area whose existing church, club, and institutional buildings promised well for a respectable future.[33] By August, the committee had several sites in mind, including a lot at the southwest corner of Broad and Spring Garden streets ("a magnificent site for a Hall"), one on the east side of Broad at the corner with Mt. Vernon ("a fine lot"), one "n. from Spring Garden St." ("undergoing the process of division among heirs"), and one on the northeast corner of Broad and Filbert.[34]

This last site comprised four lots and encompassed the entire block bounded by Broad, Filbert, Juniper, and Cuthbert streets immediately north of the green, tree-filled Penn Square. Napoleon LeBrun called it "a fine site for architectural display," while the Grand Lodge's Finance Committee declared it "far superior to any other in this city both in the beauty of its location and in the facility of approach from every quarter...." Furthermore, the two owners were willing to negotiate a price the committee found acceptable. In December the committee asked for and received authority from the Grand Lodge to purchase the site for up to $155,000.[35]

The Site Committee finalized the details of the purchase in January, February, and March 1867, for $153,000, and took possession of the entire site on July 1.[36]

The competition

The Site Committee's next charges were to procure plans and estimates for a new building. A three-member subcommittee led by James C. Adams was appointed to this task on February 9, 1867.[37] At the end of March, it reported back to the main committee a number of significant recommendations.

> [A]fter mature deliberation, and discussion of the subject, and inquiry amongst Architects in regard to their views, we have arrived at the following conclusion.
>
> *I* We think that a general advertisement, Throwing the matter open to unlimited competition, with an offer of premiums for some of the best plans, would probably furnish a mass of drawings with-out merit, which would only tend to confusion, and would not enlist the best talent.
>
> *II* The committee did not think it advisable at this time to visit other cities, as we could hear of no building that in any way meets our wants.
>
> *III* We are of the opinion that the best mode of procuring plans worthy of the building contemplated, will be to invite a number of our best architects, say not more than five, to

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[33] *Minutes of the R. W. Grand Lodge*, XI, 345–46.

[34] Site Committee minutes, Aug. 17 and 24, 1866, in BCMB, 8–9. Quotations from Lewis A. Scott to Henry M. Phillips, Aug. 24, 1866, folder "Lewis A. Scott," box 5, CRMT.

[35] Quotations from Napoleon LeBrun to Henry M. Phillips, June 24, 1867, folder "Napoleon LeBrun, " box 5, CRMT and *Minutes of the R. W. Grand Lodge*, XI, 105. See also *Minutes of the R. W. Grand Lodge*, XI, 78.

[36] The final purchase price was $125,000 to Mr. Harrison and $28,000 (plus some interest and minus tenant rents to July 1, 1867) to George Wetherill. Site Committee minutes, Jan. 25, 1867, and Site Committee report [Feb. 4, 1867], both in BCMB, 13–16.

[37] The subcommittee on plans and estimates comprised Jacob Laudenslager, Henry J. White, and James C. Adams as chairman. Site Committee minutes, Feb. 9, 1867, in BCMB, 18.

> make plans for our consideration, for which we would pay Five Hundred Dollars for each plan, with the understanding that all the plans become the property of the committee, and that party making the plan accepted by the committee, to be employed to furnish all detail drawings, and exercise a general superintendence of the building, for which we would pay a commission of 2 1/2 pr ¢, an arrangement which we think can be made.[38]

It is not known which architects the subcommittee consulted for advice, but a local member of the New York-based American Institute of Architects (AIA) gave the Masons a copy of recommendations the AIA had just prepared to aid the competition for the New York post office. Among other things, these suggestions included giving competitors a printed circular outlining the building program, restricting drawings to a set scale, setting a specific deadline, limiting participation through invitation, paying for all invited work, and awarding premiums for the best. For the post office design, the AIA recommended generous fees of $2,000 and princely premiums of $5,000, $3,000, and $1,000. Furthermore, "the author of the adopted plan should be retained as the architect of the building," with pay starting at 5 percent of the construction cost. The recommendations of the Grand Lodge's subcommittee clearly reflect these guidelines, although with a substantial reduction in the magnitude of payment.[39]

During discussion in the general committee, however, John Giller suggested the subcommittee should "consult six of the principal architects of this City" to ascertain whether any would be willing to submit plans if payment were set at $1,500, $750, and $500 for the best three only. The plans would still become property of the committee, but the question of whether to hire the winning architect to oversee construction was to be deferred. The committee adopted this suggestion and charged the subcommittee to contact John Fraser, Collins and Autenrieth, James H. Windrim, John McArthur, Jr., John Stewart, and Samuel Sloan.[40]

Why these architects? No documentation survives explicitly outlining the committee's reasons, but speculation is possible. Scotsman John Fraser (1825–1906) had recently designed the new building for the Union League on South Broad Street (1864–65), of which committee member

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[38] Report of the Subcommittee on Plans, Mar. 28, 1867, folder "Building Committee, 1871," box 2, CRMT; a duplicate of this report appears in BCMB, 19–20.

[39] Circular, "Plans for New-York Post Office," folder 2, box 7L, RG 801, SR 1.2, New York Chapter Scrapbook, American Institute of Architects Archives, Washington, D.C.; "The Architects and the New Post-office," *New York Times*, Feb. 6, 1867, 2; "The New Post-office," *New York Times*, Feb. 19, 1867, 2.

The New York Chapter of the AIA reported, inaccurately, "Preliminary to the building of a large public structure for the use of the Free Masons in the City, architects had been promiscuously invited, according to the old system, to send designs at their own expense and risk, remuneration being provided for the successful competitor only. On becoming acquainted with this, a member of the Institute, practicing there, produced in the proper quarter, the printed document showing the action of the profession in New York to reply to the Mayor's call on them for advice in relation to the proper preliminaries to the building of the proposed new Post Office, and the effect on the parties in charge of the matter was such, that shortly afterwards, four architects were selected to compete at a remuneration of $1,000 each." *Proceedings of the Annual Convention of the American Institute of Architects* (New York: Raymond and Caulon, 1867), 25. Historian Michael Lewis asserts without citation that Frank Furness was the local architect in question in *Frank Furness: Architecture and the Violent Mind* (New York: W. W. Norton and Co., 2001), 64.

[40] Site Committee minutes, Mar. 28, 1867, in BCMB, 21–22.

Henry J. White was a member.[41] In August 1866, he entered into a partnership with his former pupil Frank Furness (1839–1912) and George W. Hewitt (1841–1916), a student of the late John Notman. Both Furness and Hewitt were from socially prominent families, but their local experience was still limited. As historian Michael Lewis has argued, Fraser's cachet brought in the work, while Furness and Hewitt undertook the design.[42]

German-born and -educated Edward Collins (1821–1902) and Charles Autenrieth (1828–1906) had been partners since at least the mid-1850s and were well known to the Grand Lodge. Collins submitted a design in 1853 for the New Masonic Hall, which was recommended for adoption before complicated developments led to the eventual construction of Samuel Sloan's design. More recently, Collins and Autenrieth had provided architectural services in 1865 for significant alterations and renovations to the hall.[43]

Scottish-born John McArthur, Jr. (1823–90) had practiced in the city since the late 1840s and was a widely known designer of hotels, commercial and institutional buildings, churches, and private residences. He would have been a logical choice for the committee even without a personal recommendation, but his letters reveal him to have been a friend of committee chairman Henry M. Phillips.[44]

John Stewart (life dates uncertain) was Samuel Sloan's business partner when the latter designed the New Masonic Hall, and the fraternity likely knew him through that commission as well as through the local schools he had designed. Sloan (1815–84) was having difficulty finding commissions and had teamed up in 1864 with his successful and socially connected former assistant Addison Hutton (1834–1916) in the hope of improving business. The fraternity knew Sloan very well, but at the same time its members were unhappy with his 1855 hall. Hutton's involvement could have been a factor in the committee inviting Sloan again. After all, Hutton's white marble, Gothic-style Methodist Episcopal chapel (1865) sat immediately north of the new Temple's site on Broad Street.

Much has been made of James H. Windrim's youth at the time of the Temple competition (he turned 27 while working on the designs), but he was virtually the same age as Frank Furness and George Hewitt and had arguably the same level of practical experience, if not perhaps the same quality of formal design training.[45] Because he lacked their association with an established

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[41] Basic biographical details for these architects is drawn from Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects, 1700–1930* (Boston: G. K. Hall, 1985). White's membership is listed in *Chronicle of the Union League of Philadelphia, 1862 to 1902* (Philadelphia, 1902), 521.

[42] Lewis, *Frank Furness*, 60–61, 65–66.

[43] Huss, *Master Builders*, vol. 1, 175–76. Collins's facade design from the New Masonic Hall competition is preserved at the Athenaeum of Philadelphia. Collins and Autenrieth are also credited as delineators for the spectacular lithograph of the Masonic Hall's Grand Lodge Room that publisher and Mason L. N. Rosenthal "respectfully dedicated" to the officers and members of the Grand Lodge in 1855 (see note 27). In 1865, the Committee on Hall paid Collins and Autenrieth $120 for drawings on a renovation project with a total cost of $13,041. *Minutes of the R. W. Grand Lodge*, XI, 19.

[44] John McArthur, Jr. to Henry Phillips, Nov. 29, 1867 and Feb. 19, 1868, folder "John McArthur," box 5, CRMT.

[45] Other Philadelphia architects had won important early commissions at a similar age or even younger, such as John Haviland for the First Presbyterian Church (1820, age 27), Thomas U. Walter for Moyamensing Prison (1831, age 27), John Notman for Laurel Hill Cemetery (1836, age 26), Napoleon LeBrun for St. Patrick's Church (1841, age 20), and John McArthur, Jr. for the Philadelphia House of Refuge (1848, age 25). The Grand Lodge of

architect, his invitation seems curious, but presumably his work for the Episcopal Hospital, the Pennsylvania Railroad, or the College of Physicians created a connection that now paid off with an invitation.[46] For reasons that are also not clear, he engaged a partner for the competition, one George Summers, a young man of about Windrim's age who was just completing a job as assistant architect to John McArthur, Jr. on the construction of the Public Ledger Building (1866–67).[47] Nothing is known about how the two men met or how they divided work between themselves. Other entrants complained of feeling pinched by the short time allotted to prepare designs, and Summers's participation probably reflects Windrim's general need for a collaborator. Summers's name appears nowhere in the Temple minutes, and, as soon as their design won the competition, he disappears from the record.

It is important to note that these competitors were not all Masons. Although Sloan, McArthur, and Windrim are documented as members, and Collins may have been, the rest were not. It is clear that the Grand Lodge was more interested in securing a quality headquarters than in patronizing its members.

The committee's revised competition suggestion did not meet with the approbation of the invited architects. John Stewart declined to take part. Collins and Autenrieth felt all competitors should receive a premium for their work and suggested $500 for each participating firm and $1,000 for the winner. Sloan and Hutton agreed, writing that, without payments to all, some competitors "must be entire losers, receiving no compensation whatever, and virtually make a present of their plans to the Committee for the mere *chance* of being awarded the superintendence." Frasier, Furness, and Hewitt replied similarly, proposing $1,500, $1,000, and $750 for the best three and $500 for all others.[48] Windrim's and McArthur's opinions do not survive. The committee's reaction to these negotiations suggests its members were not prepared for what the architects thought was, to use their recurring word, "just":

> When plans were wanted, the Committee found that the architects of the city were unwilling to offer, unless upon terms dictated by them, to which the Committee would not accede. They insisted that one of their plans should be accepted and built upon, and that the architect furnishing such plan should superintend the entire building, at a price

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Pennsylvania itself selected William Strickland's design for its first Masonic Hall when the man was only 19. But opportunities for landing important jobs while very young became rarer as construction technology grew more complex and took longer to master. As the architectural profession matured, it stepped ever more swiftly away from its carpenter-builder roots and embraced formal design training as a requirement for professional entrée.

[46] In Freemasonry, the architect of King Solomon's Temple, Hiram Abiff, is often called "the Widow's Son," after a biblical description of him in 1 Kings 7:13. Seen in this light, it is tempting to speculate whether Windrim's own fatherless status could partly explain his invitation to compete. The chance to hire its own "widow's son" would certainly have presented the committee a rare poetic opportunity. There is, however, no documentary evidence to support such a supposition.

[47] *The Public Ledger Building, Philadelphia, with an Account of the Proceedings connected with its Opening, June 20, 1867* (Philadelphia: George W. Childs, 1868), 41.

[48] Site Committee minutes, Apr. 11, 1867, in BCMB, 22–23; Collins and Autenrieth to James C. Adams, Apr. 9 and 10, 1867, folder "Collins and Autenrieth," box 5, CRMT; Samuel Sloan and Addison Hutton to Adams, Apr. 9, 1867, folder "Samuel Sloan and Addison Hutton," box 5, CRMT; John Fraser, Frank Furness, and George W. Hewitt to Adams and Jacob Laudenslager, Apr. 11, 1867, folder "Fraser, Furness, and Hewitt," box 5, CRMT.

> which seemed to the Committee to be extravagant; but subsequently, under the persuasions of the Committee they consented to prepare plans upon modified terms.[49]

The "persuasions of the Committee" amounted to a compromise on both sides. The remaining five firms were invited to submit designs, with the best plan receiving $1,000 and the rest $500. The plans were to become the property of the Grand Lodge, and superintendence was not promised. At Fraser, Furness, and Hewitt's suggestion, the committee restricted drawings to black ink with limited tinting and a uniform scale of 1/8" to the foot. The competition deadline was October 1, 1867.[50]

In May, the committee printed specifications for the competing firms to follow. The building was to be faced in white marble and contain two main floors, with five ceremonial rooms (Grand Lodge, Grand Chapter, and three Blue Lodge rooms) above a library, supper room with kitchen, offices for Grand Secretary and Grand Treasurer, and five committee rooms.[51] There was to be a cellar and an "entresol" or mezzanine floor whose use was not prescribed. In explicit reaction to the existing hall, the interior was to include "AMPLE WATER CLOSET and WASH ROOM arrangements," and "Special reference must be had to the subject of DRAINAGE, HEATING, and VENTILATION."[52] The circular made no reference to a preferred cost range, but the committee seems to have informally quoted $500,000 to at least one of the firms.[53]

Despite being a closed competition, word got out and a few non-invited architects sought to submit plans. Most prominent of these was Napoleon LeBrun (1821–1901), who read about the purchase of the site in the Grand Lodge's annual *Proceedings*. His self-promotional letters to chairman Phillips—"There is a certain '*cachet*' required in a building destined to the performance of Masonic rites, which I have taken much interest in studying and [am] desirous of bringing forward"—met with firm assurances that the competition was closed and its terms could

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[49] This quote is from a report written in December, eight months after the fact. Closer to the time, committee chairman Henry Phillips confided to Napoleon LeBrun, "The architects combination [gave] the Committee on Hall [sic; he means the Site Committee] a great deal of trouble and their terms as dictated were rejected—finally it was agreed to have *five* compete for the plan, each of whom is to be paid in order of merit the plans to belong to the Committee but there is no obligation to accept either or to employ any one as superintendant." Site Committee Report, Dec. 27, 1867, box 1, CRMT, also reprinted in *Minutes of the R. W. Grand Lodge*, XI, 110; Henry M. Phillips to Napoleon LeBrun, June 25, 1867, folder "Napoleon LeBrun," box 5, CRMT.

[50] Fraser, Furness, and Hewitt also suggested "that one perspective in colours be allowed, to give the general effect of Building," and the Site Committee therefore directed that "at least one [perspective drawing] must accompany each plan." Site Committee minutes, Apr. 11 and 18, 1867, in BCMB, 22; Fraser, Furness, and Hewitt to Adams and Laudenslager, Apr. 18, 1867, folder "Fraser, Furness, and Hewitt," box 5, CRMT.

[51] "Resolved. That in as much as the Temple to be erected will be a Pennsylvania building and for the uses of the craft of this State it is eminently proper that it be built of Pennsylvania Material and therefore in the opinion of this Committee it should be constructed of Pennsylvania Marble." Site Committee minutes, Apr. 11, 1867, in BCMB, 23.

[52] "Specifications to be observed by Architects submitting plans for the New Masonic Temple," BCMB, 24–25. See Appendix I for a transcription of the complete text.

[53] Fraser, Furness, and Hewitt wrote in their submission "we have endeavoured...to keep the expenditure on Building near the specified limits namely $500,000," but McArthur noted in his "not having been tramelled by you with any considerations of cost." The committee's minutes refer to "the sum mentioned by the Committee as desirable" but do not give the number; Site Committee minutes, Oct. 22, 1867, in BCMB, 31.

not be modified without consent of the participating firms.[54]

On September 10, Sloan and Hutton withdrew. "We have made every effort to accede to your invitation," they wrote, "but are compelled to decline owing to the impossibility to succeed in time, and do justice to other work already in hand." Hearing this news directly from Sloan, Collins and Autenrieth immediately asked for the deadline to be put back, also citing the press of other work, adding, "we find, as we progress or rather try to progress, that there are so many contradictory requirements in the specifications, & so many other difficulties, that we can hardly say, we made a beginning." The other architects would not have this. "I largely increased the working force of my office," McArthur protested, "set aside for a time profitable engagements and by extra cost and exertions of every kind have so far progressed as to be able to present my plans on the day required (October 1st). Such being the case, no extension of time can be of the slightest service to me or to others whose plans are completed." His letter was countersigned by Fraser, Furness, Hewitt, and Windrim. The committee resolved not to extend the deadline.[55]

On October 1, the four remaining firms submitted plans and estimates, launching the committee on a two-month odyssey to determine which was best. Their process involved meeting with each competing firm twice, first for a "free explanation of their respective plans" and later, after encountering difficulty evaluating the plans against one another, to give "further description of size &c of rooms." It is perhaps telling that George Summers did not appear with James Windrim at either of their interviews, nor did John Fraser appear with Furness and Hewitt.[56]

The various plans[57]

All of John McArthur, Jr.'s drawings bear the names of assistant architects William S. Andrews and Reuben W. Peterson, indicating the drafting work, if not perhaps much of the actual design

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[54] Napoleon LeBrun to Henry M. Phillips, June 24 and 27, 1867; Phillips to LeBrun, June 25 and 28, 1867, all in folder "Napoleon LeBrun," box 5, CRMT.

Thirty-four-year-old Henry A. Sims (1832–75) also tried to enter the competition. He wrote in his diary, "September 16, 1867, Monday. Running about all the morning—about several things the principal one being to get a chance to compete for the new Freemason's Hall....I heard nothing of it till about a week ago when Furness told me he was working at a design in conjunction with Hewitt and Fraser." The next day, he wrote to chairman Phillips, "I am very desirous of competing for the New Freemasons' Hall....I am an architect by profession and have lately come to this city. I studied with Mr. Scott of Montreal the Architect of the New English Cathedral there. I am a Mason...[Sims enumerates degrees and lodge connections]...Mr. Perkins told me he would mention my name to the members of the Committee on the new Hall, but I presume in the multiplicity of his engagements that he forgot to do so. I was assured nothing would be done in the matter till next year and was much surprised about a fortnight ago to learn that the Competition was now in progress. I shall be very much indebted to you if you will lay my case before the Committee...and shall gladly avail myself of an opportunity of competing for the building." Phillips's reply to Sims does not survive. Henry A. Sims to Henry M. Phillips, Sept. 17, 1867, folder "Henry A. Sims Architect," box 5, CRMT.

Brother I. H. Reneker submitted an unsolicited plan, which does not appear to survive. The committee did examine it, but only after selecting a winner from among the invited firms. Site Committee minutes, Nov. 25, 1867, in BCMB, 37; I. H. Reneker to Committee on Site, Dec. 2, 1867, folder "I. H. Reneker," box 5, CRMT.

[55] Sloan and Hutton to Committee on Plans, &c., Sept. 10, 1867, folder "Samuel Sloan and Addison Hutton," box 5, CRMT; Collins and Autenrieth to James C. Adams, Sept. 11, 1867, folder "Collins and Autenrieth," box 5, CRMT; McArthur et al. to Henry M. Phillips, Sept. 16, 1867, folder "John McArthur," box 5, CRMT; Site Committee minutes, Sept. 17, 1867, in BCMB, 27.

[56] Minutes of twelve Site Committee meetings from Oct. 1 to Nov. 18, 1867, in BCMB, 28–36.

[57] For an appraisal of the Temple competition designs on aesthetic terms, see Lewis, *Frank Furness,* 64–69.

development, was their creative effort. McArthur crafted his covering letter to impress with style and flattery and left structural and mechanical substance to explain themselves in his specifications and drawings.[58] "The style adopted as best expressing the purposes of the Building is Gothic," McArthur wrote,

> a style which more than any other, owes its dignity and beauty to the wondrous taste and skill of the early masons.
>
> I send with the plans a complete set of Photographic copies of all the drawings for each of the Committee in order that they may more readily apprehend what we have endeavored to express in the original design.

McArthur's estimated cost was $965,833. With sandstone in place of marble: $725,833; with all proposed cost savings: $515,833.[59]

Collins and Autenrieth's cover letter presented a rational argument defending the style they chose—flavored, like McArthur's correspondence, with Masonic flattery—and explaining their ideas about heating and ventilation design.

> In reference to the style of the fronts, our intention was at the beginning to select the *Gothic*....We abandoned it, however, finding that in consequence of the rigid severity of this style it would be almost unavoidable to carry it through in the interior of the building as well as the exterior, thereby causing a uniformity that might become tiresome, besides increasing the expenses very considerably.
>
> Again, as another reason against the Gothic Style, the fact may be mentioned that while the Order is open to members of all confessions, the Gothic is the exclusively *Christian Style*.
>
> After preparing four different sketches, we selected the "Italian Renaissance" as affording a fully equal chance for richness and impressiveness of the prominent facades, giving at the same time complete liberty to adopt any other style for the finish of the various interior rooms and also for entire plainness of subordinate parts, besides having the advantage of being a novelty in this city, there being no building to our knowledge executed in this style.
>
> In the fronts we have tried to express the arrangement of the interior, thereby giving them the character of "truth," and producing a pleasing variety.
>
> In order to secure a constant and plentiful supply of fresh air, we propose in addition to

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[58] McArthur went to the expense of having his specifications typeset and printed. He also paid to give multiple photographic copies of his drawings to the committee. A complete set of these reproductions survives in the Masonic Library and Museum, the only whole set of plans extant from the competition. His cover letter and estimates are in folder "John McArthur," box 5, CRMT. His printed specifications are shelved in the Temple's library.

[59] John McArthur, cover letter and estimate for the New Masonic Temple, Oct. 1, 1867, folder "John McArthur," box 5, CRMT; McArthur, *Abridged Description of Plans and Outline Specifications, of Materials and Workmanship, for a New Masonic Hall, on Broad and Filbert Streets, Philadelphia* (Philadelphia: King and Baird, Printers, 1867).

> the lanterns, windows, and bulls' eyes in the light well and yards as shown in the various ground plans and sections to introduce a fan of sufficient capacity driven by a steam engine and taking its supply of fresh air by an air-duct from above the roof. [Punctuation modernized for clarity.]

Their estimated cost: $865,000. With freestone in place of marble: $750,000.[60]

Fraser, Furness, and Hewitt made no explicit mention of style in the general description of their proposal, but they alluded to it amidst explanations of layout, materials, and mechanical details. Their thinking reveals a sensibility to the integration of structure and decoration that is missing from the other entries.

> The exterior to be of white marble: the plain surfaces of the walls to be finished in pointed work, all ornamental work to be cut & rubbed.
>
> The floors will be constructed with wrought iron beams, & corrugated iron arches, supported by lattice iron beams which, being designed to combine utility with beauty, will when decorated in colour form prominent architectural features in the several Halls and Lodge Rooms & rendering the use of columns as supports for floors, unnecessary.
>
> The Roof over Grand Hall to be...ornamental iron trusses supported by Caryatids in marble: these trusses being placed at intervals, the space between them to be decorated in Fresco.
>
> We propose to heat & ventilate the building on the system extensively introduced by Mr Ruttan who has made this subject a life long study....We hope to be able to send the Committee a copy of Mr Ruttans book which will fully explain the subject.

Fraser, Furness, and Hewitt's cost estimate: $595,350.[61]

James Windrim and George Summers eschewed all showmanship and argument in the cover letter they wrote to the committee, offering not a word of justification for anything in their proposal. Their description (in Summers's hand) and specifications (in Windrim's), although detailed, were also completely matter-of-fact.

> The Principal Story varies in height in order to give proper proportions to the various rooms. The Grand lodge room is forty (40) feet high, and the Grand chapter thirty eight (38) feet. The parlors in Broad St. (20) twenty feet, and the Blue Lodge rooms twenty two feet in height in each story.

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[60] Collins and Autenrieth submitted an incomplete package that was missing certain unspecified plans and an itemized estimate, but they promised to provide the committee at least the former "as soon as finished." Their original watercolor perspective rendering and a photographic copy of their Broad Street elevation survive in the Temple archives. Collins and Autenrieth, cover letter and estimate for the New Masonic Temple, Oct. 1, 1867, folder "Collins and Autenrieth," box 5, CRMT.

[61] Canadian Henry Ruttan's influential book *Ventilation and Warming of Buildings* was published in 1862. Of Fraser, Furness, and Hewitt's drawings, only the perspective rendering survives in a period photographic copy. Fraser, Furness, and Hewitt, "General Description of the Accompanying Designs," folder "Fraser, Furness, and Hewitt," box 5, CRMT.

> Plastering / All walls, piers, partitions and ceilings to be plastered with sound hair, strong lime, and clean sharp bar sand, and fine floated for fresco painting. Cornices as indicated on the sections, will be run in all the rooms and halls.

Windrim and Summers submitted one interior arrangement with two exterior designs to go with it, a "Classic Design (No. 1)" and an "Early Norman Design (No. 2)." The second exterior appears to have been a late addition born out of a desire to reduce costs. The estimate for No. 1 was $899,800; No. 2 was $713,150, the difference lying entirely in the simpler masonry and brickwork of the latter design. Furthermore, the architects submitted three elevations and a perspective view of the Classic design on four sheets of paper, while squeezing but two Norman elevations and a perspective onto only a single sheet.[62]

The committee decides

The architects' estimates varied widely, but the committee felt these variances were largely due to differences in exterior treatment and fireproofing. As a result, they laid the exterior designs aside and began ranking the submissions based on a detailed consideration of the interior spaces in a specific order of importance. The "size, proportion, height of ceiling, light by day, sound &c in connection with anterooms" of the ceremonial rooms on the principal floor were considered first and given the greatest weight, followed by the quality of the rooms on the other floors, then the "size, convenience, and beauty" of the stairways and the size of the entresol. Style appears less important in this calculus than value and utility, particularly when the committee considered the exterior designs last, after evaluating heating, ventilation, and drainage.[63]

When the committee did turn to the exteriors, it brought to bear a key piece of information learned during its interviews with the architects. The members decided to give those designs where the architects had wanted to include a tower or steeple, but had not on account of cost, "the same consideration" as if the tower or steeple had been included in the drawings. Only Windrim and Summers's Norman proposal looks as if it could have benefited from this consideration.

After the second round of interviews, the committee asked Windrim and Summers to re-estimate their plan. In doing so, the architects suggested that granite would be more economical than marble for the exterior walls of the building, no matter which facade style the committee preferred. With granite their Classic design came down to $688,000 and the Norman to

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[62] James H. Windrim and George Summers, cover letter, estimates, memorandum of drawings, description, and outline of specifications for the New Masonic Temple, Oct. 1, 1867, folder "James H. Windrim correspondence," box 6, CRMT. The following parts of Windrim and Summers's Classic-style submission survive in contemporary photographic copies: Broad, Filbert, and Juniper Street elevations; transverse section; principal-floor and entresol plans; and perspective rendering. Of the Norman design, only the perspective rendering survives.

[63] Site Committee minutes, Oct. 22, 1867, in BCMB, 31–32.

John McArthur, Jr., in blatant violation of the terms of the competition, took out a patent on his Masonic Temple design the next year before submitting it for publication (Design Patent No. 2,866, Jan. 28, 1868). The increasingly accrimonious correspondence that ensued between him and chairman Henry Phillips confirms the Site Committee's decision process, where exterior design was considered separately from the utility and practicality of the submitted floorplans. McArthur to Phillips, Nov. 29, 1867; Phillips to McArthur, Feb. 7, 1868; McArthur to Phillips, Feb. 7, 1868; Charles H. Evans to McArthur, Feb. 8, 1868; McArthur to Phillips, Feb. 8, 1868; Phillips to McArthur, Feb. 10, 1868; McArthur to Phillips, Feb. 10, 1868; McArthur to Phillips, Feb. 19, 1868; Phillips to McArthur, Feb. 20, 1868; McArthur to Phillips, Feb. 21, 1868, all in folder "John McArthur," box 5, CRMT.

$591,000. "The Norman design might be built with any sand or Free stone and the following estimate still lessened ($75,000), but our observation of Freestone disintegrating and shaling in small buildings and crushing under weight in large buildings of high elevation, causes us to refrain from recommending the use of any of them for your special purpose."[64]

With this new information in hand, the committee members unanimously declared James Windrim's plan the best at their next meeting on November 25. (They did not acknowledge Summers, although they did adopt his and Windrim's suggestion of a granite exterior.) Although confident enough in its action to authorize the immediate payment of premiums to all four firms, the committee was not yet wholly satisfied with either of Windrim and Summers's exterior designs "as furnished," and it threw this matter to the subcommittee on plans to resolve. Working with Windrim, the Norman design rose to the top, and a revised package of drawings, specifications, and estimates was adopted by the committee on December 23, four days before being reported to the Grand Lodge at its annual Grand Communication. "The duties of the Committee were important and not without labor," the Site Committee report read. "So much skill and labor were performed by [the various architects] and the plans in such good taste and beautiful that the Committee were somewhat embarrassed in determining what was the best where all were very good." The Grand Lodge approved the committee's choice and set the cornerstone laying for June 24, 1868.[65]

At the same Grand Communication where it approved Windrim's design, the Grand Lodge reconstituted the Site Committee into a permanent Building Committee, retaining its previous members and adding the elective grand officers *ex officio*.[66] The first order of business: superintending the work. Windrim was "anxious" to be hired as both architect and superintendent, but the subcommittee selected to look into the matter felt the project needed separate individuals for these roles, the architect to prepare working plans and specifications and the superintendent to inspect materials, hire and oversee all day labor, and "see to the proper execution of all contracts." Windrim proposed a salary of $3,000 a year for himself, but the subcommittee felt this was too low in light of the probability he would need to spend $1,500 to $2,000 out of his own pocket to hire a "first class draftsman" and an assistant to help him. The subcommittee recommended $3,500.[67]

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[64] James H. Windrim and George Summers to the Committee on Site, Plans, &c., Nov. 18, 1867, folder "James H. Windrim correspondence," box 6, CRMT.

[65] James H. Windrim, revised estimate, Dec. 23, 1867, folder "James H. Windrim correspondence," box 6, CRMT; Site Committee minutes, Nov. 25 and Dec. 23, 1867, in BCMB, 37–38; *Minutes of the R. W. Grand Lodge*, XI, 108–110.

[66] The Building Committee at the end of 1868 comprised James C. Adams, Daniel Brittain, Thomas Brown, Charles H. Kingston, Jacob Laudenslager, Joseph L. Stichter, Henry J. White, and Samuel C. Perkins, who replaced Henry M. Phillips as chairman midway through the year. Phillips and John U. Giller served part of the year before resigning. Ex-officio members were the Grand Master, the Deputy Grand Master, the Senior Grand Warden (the office Perkins held in 1868), and the Junior Grand Warden. The Grand Treasurer and the Grand Secretary, while initially ex-officio members, were soon excused. Alfred R. Potter took over chairmanship of the committee temporarily in summer 1869 when Perkins took several months' holiday in Europe. *Dedication Memorial of the New Masonic Temple, Philadelphia* (Philadelphia: Library Committee of the Grand Lodge of Pennsylvania, 1875), 66; *Minutes of the R. W. Grand Lodge*, XI, 153; Building Committee minutes, June 8, 1869.

[67] Windrim to Building Committee, Jan. 13, 1868, folder "James H. Windrim correspondence," box 6, CRMT; Building Committee minutes, Jan. 9 and 27, 1868, in BCMB, 40–41, 45–47.

"The names of many worthy brethren have been mentioned to your Committee as willing to assume the laborious and responsible duties of Superintendent" the subcommittee noted, but "fortunately we have at our hands a brother well known as a builder to the members of the Grand Lodge whose merit and abilities are beyond question...Brother John Bolt...." Bolt had long served as chairman of the Committee on Hall, which managed the operation and upkeep of the Masonic Hall, and the subcommittee proposed $3,000 as his compensation.[68]

In discussion, Grand Master Richard Vaux objected that $6,500 was too much to spend, and made a motion "that when the general Superintendent reports that there is actual necessity for an architect this Committee will proceed to select one...." This was voted down by the rest of the committee, but, in deference to the Grand Master, the architect's remuneration was reduced to $3,000 per year, and both he and the superintendent were hired on annual contracts rather than for the life of the project.[69] Their contracts were signed March 5, 1868.[70]

The Grand Lodge delegated authority to the Building Committee to make minor adjustments in the plans as construction required. The latter, which retained spending power, delegated authority to a three-member Committee on Plans, Estimates, and Materials to oversee and assist the architect and superintendent and "have charge of the details of the building with free power to make minor alterations." This subcommittee was largely responsible for directing the construction of the building over the next five years.[71]

Design development

The Committee on Plans—or "your Committee on Plans, &c.," as it often styled itself—worked closely with Windrim to refine the design of the building throughout the course of construction. Initial concern focused on the exterior, and the committee's decisions reveal a strong initial desire to make Windrim's already picturesque exterior more exotic and more explicitly Masonic, followed by a reconsideration of that approach in favor of greater stylistic unity and refinement.

Evidence suggests Windrim had entertained placing a spire on the tower of his Early Norman competition design but had left it off to reduce cost. Learning this during the selection process, the committee directed him in December 1867 to add it back.[72] Incoming Grand Master Richard Vaux felt, however, that the design lacked enough "appropriate symbolization—without which, let me say it would be a grotesque failure, suited as well for any other purpose, than a Temple dedicated to the esoteric mysteries of our Ancient Order." As a result, Vaux organized himself and James C. Adams into a temporary two-man Committee on Exterior to work with the Committee on Plans "to suggest such alterations in the minor details...as will render said

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[68] Building Committee minutes, Jan. 27, 1868, in BCMB, 47–48.

[69] Building Committee minutes, Jan. 27, 1868, in BCMB [which no longer has page numbers from the end of this entry onward].

[70] Building Committee minutes, Mar. 5, 1868, in BCMB.

[71] The Building Committee also established a five-member Committee on Finance "to devise ways and means of payment" and a three-member Committee on Law to write contracts. Building Committee minutes, Jan. 9 and 27, 1868, in BCMB, 40, 48–49, 51.

[72] Site Committee minutes, Oct. 22, 1867, in BCMB, 31–32; Site Committee report, Dec. 27, 1867, in *Minutes of the R. W. Grand Lodge*, XI, 110. In addition to these written references to it, the spire appears on a late-1867 carte-de-visite view of the new Temple's design printed for distribution to local Masons.

Building in harmony with its objects and purposes."[73] The Building Committee discussed the resulting revisions at its March 20, 1868, meeting:

> Resolved. That the Building Committee approve of the report of the Committee on Exterior as per drawing submitted with their report and that the front be altered in accordance therewith.
> Bro. White moved to amend by adding except the Two Sphinx in the lower front of the Building. The Ayes and Nays being demanded were as follows Ayes 3. Nays 8...so the amendment was not agreed to.
> Bro. White moved to amend so that the lower portico be square instead [of] semi-circular. The Ayes and Nays being demanded were as follows Ayes 1 Nays 10... so the amendment was not agreed to.
> Bro. White moved to amend by adding except the Dome which shall be left off the Ayes and Nays being demanded were as follows Ayes 2. Nays 9....
> Bro. White moved to amend so that the Minaret be left off the N. W. tower which was agreed to.[74]

The new design reflected in this discussion dispensed with the spire, "it being considered not essential to the harmony of the plan, and as peculiarly undesirable in the prospect of there being in the course of a very short time, no less than three spires at the corners of Broad & Arch streets, almost contiguous to the location of the new Hall, upon churches built or proposed to be built."[75] More significantly, however, it replaced Windrim's original two-story gabled round-arched porch at the Broad Street entrance with "a projecting addition three stories in height emblematic of the three degrees of symbolic masonry in regular gradation, and affording ample scope for the presentation and display of the emblems and symbols of the fraternity." This eclectic addition placed a semicircular quadrastyle pavilion around the entrance, with Egyptian-inspired columns supporting an entablature and parapet with a winged sun disk in the frieze. Above this, four Corinthian columns and a broken pediment framed a central window on the second floor, with classical panel work and moldings incorporated on the wall surface between the columns. Surmounting all was an elaborate return to the Norman style of the rest of the facade: a gable, with thin, engaged columns and blind interlocking arcading framing a bull's-eye window below a pinnacled aedicule. Worked into this composition were five allegorical statues—Silence above the entrance, Obedience in the broken pediment, Faith and Hope by the bull's-eye, and Charity in the aedicule. The All-seeing Eye gazed down from the very top.[76]

Other exterior changes included alterations to the termination of the northwest tower and enlarging the gables and small tower that rose from the parapet along the Filbert Street front. The latter alterations masked additional attic space, which eventually housed the kitchen serving the building's eastern entresol.[77]

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[73] Quote from *Minutes of the R. W. Grand Lodge*, XI, 166.

[74] Building Committee minutes, Jan. 27 and Mar. 20, 1868, in BCMB.

[75] The three churches were First Baptist Church, Arch Street Methodist Episcopal Church, and the Lutheran Church of the Holy Communion. The imposing spire intended for this last church was never built.

[76] Building Committee report, June 3, 1868, box 1, CRMT; James H. Windrim, granite contract drawings for Broad Street and Filbert Street fronts, Mar. 1869, CRMT; *The Keystone*, June 27, 1868; "The New Masonic Temple, Philadelphia," *Sloan's Architectural Review and Builder's Journal*, July 1868, 71.

[77] Windrim, granite contract drawings for Broad Street and Filbert Street fronts, Mar. 1869; "The New Masonic Temple, Philadelphia," *Sloan's Architectural Review and Builder's Journal*, July 1868, 71.

The committee revealed the new design of the building to the fraternity at the June 1868 Grand Lodge Quarterly Communication. From that point, the design was publicly displayed in the window of James S. Earle and Sons print shop on Chestnut Street, with announcements to that effect in various local newspapers.[78]

Construction began using this design. As the basement and first-floor walls rose through the 1868 and 1869 building seasons, the central section of the Broad Street front remained conspicuously empty, suggesting a lack of confidence in the eclectic porch. In May 1870, the Committee on Plans admitted as much, and strenuously urged a reconsideration upon the Building Committee.

> The existing design, however perfect it may be in the detail of its several stages, is out of place—and we have no example of such a violation of architectural rule or such an admixture of the orders ever having been before attempted. The Architect under instructions endeavored to combine the orders suggested as symbolical of Architecture in Freemasonry and to harmonize them as advantageously as possible and the pleasing picture produced by him, to order, is an evidence of his ingenuity in making things appear to agree that never can agree and never will harmonize together.
>
> Your Committee although responsible as parties to the adoption of the Design now feel it their duty to bring the subject before the Building Committee, and to urge upon them the absolute necessity before it is too late of adopting the original central feature of the Norman Architecture revised and improved harmonizing in all its details and proportions with the rest of the building—one that meets with the hearty approval of the Architect, upon which he has spent much study and labor, and in which he has succeeded in producing an example of Norman Architecture satisfactory to himself—And your Committee should the new design meet approval, feel assured from examination of the works of the best authors, that our building will not be surpassed by any similar in style in the old world.
>
> In the erection of the new Masonic Temple a building to stand for ages, as a monument to the skill, taste & judgement [sic] of the Order in this century, a few thousand dollars saved in expenditure upon the exterior by the violation of the rules of harmony, strength, and beauty would be miserly economy that would reflect everlasting disgrace upon the Grand Lodge and its Building Committee…but when by its adoption we have estimates that satisfy us that we will save several thousand dollars…we have an unanswerable argument in favor of the change….[79]

The Building Committee agreed, and won approval for the redesign at the June 1 Quarterly Communication. The Broad Street front would now be anchored by an elaborately carved one-story entrance porch. Above this, the facade would be ornamented by a monumental arch with deeply carved geometric moldings. The central gable from previous designs became a more sophisticated arcade of five windows surmounted by a procession of aedicules. Along with the revised Norman-style front, Windrim refined many details across the upper portions of the

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[78] Building Committee to James H. Windrim, June 19, 1868; Building Committee, draft of notice to appear in newspapers [June 1868], both in box 1, CRMT.

[79] CoP&c. report, May 5, 1870, box 2, CRMT.

exterior. He lengthened the southwest tower, eliminated the Filbert Street parapet tower in favor of a third gable, and, to save money, reduced the northwest tower was to a mere stump. This last decision was undone eighteen months later, out of concern the building would look incomplete.[80]

Interior development

As Windrim and the Committee on Plans settled the exterior, they also revised the interior. Although the building was entirely set aside for Masonic purposes, the Building Committee early in the construction thought some rentable space might one day be desirable, and it increased the depth of the basement to allow "for such rooms as might thereafter be required."[81]

The next interior revision related to the extent of fireproofing. Windrim's competition specifications made the building completely fireproof, with iron floor and roof beams and corrugated-iron-arch floor construction. Sometime during 1868, the Building Committee directed him to limit iron-beam and brick-arch floor construction "to the first floor, halls, and stairways instead of making the building fireproof in every particular," this decision stemming "from a seeming necessity for want of means to complete our building in the time originally proposed." With the Grand Lodge's financial commitment to the project assured through the establishment of a building fund and the issuance of a Masonic loan in spring 1869, the roof and interior walls above the first floor were returned to non-wood construction.[82]

Windrim's original plan, following the Site Committee's competition instructions, created six Blue Lodge rooms at the eastern end of the building, three on the principal (i.e. second) floor and three on the entresol above. In July 1870, the Building Committee determined to devote the eastern entresol instead to the Commanderies of the Knights Templar. The Committee on Plans "instructed the Architect to make arrangement, for an Asylum, Armory, Drill Room, Banquetting [sic] Room and Kitchen, duplicating the water closets and dressing room as on floor beneath." To make all this work, Windrim stacked the armory and banquet spaces atop one another to the south of the Asylum proper.[83]

Other changes followed from this decision. Windrim converted the space originally set aside for the main kitchen, at the northeast corner of the first floor, into another lodge room and relocated the kitchen to the basement below, with a door opening into Cuthbert Street and a service stair running to the Grand Banqueting Hall, the latter arranged so that "all assistants will be precluded from communication with the compartments occupied by the Craft." Where parlors and regalia storage had been planned for the western entresol rooms in the north and south towers, these became a small lodge room with anterooms on the north and a chapter room and Grand Chapter office on the south. A new regalia room was carved out elsewhere.[84]

The final internal arrangement was settled by December 1870; so, too, was the decorative

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[80] Building Committee report, June 1, 1870, box 2, CRMT box 2; *Minutes of the R. W. Grand Lodge*, XI, 277, 343; CoP&c. report, June 2, 1870, box 2, CRMT; James H. Windrim, granite contract drawings for Broad and Filbert Street fronts, June 3, 1870, CRMT.

[81] CoP&c. report, Dec. 5, 1870, box 2, CRMT.

[82] *Dedication Memorial*, 65–66; CoP&c. report, Apr. 1, 1869, box 1, CRMT; Building Committee minutes, Apr. 1, 1869, in BCMB.

[83] CoP&c. report, July 7, 1870, box 2, CRMT.

[84] CoP&c. report, Dec. 5, 1870, box 2, CRMT.

scheme whereby a variety of architectural styles were assigned to the different interior spaces. As the committee informed the Grand Lodge, "It is designed that the finish of these rooms and the decoration of the Halls shall be studies complete in every minor detail, inviting the criticism of the most laborious student in the noble profession of Architecture, the divine Art of Creation, the embodiment of strength wisdom & beauty which we as Masons should ever hold in the profoundest reverence, and which with us is a science elevated above all others."[85]

Construction progress

The Building Committee told the tenants it had inherited on the Temple site to vacate their houses by March 1, 1868.[86] Construction began with the demolition of all structures remaining on the lot and the stockpiling of bricks and other reusable materials; the bricks ended up in the foundations.[87] Excavations for the foundations followed.

Construction of the Masonic Temple consumed five and a half years. For the first four years—until the building was under roof—work progressed seasonally. The stone masons, bricklayers, and other laborers began on site in the spring as soon as weather permitted, worked through the summer and autumn, and then suspended operations when the weather turned harsh. This cold-weather hiatus was a common and practical necessity on construction projects at the time, which avoided frozen ground and prevented frozen workers, although the Committee on Plans felt the need to justify this necessity to the Building Committee:

> In building in this way, laying out the work for each year and stopping during the severe winter weather—the architect has ample time to mature his specifications and bill of materials—your Sub-Committee [on Plans] to obtain proposals—Finance Committee to devise ways and means of payment and the Order [i.e., the fraternity] to gain all the advantages of reduction in labor and materials for each successive year....[88]

As the excavations continued and contractors laid rough-hewn local schist and bricks to form the foundations, the Building Committee selected the exterior stone. The granite contracts were among the most important articles negotiated by the Committee on Plans, for they amounted to about thirty-six percent of the final expenditure for constructing and fitting out the building. The committee selected Henry Barker and Bros. to supply the granite for the Broad Street and Filbert Street facades from their quarry at Cape Ann, Massachusetts, and Bodwell, Webster, and Co. to supply the stone fronting Juniper and Cuthbert streets from their quarry at Fox Island, Maine.[89]

The partnership of Henry Barker and Bros. descended from a family of Quincy, Massachusetts–based granite cutters, probably in business since at least the mid-1830s. About 1856, the family established a yard at Twenty-fourth and Locust streets in Philadelphia, and it is possible that this business model—desirable high-quality, durable building stone from New England and a convenient Philadelphia business address—increased their appeal as the supplier for the more

[85] CoP&c. report, Dec. 5, 1870, box 2, CRMT.
[86] Building Committee minutes, Jan. 27, 1868, in BCMB.
[87] Building Committee report, Dec. 3, 1868, box 1, CRMT.
[88] CoP&c. report, Jan. 16, 1868, box 1, CRMT.
[89] Building Committee minutes, Sept. 9, 1868, in BCMB.

detailed work projected for the Temple's Broad and Filbert Street facades.[90] In the end, the Building Committee was very happy with the quality of their work. On November 22, 1872, the Committee on Plans wrote to the firm, "We are not only indebted to you for the prosecution of your own work with untiring energy and devotion, completing the same one year in advance of your contract, but also for the use of your engines, derricks and men, in assisting the other contractors to complete their labors, which has been very advantageous to the interests of the Grand Lodge."[91]

The Building Committee offered no similar encomium to Bodwell, Webster, and Co., but they were a large and respected firm and their work, too, seems to have been of the first quality. Joseph Bodwell and Moses Webster formed a partnership in 1853. Working out of Vinalhaven, Maine, they prospered, and, by the time they incorporated in 1871 as the Bodwell Granite Co., they owned extensive quarries throughout the islands off Rockport. A writer for *Manufacturer and Builder* described the firm's recent and ongoing work in 1876: "the Masonic Temple, Philadelphia, completed; part of the towers for the New York and Brooklyn bridge, nearly completed; the Fairmount bridge, Philadelphia, completed; the new State, War, and Navy Department building, Washington, not completed;...hospital building for Sailors' Snug Harbor, New York, completed;...the Cincinnati Custom-House and Post-Office, in progress....In addition to the above, the company have been engaged on contracts of smaller nature, employing on an average from 1200 to 1250 men since its organization."[92]

The committee probably divided the granite work between two suppliers because of the scope of the project and a desire to finish the Temple within a reasonable number of years. To make sure the color and quality of the stone remained consistent across the years of construction, the Grand Lodge negotiated mortgages on the two supplying quarries, essentially taking possession of them for the time being, thereby securing exclusive use of the stone until the Temple was completed.[93]

These two granites were almost indistinguishable in color. Would they stay that way over time? On September 17, 1868, Building Committee chairman Samuel C. Perkins asked the chemistry laboratory of James C. Booth and Thomas H. Garrett to determine the amount of iron in samples

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[90] Arthur W. Brayley, *History of the Granite Industry of New England* (Boston: National Assoc. of Granite Industries of the United States, 1913), 74, lists a partnership between Henry Barker and Abel Wright in Quincy from 1834 to 1842, and the establishment of Henry Barker and Sons in 1866. Gihon, writing in 1873, says ""Messrs. H. Barker & Bros. have been in business for more than thirty years, and established in Philadelphia seventeen years." Gihon, *Free Masonry*, 113.

[91] Gihon, *Free Masonry*, 114–15. Henry White, the chairman of the Committee on Plans, &c., also thought highly of Barker and Bros.'s foreman, Alan Sampson. When Sampson walked off the job after being insulted by Superintendent John Bolt in August 1871, White wrote Samuel Perkins, "This places Mr. Barker in a very unfortunate position, and it will be extremely difficult for the Contractor to fill his place. In fact I do not think it possible to get a better man[,] one more attentive, quiet and [possessing?] of sound judgment and long experience...." Henry J. White to Samuel C. Perkins, Aug. 2, 1871, folder "Building Committee, 1871," box 2, CRMT.

[92] Quote from *The Manufacturer and Builder* 8, no. 4 (Apr. 1876), 81. Other sources on Bodwell, Webster, and Co. are Harry Gratwick, "Heavy Freight: When Vinalhaven Stone Traveled the Country," *Island Journal* 23 (2007), 26–31; Brayley, *Granite Industry of New England*, 157–58; Aaron A. Dumont, "Bodwell: King of the 'Granite Ring' 1852–1922" (M.A. thesis, Ohio University, 2004); Roger L. Grindle, *Tombstones and Paving Blocks: the History of Maine's Granite Industry* (Rockland, Me.: Courier-Gazette, Inc., 1979).

[93] The Grand Lodge's multiple contracts and mortgages with Barker and Bros. and Bodwell, Webster, and Co. are in box 7, CRMT.

of the different stones. Booth and Garrett demurred, saying the amount of iron in the rocks would not impact the stones' durability. "If you will accept the results of our observations on such rocks," they wrote, "we would say that either of them appears likely to outlast our time & that of a hundred generations...." Perkins replied that durability was not the committee's concern—on that point "there can hardly be a reasonable doubt"—but that one member of the committee was particularly interested to know if weathering would cause the stone to discolor. Booth and Garrett then did the analysis, finding less than 3 percent iron oxide in the stones and determining the Cape Ann was slightly less likely to discolor.[94]

The granite suppliers' contracts explicitly instructed them to "furnish, dress, transport, deliver, unload, and set all the granite" for their respective facades. In general outline, they quarried the material during months when the weather was clement, cut it to exact shape through the winter, and then shipped it by schooner down the Atlantic coast and up the Delaware and Schuylkill rivers in the spring. Every block was numbered to a specific place in the structure and "delivered at the building dressed and ready to setting." Little finished carving was done on site, it being expensive to ship excess stone that would become waste.[95]

Construction from March to December 1868 completed the laying of the foundation and the raising of the walls to street level. Difficulties with water and unstable sand required the tower foundations to be dug lower than originally planned, to a depth of 31 feet below grade. A central portion of the basement was temporarily roofed over at the end of the year, and a few carpenters worked there over the winter preparing material for the next season.[96]

The 1869 construction season brought the exterior walls up to the first string course on all sides (except for the center of the Broad Street front, which remained empty), and the first and second floors were laid. An attempt by the Trustees of the Building Fund to halt construction in the spring until a large cash reserve was in hand tested the clout of the Building Committee. Chairman Perkins argued for pressing forward, to keep enthusiasm for the building alive and to prevent the project stalling from doubts among the lodges. "We cannot, we must not stop: however slow, however gradual, shall be our progress, let it be steady, ever onward." Onward the project went, and during 1870, the exterior and interior walls were basically completed except for the entrance feature and assorted details.[97]

The workmen completed the Cuthbert Street and Filbert Street facades during 1871, as well as the Juniper Street front except for its turrets. Only the tower, entrance porch, and various granite steps remained to be completed by the stone masons. Most of the roof was finished, despite a three-month delay in erecting the attic ironwork.[98] Nearly all the brick arches for the floors were

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[94] Samuel Perkins to Booth and Garrett, Sept. 17 and Sept. 18, 1868, Samuel C. Perkins letterpress copybook, March 1866–June 1869 (hereafter cited as **Perkins copybook I**), 269. Booth and Garrett to Samuel Perkins, Sept. 18 and 29, 1869, quoted in Building Committee minutes, Oct. 1, 1868, in BCMB.

[95] Barker and Bros. and Bodwell, Webster, and Co., contracts for granite, box 7, CRMT; *Minutes of the R. W. Grand Lodge*, XI, 290; *Dedication Memorial*, 66.

[96] *Minutes of the R. W. Grand Lodge*, XI, 197–99.

[97] Quote from Building Committee report, Apr. 7, 1869, box 1, CRMT; *Dedication Memorial*, 67; *Minutes of the R. W. Grand Lodge*, XI, 290.

[98] The Building Committee's reports conflict on when the roof was completed. The Dec. 1871 report says the workmen "succeeded in having the building covered in securely for the winter with the permanent roofing," but the

laid, and the interior partition brickwork was sufficiently advanced to allow carpentry and plastering to progress during the winter. The committee had let the contract for the heating system, which was being manufactured and was expected to be ready for use by February 1872. "The Committee are pushing the work as rapidly as possible," Samuel Perkins reported to the Grand Lodge, "and hope to have the building ready for dedication at the time originally fixed, June, 1873...."[99]

This push proved difficult for the superintendent to manage and led to a change in the leadership of the project. In August 1871, Alan Sampson, the highly respected foreman for Barker and Bros., walked off the job after Superintendent John Bolt lost his temper and insulted him during a dispute with the bricklayers. In a private letter to Samuel Perkins, Henry White confided that this was not the committee's first difficulty with Bolt, admitting

> he is not prompt to obey the instructions of the building committee....The Superintendent has not cooperated with the Contractors in pushing forward the building from the beginning and while he has acted according to his natural instincts and done all he could in his way—his way has not been in my judgment the best way for the interests of the Grand Lodge.

Although there were quick apologies all around, Bolt petitioned the Building Committee at the beginning of October to be relieved of duty, citing differences of opinion with members of the committee. Told "to do the best he could," Bolt repeated his request, adding " 'that the work was too much for him & that he was physically unable to discharge his active and responsible duties' " On October 19, the Committee on Plans accepted Bolt's resignation, making the official reason ill health.[100]

Within the week the committee contracted one John Stewart as the new superintendent, but, overwhelmed by the job once he got on site, he withdrew in a flurry of apologies after only nine days.[101] The committee then tapped Allen Bard. "He is a member of Montgomery Lodge No 19," White explained, "& a builder & carpenter who has been in business in this city for over 25 years & who has made a specialty for some years of putting up stairs & finishing fine buildings in hard woods—among these he has finished 1st National Bank—Fidelity Safety Deposit & Trust Co.—

Dec. 1872 report says only "three of the principal rafters and about one-third of the framework of the iron roof at the eastern end of the building were in position" by the end of 1871. It seems likely the building was completely enclosed by the end of 1871, but that the roof was not finished until the following spring. *Minutes of the R. W. Grand Lodge*, XI, 344, 418.

[99] *Minutes of the R. W. Grand Lodge*, XI, 344.

[100] Henry White reported Bolt's exact words as, "Gd d—d liar." Henry J. White to Samuel C. Perkins, Aug. 2, 1871, and Perkins to John Bolt, Aug. 3, 1871, both in folder "Building Committee, 1871," box 2, CRMT. CoP&c. reports, Sept. 7 and Oct. 19, 1871; Building Committee report, Oct. 19, 1871, all in box 5, CRMT. Bolt to Building Committee, Oct. 2, 1871, folder "John Bolt, Building Superintendent," box 5, CRMT.

[101] Agreement, Oct. 24, 1871, between the R. W. G. Lodge F. and A. M. of Penna. and John Stewart; John Stewart to Jacob Laudenslager, Nov. 2, 1871, both in folder "John Stewart, Building Superintendent," box 5, CRMT. The letter reads, in part, "I hardly know how to address you. I feel so badly the course I am compelled to take and it seems so trifling in a business point after agreeing to a certain measure, but my health is not all good, and I found so much to attend to minutely and in detail in the Charge I unfortunately agreed to take, that I felt not able to give it the attention I knew it would require to your Satisfaction or mine, and I am then quick in the matter knowing that if Mr Bolt left the difficulty would be greater, also knowing that the Board met to day, and you could take action in the matter." Like Bolt, John Stewart was a Freemason.

the Banking house of Jay Cooke & Co.—J. E. Caldwell's new store—& many others. Bro. Bard has a well deserved reputation for honest & fair dealing...." Bard had done carpenter work in the existing Masonic Hall in 1865 and was known to James Windrim, who had designed the Fidelity Trust building that White mentioned. Bard relieved the now Acting Superintendent Bolt on November 8, 1871, and remained through the end of the project.[102]

The only major accident recorded during the construction also occurred in 1871, when a derrick broke during work along Juniper Street. The granite contractors hoisted much of the stonework into place using long wood poles, akin to ships' masts, set into pivots on the ground and rigged to the building (and sometimes to each other). For work on the towers, gables, and turrets, the masons employed shorter derricks and cranes mounted atop the walls. Due to the delay in erecting the iron roof framing, Bodwell, Webster and Co.'s workmen could not mount a short derrick on the wall to set the stones for the Juniper Street gable and turrets. The ground derrick they used instead failed, dropping an 8-ton stone 120 feet to the ground. Luckily, no one was injured, and the building was not damaged. The stone did not break.[103]

All work on the exterior was finished during 1872, and the push continued to complete and furnish the interior. By the end of the year, the Building Committee felt the June 1873 dedication date originally forecast in 1868 was unrealistic and pushed the date off to September 26.[104] The Temple was completed by this date and hosted its first Blue Lodge meetings on October 2.[105]

Cost

The Grand Lodge paid for the Temple using fees and loans. Beginning in 1868 and lasting until the construction debt was paid off, each subordinate lodge in Pennsylvania had to pay $1 per year per member and $2 for every initiation to the Grand Lodge to support construction. In addition, lodges meeting in Philadelphia paid 10 percent of each initiation fee to the building fund. The Grand Lodge also set up a "New Masonic Loan" in 1869, which it sold to investors at large with great success. The Committee on Finance commented,

> The unbounded confidence of capitalists in the integrity and ability of the Grand Lodge as exhibited in the rapid absorption of so much of the Loan as your Committee felt justified in placing upon the market at this time, was most gratifying to them and complimentary to the Fraternity, and evinces a degree of confidence and credit in Masonic Institutions scarcely to have been expected from the outside world.[106]

In the end, the Building Committee spent $1,575,076.57 for the Temple and its site. "This

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[102] *Minutes of the R. W. Grand Lodge*, XI, 19; CoP&c. reports, Nov. 7 and Dec. 5, 1871, box 2, CRMT.

[103] Construction photography of the building illustrates the set up and use of multiple derricks. The derrick failure is described in Samuel C. Perkins to Robert A. Lamberton, Dec. 18, 1871, folder "Building Committee, 1871," box 2, CRMT.

[104] *Minutes of the R. W. Grand Lodge*, XI, 418.

[105] The first meetings held in each room were as follows: Thursday, Oct. 2, 1873, Montgomery Lodge No. 19 (Ionic Hall), Humboldt Lodge No. 359 (Norman Hall), St. John Commandery No. 4 (Gothic Hall); Friday, Oct. 3, Harmony Chapter No. 52 (Renaissance Hall); Monday, Oct. 6, Industry Lodge No. 131 (Egyptian Hall); Tuesday, Oct. 7, Meridian Sun Lodge No. 158 (Corinthian Hall); Monday, Oct. 13, Crescent Lodge No. 493 (Oriental Hall), Columbia Mark Lodge (Small Lodge Room). *The Keystone*, Sept. 27, 1873, 93; Oct. 4, 1873, 101; Oct. 11, 1873, 109.

[106] *Minutes of the R. W. Grand Lodge*, XI, 107; quote from *Dedication Memorial*, 65–67.

includes $3,157.16 for expenses connected with laying the corner-stone, and $7,000 and upwards for the expense of managing the building since its dedication [Sept. 26–Dec. 31, 1873]; and the entire cost of the furniture and gas fixtures." The committee realized $5,983.96 from rents and the sale of old material, making the Grand Lodge's net outlay $1,569,092.61.[107]

The debt for the construction was paid off in 1908.[108]

6. Alterations and additions:

Structural changes

Significant alterations to the Masonic Temple's plan have been remarkably few. Aside from the cutting through or closing up of various doorways to accommodate changes to restrooms, offices, and elevators, and a few other minor partition changes, only the third floor and the basement have seen major structural modification.[109]

Gothic Hall was the first space in the Temple to be significantly altered. As built in 1873, the Asylum (as the hall was usually called at the time) was surrounded on all sides by a corridor, a design convention employed in Knights Templar rooms elsewhere, that prevented the hall from having any exterior windows. The groups using Gothic Hall (six Knights Templar commanderies and one Scottish Rite valley) complained that the room was dark and poorly ventilated, "by which the health of many is endangered." They offered to pay the Committee on Temple (the body which has run the building since it opened) for alterations, and the latter hired James H. Windrim to draft plans. Between April and August 1880 the corridor partitions forming the original north, east, and west walls of the Asylum were eliminated to expand the main body of the room, the entrance sequence was rearranged, and the stair porch leading to the Commandery Banquet Room was simplified. Two ventilators were installed between the ceiling and the roof, with two additional ventilators were added in the Banquet Room. General renewal and repair to the room's finishes accompanied this work, at a total cost of $5,500.[110]

To accommodate growing Masonic membership and increasing demand for meeting and dining

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[107] See "Summary of Expenditures by the Building Committee of New Masonic Temple to December 31, 1873," in *Minutes of the R. W. Grand Lodge*, XI, 462. The Building Committee's figures should be read in light of their covering report, which begins on page 459.

[108] *Abstract of the Proceedings of the Right Worshipful Grand Lodge...of Free and Accepted Masons of Pennsylvania* (hereafter cited as **AoP**), 1908, 129.

[109] In the late 1920s, the Grand Lodge began planning to build a new temple on the Fairmount Parkway north of the Museum of Art. Although a site was purchased for $1.3 million, the plan was not pursued and the land later sold. Plans to develop the former Evening Bulletin Annex on the lot north of the Temple in the late 1950s also came to nothing. DPK&A Architects, LLP, *Masonic Temple of Philadelphia Historic Structures Report* (hereafter cited as **HSR**) vol. 1, (Draft, Dec. 5, 2008), 62–65.

[110] Committee on Temple (hereafter cited as **CoT**) minutes, Mar. 3 and Dec. 1, 1880; AoP 1881, 21; "Ledger and Transcript, Philadelphia, Saturday, June 5, 1880" and "Ledger and Transcript, Philadelphia, Saturday, Aug. 14, 1880," clippings from an unknown newspaper, folder "Gothic Hall Articles," CRMT.

Windrim proposed moving the banquet room stairs into the south corridor and placing the pipe organ where the stair porch had been. These ideas were not carried out; instead, the present stairs were fitted and the organ moved from the stage to near the southeast corner of the room. See James H. Windrim, "Descriptive Specifications of a proposed alteration to the Asylum of Commanderies," folder "James Windrim's Plans for Gothic Hall," box 6, CRMT; Windrim, Plans for proposed alterations to the Asylum (2 sheets), [1880], CRMT.

space, the Grand Lodge considered a major program of interior alterations in 1899. The Committee on Temple asked James Windrim to study ways "to remodel the heating and lighting of the building; to provide banqueting-rooms in the attic of the building with kitchen and anterooms therewith; to locate proper elevator service; to finish apartments in the basements that they may be made available for Committee-rooms or other purposes, with proper stair approach thereto…." Windrim replied with drawings showing "radical changes": a new stair and bank of four elevators in place of the central stairway; a mechanical vault under the Broad Street sidewalk for boilers and electrical-generating dynamos; an expanded western entresol created by lowering the Grand Lodge Room and Grand Chapter Room ceilings; new Blue Lodge rooms in place of the Grand Banqueting Hall; and the asked-for attic banquet rooms and basement committee rooms. Some of this plan was rejected out of hand, such as the lowered second-floor ceilings and the lost Grand Banqueting Hall, but cost eventually paired back the rest except for improvements to the heating and lighting (discussed in section II.C.8.b "Lighting," below) and alterations to the basement.[111]

Samuel Hart and Sons built the subterranean vault along Broad Street to Windrim's design during summer and fall 1900, "as the vault is the initial part of the improvements from which all the rest must necessarily flow." Although the new boilers were installed in 1901, the projected engines and dynamos for generating the Temple's own electricity were abandoned in early 1902. The Committee on Temple carried through on adding four banquet rooms to the basement in 1900 and 1901 (to accompany seven committee rooms inserted in 1894) and extended the central staircase down from the first floor at the same time. Decorative finishing in these spaces followed in 1902.[112]

In 1913, the Committee on Temple again considered the idea of reclaiming the attic, this time to create a larger Grand Lodge Room. It proposed a new fourth floor with a 2,600-seat hall, or two or three smaller rooms, plus stairs and elevators. "While all of the above work is possible from an engineering and architectural point of view and will make a thoroughly satisfactory operation," the committee noted, "the recent rulings of the Department of Public Safety, Bureau of Building Inspection, have been adverse to placing an auditorium or rooms where large numbers of people congregate above the first floor unless a much greater number of exits are provided than will be possible here, without a great sacrifice of room in the stories below." The idea was dropped.[113]

Redecorating

When opened in 1873, the Temple's interior was finished with elaborate architectural plastering, marble wainscots, and beautiful wood work. The Building Committee had, however, deferred costly decorative painting throughout the building in order to protect their budget and to

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[111] CoT minutes, Mar. 6, 1899; AoP 1899, 108–114.

[112] Quote from AoP 1900, 26, 33; CoT minutes, Jan. 6, 1902; AoP 1901, 20, 64–66; 1894, 44; 1902, 87.

When built, the Broad Street vault was lit by glass-and-concrete laylights installed between the sidewalk and the Temple's west wall. These were removed in 1948. The space was waterproofed in 1986 and partly converted for use as museum and archival storage. HSR I, 143.

[113] The minutes mention no architect in connection with these proposed alterations. CoT minutes, May 6, Aug. 12, and Sept. 2, 1913; AoP 1913, 48–49.

complete construction within the five years originally projected for the project.[114]

Efforts to elaborate the interior began in fall 1887, when representatives of thirty-five Philadelphia lodges and about 100 individual Masons formed the Art Association of the Masonic Temple. Modeled after the Art Association of the Union League, the group was established "with the object of decorating and embellishing the various Halls of the Masonic Temple, of giving them artistic, historic, and Masonic beauty, and also of decorating them with statuary, paintings, and other works of art." Funds came primarily from dues ($1.00 per year or $20 for life) but also from contributions. All of the Grand Officers of the Grand Lodge were members, as were such prominent local Masons as architect James Windrim, engraver John Sartain, art collector and antiquarian Maxwell Sommerville, grocer and Union Trust Company co-founder Thomas R. Patton, and banker and politician George W. Kendrick, Jr.[115]

"The Art Association did not seek to make the Temple so attractive that the Brethren would forsake their homes for it," the group reported in 1904,

> but to beautify, to dignify, to vivify the cold, dead walls, the naked pillars, and the blank ceilings, so that they might speak through the mystic symbols and the historic figures which adorn them, and thus teach Freemasonry to the eye, while its ritualistic ceremonies teach it to both the eye and the ear, and through them to the understanding and the heart.[116]

From 1888 to 1899, the Art Association funded decorative painting and alterations to Egyptian, Ionic, Norman, and Oriental halls, as well as the Library. Spurred by its example, the Committee on Temple funded the redecoration of the corridors (twice), principal offices, Grand Banqueting Hall, Corinthian Hall, Renaissance Hall, and both stair halls between 1895 and 1908.[117] Since that time, although maintenance and restoration have led to significant repainting in many rooms, the overall decorative scheme of the building has not generally been altered.

Painter George Herzog designed and directed the execution of virtually all of this decorative work, except for that undertaken in Oriental and Renaissance halls, which was done by J. Murray Gibson, and the ceilings in the Grand Master's office and anteroom, whose artist is currently unknown. For Corinthian Hall, the one lodge room where the original 1873 plasterwork was extensively altered during the redecoration, Herzog collaborated closely with James Windrim.

Decorative painter George Herzog

George Herzog (1851–1920) was arguably Philadelphia's leading decorative painter in the 1890s, a position he secured though a variety of prominent residential commissions for the city's wealthy industrial elite beginning in the 1880s. He already had a strong reputation when the Art Association of the Masonic Temple first hired him to re-imagine Egyptian Hall's white walls in 1888, and the quality and quantity of the work he executed in the Masonic Temple over the next

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[114] Henry White, reporting on insurance estimates during construction, noted, "your committee does not contemplate frescoing the building, and do not think it will be done for many years...." CoP&c. report, Apr. 17, 1872, box 2, CRMT.

[115] *The Keystone*, Oct. 15, 1887, 125, and Oct. 29, 1887, 140; *Art Association*, 8.

[116] *Art Association*, 11.

[117] *Art Association*, 8–11.

twenty years only increased his renown.

Herzog was a native of Munich, Bavaria, and trained under one of the city's foremost decorative painters, Joseph Anton Schwarzmann (1806–90). He also studied at the Königliche Akademie der Bildenden Künste (Royal Academy of Fine Arts). "While still a very young man," a contemporary biography notes, "he was commissioned to prepare designs for the proposed decoration of several important buildings in Munich, and later supervised the execution of this work."[118] According to one modern account, he came to America in 1871 to paint landscapes and remained when he saw a demand for decorative painters in Philadelphia.[119] In 1874 joined the thriving partnership of Konstantine and Otto Kaiser, with whom he won two medals for work exhibited at the 1876 Centennial Exhibition.[120]

In historian Michael Lewis's assessment, "Herzog brought the distinguished Munich decorative tradition to Philadelphia. This was a system of great discipline...reinforced by rigorous academic training. Painters learned to divide their walls and ceilings into a strongly architectonic framework, within whose geometric order wandered figures and foliage, all executed with the delicacy and sentiment of Germany's Nazarene painters, the counterpart to England's Pre-Raphaelite movement."[121]

Herzog established his own independent studio in 1880. It thrived; by the end of the decade he employed a staff of about twenty-five skilled artists in Philadelphia and had enough work to open a second office in New York City. Before the turn of the century he and his second wife moved their home to New York as well. Despite relying on a large staff to achieve his many complex projects, a contemporary writer assured readers that Herzog exercised "immediate personal supervision over all work executed."[122]

The majority of Herzog's commissions were residences. The best known and best documented is the now-lost interior of streetcar magnate Peter A. B. Widener's house on Broad Street (1887), but he also decorated the homes of Widener's business associates William L. Elkins, Thomas Dolan, and William H. Kemble (the last in partnership with James H. Windrim). Other clients

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[118] *National Cyclopedia of American Biography*, vol. 8 (New York: James T. White, 1900), 496. Also, two diplomas from the Handwerks Feiertags Schule for 1864/65 and 1866/67 survive; they are 92.7.29 and 92.7.30 in the George Herzog Collection, Athenaeum of Philadelphia (hereafter cited as **GHC**).

As many sources note, Joseph Schwarzmann's son Hermann J. Schwarzmann emigrated to Philadelphia in 1869, where he soon became one of the assistant engineers to the Fairmount Park Commission. In 1874 he was appointed chief architect to the Centennial Exhibition, from which his designs for Memorial Hall and Horticultural Hall are his best known works. See J. S. Ingam, *The Centennial Exposition Described and Illustrated* (Philadelphia: Hubbard Bros., 1876), 630–31.

[119] *Pennsylvania Press*, Sept. 21, 1871, cited in Michael J. Lewis, " 'He was not a Connoisseur': Peter Widener and his House," *Nineteenth Century*, 12, nos. 3 and 4 (1993), 29. See also *Illustrated Philadelphia: Its Wealth and Industries* (New York: American Publishing and Engraving Co., 1889), 199, which says Herzog had lived in Philadelphia since 1872.

[120] Mark C. Luellen, "The Decorative Designs of George Herzog (1851–1920)," *Nineteenth Century*, 12, nos. 3 and 4 (1993), 21; Francis A. Walker, ed. *United States Centennial Commission, International Exhibition 1876, Reports and Awards*, vol. 4 (Washington: Government Printing Office, 1880), 753.

[121] Lewis, " 'He was not a Connoisseur,' " 30.

[122] Quote from *Illustrated Philadelphia*, 199. Mark C. Luellen, "The Decorative Work of George Herzog 1851–1920," (University of Pennsylvania, M.S. thesis, 1992), 109–110; Luellen, "Designs of George Herzog," 21.

included *Philadelphia Inquirer* publisher James Elverson, steel company president Charles J. Harrah, and businessman Edwin H. Fitler [123]

"We are very much delighted with your work," Charles Pratt wrote from his recently painted house in Glen Cove, Long Island, "...and I shall be very sorry if your work for us does not win for you a larger patronage in our city and New York. It has been highly complimented by all of my friends who have seen it."[124] Herzog's work was its own best advertisement, but he didn't rely on it alone. He was a member of the Union League, the Fairmount Park Association, the Liederkranz Society in New York, and one or more art clubs. Two days after signing his contract for the redecoration of Egyptian Hall, he began his degree work to become a member of Philadelphia Lodge No. 51, and he joined the Art Association of the Masonic Temple soon afterward. These associations introduced him to people in a variety of social and artistic circles whose taste and means could contemplate commissioning a decorative painter.[125]

It is not a surprise, then, to see among Herzog's institutional commissions work for New York's Liederkranz Hall and Philadelphia's Union League. He painted spaces in the *Philadelphia Inquirer*'s 1894 headquarters, James Windrim's 1895 Bank of North America, and the Land Title and Trust Building. He also contributed the Judges' Consultation Room, the Supreme Court Rooms, and the Mayor's Offices to Philadelphia's new City Hall, and competed for the Common Council Chamber commission in 1896.[126]

"Herzog's designs were fundamentally conservative," historian Mark Luellen has concluded. "His work did not so much break new ground as reinvent the past, turning it into something fresh and free of flaws." In this way, Herzog was the ideal artist for the Temple, helping the Pennsylvania Freemasons imagine an ancient continuity for their traditions and mysteries, smoothing over any hints of innovation or change.[127]

Decorative painter Murray Gibson

Relatively little is known about J. Murray Gibson, the artist hired to improve Oriental Hall in

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[123] Lewis R. Hamersly, ed., *Who's Who in Pennsylvania* (New York: L. R. Hamersly, 1904), 326; Luellen, "Designs of George Herzog," 22. For a full account of P. A. B. Widener's famous mansion, see Lewis, "Peter Widener and his House," 27–36.

[124] Charles Pratt to George Herzog, Apr. 29, 1885, 51.M.003, GHC.

[125] *Memoirs of Lodge No. 51, F. and A. M. of Pennsylvania* (1931), 774; Grand Lodge of Pennsylvania Membership Book 4-1, 45. The membership records state Herzog received all his Masonic degrees in Philadelphia [now University] Lodge No. 51 in 1888: Entered Apprentice, June 28; Fellow Craft, July 26; Master Mason, August 23.

[126] Herzog's commercial projects were gleaned from his newspaper scrapbook, 51-V-001, GHC. For a discussion of his City Hall work, see Luellen, "Designs of George Herzog," 25. The Common Council Camber competition is mentioned in *New York Times*, May 17, 1896, 11.

The strong relationship between personal connections and business success in Herzog's career is revealed by an 1888 letter to him from James Windrim. "I saw our friend the Hon. Edwin H. Fitler [the mayor] last evening and spoke to him about his having you to finish the apartments he was to occupy in the new City Hall, and the pleasure and interest you would take in doing it for him. He said certainly, he wanted you to do it and for me to have you come see him and he would give you a letter that he thought should settle the matter. I told him Mr. McArthur would be gratified to have you and he appeared to know that the Architect was satisfied. Go to his office at your convenience and send your card in and he will see you." James H. Windrim to George Herzog, Aug. 26, 1888, 51.M.004, GHC.

[127] Mark C. Luellen, "Work of George Herzog," 62.

1895 and Renaissance Hall in 1906. Gibson was born in Philadelphia in 1853, the second oldest of three surviving children of John and Mary Gibson. Mary Gibson was the sister of architect John Notman. Scottish-born John Gibson (1813–1877) ran a decorative painting business in the city beginning in the mid-1830s. He formed a partnership in 1857 with his brother George, a stained-glass artist, and the firm grew to national prominence largely on the strength of the latter's artistic and technical skill.[128] An 1863 advertisement for J. and G. H. Gibson noted their ability to execute "Decorations in Grecian, Gothic, Roman and all other ornamental styles"; two years later the Grand Lodge hired them to do decorative painting in the Chestnut Street Masonic Hall. In 1873 they lost the bid for the Broad Street stained-glass window in the new Masonic Temple.[129]

Murray Gibson learned painting and glass staining from his father and uncle, and worked in their studio. After both elder Gibsons died in 1877, the younger man assumed control of the business and began trading under the name of John Gibson, presumably to benefit from his father's good name. An advertisement from 1908 states simply, "John Gibson / 125–127 S. Eleventh St. / Philadelphia / DECORATOR / Interior Decorations / Stained Glass / Mosaics in Enamels, Marble and Glass."[130]

Gibson became a member of Mozart Lodge No. 436 in spring 1895, just as he was being hired to decorate Oriental Hall.[131] The only other works by Gibson that have come to light during this project are painting and decorative work for the 1891 Philadelphia Musical Fund Society Hall and possible work in the Pennsylvania State Capitol in 1907.[132]

B. Historical Context:

Freemasonry is the oldest fraternal and benevolent organization in America. Its primary goal is the moral enlightenment of its members through education, ritual, social interaction, and charitable works. In the words of one modern commentator, "Freemasons use the simple tools of the ancient stonemasons—the square and compass, trowel and plumb, among others—as symbols in their teachings. Morality plays, rich in allegory and symbolism, form an important

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[128] "John and George H. Gibson," "George Hastie Gibson," and "John Gibson," *Philadelphia Architects and Buildings Database* (http://www.philadelphiabuildings.org/pab/); 1880 U.S. Census, Philadelphia, Pa., Ward 7, ED 20, p. 256D, National Archives and Records Administration, RG 29, microfilm T9, roll 1170; Helene Weis, "Some Notes on Early Philadelphia Stained Glass," *Stained Glass*, spring 1976, 25.

[129] *Sadliers' Catholic Directory, Almanac, and Ordo for the Year of Our Lord 1874* (New York: D. and J. Sadlier and Co., 1874), 16; *Minutes of the R. W. Grand Lodge*, XI, 19; Samuel C. Perkins to John and G. H. Gibson, Feb. 18, 1873, in Perkins copybook II, 73.

[130] The Committee on Temple minutes for Aug. 6, 1906, refer to "Brother Murray Gibson, trading as John Gibson." This reference explains a seeming inconsistency in Grand Lodge records, which refer to "John Gibson" when recording payments and contracts, but to "J. Murray Gibson" and "Murray Gibson" when discussing the artist himself. HSR I, 51; quote from T Square Club, *Catalogue of the Fourteenth Annual Architectural Exhibition, Philadelphia* (Philadelphia: T Square Club, 1908), 137.

[131] The Committee on Temple selected Murray Gibson's bid for decorating Oriental Hall on Mar. 4, 1895. Gibson then received his Entered Apprentice degree on Mar. 12, his Fellow Craft degree on Apr. 9, and his Master Mason degree on May 14. The Committee approved Gibson's contract on May 17. Grand Lodge of Pennsylvania Membership Book 5-1, 32; CoT minutes, Mar. 4 and May 17, 1895.

[132] HSR I, 51; *New York Times*, Mar. 26, 1907, 6.

part of their ritual."[133]

Only men are admitted to membership, and candidates must believe in a Supreme Being and be of good moral character. In nineteenth-century Pennsylvania and many other states, they also had to be "free born" and "hale and sound"; former slaves and men with physical deformities or handicaps were not admitted.[134] Ideally men of any background or situation were eligible to join, but Freemasonry's vetting and voting procedures, initiation fees, and annual dues tended in the past to make the fraternity "predominantly a white, native, Protestant, middle-class organization," and it largely remains so today.[135]

Freemasonry is organized into lodges (commonly called Blue Lodges or Craft Lodges), a term that refers both to a meeting of Masons and the room where that meeting is held. Blue Lodges answer to the authority of a Grand Lodge, which maintains uniformity of Masonic ritual and law in its jurisdiction. Each state has its own Grand Lodge, independent from all other Grand Lodges. Masons do not actively recruit, and men must petition to join. To become full members, men participate in three initiation rites—the Entered Apprentice degree, the Fellow Craft degree, and Master Mason degree—that teach the core moral lessons and founding stories of the fraternity.[136]

Master Masons can seek degrees beyond the fundamental three by following one of two paths, the Scottish Rite, which offers twenty-nine additional degrees (plus an honorary final degree), or the York Rite, offering ten.[137] The Scottish Rite was in its infancy when the Masonic Temple

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[133] Clement M. Silvestro, "Introduction," *Masonic Symbols in American Decorative Arts*. (Lexington, Mass.: Museum of Our National Heritage, 1976), 9.

[134] "The requisite qualifications for initiation and membership in a Lodge are, that the applicant be of good report, free born, of mature age [usually 21], hale and sound, be able to gain a livelihood for himself and family, and to perform the work of a member in a Lodge." *The Ahiman Rezon or Book of the Constitution of the Grand Lodge of Free and Accepted Masons of Pennsylvania...1877* (Philadelphia: Grand Lodge of Pa., 1878), 57–58. The phrase "hale and sound" was replaced sometime between 1892 and 1894 by "sound in all his members," which remained the rule until revised out in December 1983; see *Ahiman Rezon, 1981* (updated edition to May 1, 1984), 72–73.

[135] For a good discussion of the composition of Freemasonry before the Great Depression, see Lynn Dumenil, *Freemasonry and American Culture 1880–1930* (Princeton: Princeton University Press, 1984), 9–19.

Wayne Huss identified more than 300 distinct occupations among Pennsylvania Masons in the period from 1856 to 1873. "It is clear that Freemasonry in Pennsylvania appealed mostly to independent craftsmen, professionals, and men involved with commerce, as well as others who conducted business essentially within an urban or small town environment. With their average age at admission of about 32 years, these new Masons were old enough to have become secure in their chosen professions, but still young enough to benefit from Masonic association in the future." Huss, *Master Builders*, vol. 2, 229.

In June 1864 the Grand Lodge of Pennsylvania required city lodges to charge at least $50 for initiation and membership of new members; country lodges had a minimum of $30. In December 1869 the Grand Lodge raised these figures to $75 and $40. "This data seems to indicate that the majority of the men who became Masons probably came from the higher levels of society since others could hardly afford the cost of membership." Huss, *Master Builders*, vol. 2, 234.

[136] The literature on Freemasonry is vast. For a general introduction based on sound scholarship and written by a member, see Mark A. Tabbert, *American Freemasons: Three Centuries of Building Communities* (New York: New York University Press, 2005).

[137] The York Rite comprises "Chapters" of Royal Arch Masons conferring the Capitular degrees (Mark Mason, Past Master, Most Excellent Master, Royal Arch Mason), "Councils" of Royal and Select Masons conferring the Cryptic degrees (Royal Master, Select Master, Super Excellent Master), and "Commanderies" of Knights Templar granting the Chivalric orders (Order of the Red Cross, Order of Malta, Order of the Temple). Confusingly, the Past Master degree does not form a part of Chapter work in Pennsylvania, but is conferred in Blue Lodges through a

was planned, and plays little role in the history of the building. The York Rite, however, was well established in Pennsylvania, and the Temple provided purpose-built Royal Arch Chapter and Knights Templar Commandery rooms to accommodate meetings of the bodies working the York Rite degrees.[138]

Freemasonry in the mid-nineteenth century

Scottish, English, and Irish immigrants brought Freemasonry with them to the British Colonies in North America where it formed, in historian William D. Moore's formulation, a "fanciful pastime for colonial elites" in the first half of the eighteenth century before being partially transformed by the time of the Revolution into "an aspirational tool by which artisans and other men of lesser status could climb in society."[139] With the dissolution of political ties to Britain, American Freemasons formed Grand Lodges to oversee Masonic affairs within each state. Masonry's popularity and prominence in American civic life in the first decades of the nineteenth century was undermined by a virulent anti-Masonic movement in the late-1820s and 1830s, but membership recovered though the middle of the century. Masons numbered approximately 66,000 nationwide in 1850. Membership expanded to 221,000 in 1860 and 446,000 in 1870, this last number representing 7.3 percent of the adult native white male population of the United States at the time.[140] The popularity of Freemasonry went hand in hand with a broad expansion in the number and membership of organizations of all kinds throughout American society in the last half of the century.

A variety of factors contributed to the appeal of Freemasonry. It offered men a positive message of self-fulfillment and a valuable social connection to other like-minded men. At a time when industrial capitalism was altering long-assumed gender roles at home, at work, and in the community, men could claim Masonry's supposedly ancient traditions and values as their own and "pretend that their social frame of reference was not shifting."[141] At the same time, Masonry's rituals and morality plays combined worship and theater into a form of ennobling entertainment where members could assume the roles of "heroic artisans" or "righteous warriors" for an evening before repairing to dinner with their brethren.[142] Although it was forbidden "for a Mason to use his Masonic membership to promote his personal interests either in business or in politics," networking was clearly a significant motivation for fraternal membership.[143]

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dispensation from the Grand Lodge called "passing to the chair." *York Rite Masonry: the Next Step [to] Enlightenment* [pamphlet for members], Grand Commandery general file, Masonic Library and Museum of Pennsylvania.

[138] Other Masonic social organizations also exist, such as the Ancient Arabic Order, Nobles of the Mystic Shrine; the Mystic Order of Veiled Prophets of the Enchanted Realm (the Grotto); and the Tall Cedars of Lebanon, but these play no role in the history of the Philadelphia Masonic Temple.

[139] William D. Moore, "The Rise of American Freemasonry," in HSR I, 3.

[140] Dumenil, *Freemasonry*, 225.

[141] Moore, "Masonic Lodge Room," 36.

[142] William Moore's trope of the Freemason as a heroic artisan and the Knight Templar as a righteous warrior (plus the Scottish Rite initiate as wizard and the Shriner as fool) is from his study of the fraternity in New York state, *Masonic Temples*. It should be noted that the Pennsylvania ritual is exceptional for its lack of the overt theatrics that are common in other rituals of other American Masonic jurisdictions; Albert G. Mackey, *An Encyclopaedia of Freemasonry and Its Kindred Sciences* (Philadelphia: Moss and Co., 1874), 568–69.

[143] The *Digest of Decisions of the Grand Lodge and Grand Masters* (privately printed, 1925) lists seven clarifications and repetitions of this prohibition promulgated between 1883 and 1919, a small gauge of the extent to which Masons did, indeed, benefit in their business affairs from the social connections they made in lodge.

The Civil War also increased Masonic membership as Masons who met in the field tried to establish Military Lodges, and returning soldiers turned to Freemasonry as a substitute for the camaraderie of the battlefield. The Grand Master of Missouri wrote in 1865, "Hundreds, aye thousands, are seeking admission to our inner Temple, who, four years ago, never dreamed of becoming Masons." The Pennsylvania Grand Lodge's Committee on Correspondence agreed. "The *great increase of members* is matter for serious consideration and reflection."[144] The Pennsylvania increases were, indeed, impressive:

Year	Members statewide	Members in Philadelphia lodges
1855	10,544	4,978
1858	12,868	5,414
1861	14,291	5,602
1864	18,616	7,040
1867	26,823	9,023
1870	33,991	11,011
1873	38,554	12,452[145]

Greater membership brought increased demand for lodge space in the Masonic Hall on Chestnut Street, but it also brought in more revenue from dues and initiation fees, thereby reducing the Grand Lodge's debt. In 1856 the debt, largely from construction of the Hall, was $151,000. By the end of 1865, it stood at $11,000, helping to create an optimistic environment of growth and liquidity in which a new Temple in Philadelphia could be contemplated.[146]

Lodge rooms

The shape, layout, and placement of a lodge room is traditionally dictated by the ritual needs of the fraternity. To preserve secrecy, a typical lodge is placed on an upper floor, away from eavesdropping and the intrusion of outside noise. Windows are kept to a minimum or are covered; multiple anterooms and doors prevent ready entrance. The room is rectangular, has a high ceiling, and, if possible, is oriented with its long axis running east to west. An altar and three standing lights occupy the center of the room. The Master's chair and its accompanying pedestal are always placed on a raised dais in the east. The Senior Warden faces the Master in the west; the Junior Warden sits in the south. The other officers have their prescribed places, too, notably the Secretary and Treasurer who sit at desks flanking the Master's dais. Rows of seating

[144] American Grand Lodges declined to officially warrant military lodges during the Civil War, but many were formed anyway, which then petitioned for "dispensations" to be officially recognized after the fact. Military lodges caused anxiety because their admission and ritual practices were difficult to control, and Grand Lodges feared an influx of "unworthy" members who would "lower the standard of excellence of character" of the fraternity. As the Grand Master of Missouri put it in 1865, "But now the rush is so great that our old and cherished landmarks, like the levees on the lower Mississippi, are about to be swept away by the great pressure brought to bear upon them." Robert Freke Gould, ed., *A Library of Freemasonry,* vol. 4 (London: John C. Yorston Pub. Co., 1906), 352; *Minutes of the R. W. Grand Lodge*, XI, 56–57, 188.

[145] These numbers, compiled directly from the Grand Secretary's membership registers by Wayne Huss in 1986, do not agree with the annual tallies that appeared from time to time in the published *Minutes of the R. W. Grand Lodge*. The general upward trend in membership is, however, the same in both sets of numbers. Huss's numbers have been preferred because they are more complete and come from traceable sources. Huss, *Master Builders*, vol. 1, 302–03, 311–12. (The numbers given on pages 311–12 are miscalculated and have been corrected here.)

[146] *Minutes of the R. W. Grand Lodge*, XI, 84.

for the members face each other along the north and south walls, reinforcing the Masonic ideal of equality under the leadership of the officers.[147]

In Masonry, the east, where the sun rises, represents light and knowledge; the west, where the sun sets, darkness and ignorance. The entrances to a lodge room are, therefore, on its western wall, to symbolize a Mason's path in search of light and enlightenment. There are always at least two doors into the room. One leads in from an examining room for members and visiting Masons, and the other leads from a preparing room for initiates. These anterooms connect to a vestibule where an officer known as the Tyler controls entry to the lodge.

The particular ritual work of the York Rite's higher degrees ideally requires its own dedicated meeting rooms. The Chapter rooms used by Royal Arch Masons are similar to Blue Lodge rooms, although instead of a single Master's chair in the east there are three seats for a Grand Council. Chapter rooms also need to represent the tabernacle built by the Hebrews beside the ruins of Solomon's Temple, and so they are typically equipped with four veils that extend across the room as if shielding the path to the Holy of Holies. "There are some other arrangements required in the construction of a Chapter room of which it is unnecessary to speak," Masonic commentator Albert Mackey discretely hinted in 1874, referring to spaces built in to accommodate specific ritual reenactments during the work of the Royal Arch degree.[148]

Knights Templar Asylums also differ from Blue Lodge rooms, a response to the increasingly elaborate Templar rituals developed in the second half of the nineteenth century. "It is impossible, with any convenience," Albert Mackey wrote,

> to work a Commandery in a Lodge [room], or even a Chapter room. The officers and their stations are so different, that what is suitable for one is unsuitable for the other. The dais, which has but one station in a Lodge and three in a Chapter, requires four in a Commandery....But there are more important differences. The principal apartment should be capable of a division by a curtain, which should separate the Asylum proper from the rest of the room, as the mystical veil in the ancient Church shut off the prospect of the altar, during the Eucharistic sacrifice....There are several other rooms required in the Templar ritual which are not used by a Lodge, a Chapter, or a Council, and which makes it necessary that the apartments of a Commandery should be distinct. A banquet-room in close proximity to the Asylum is essential; and convenience requires that there should be an armory for the deposit of the arms and costume of the Knights. But it is unnecessary to speak of reflection rooms, and other places well known to those who are familiar with the ritual, and which cannot be dispensed with.[149]

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[147] Mackey, *Encyclopaedia*, 475–76; William D. Moore, "The Masonic Lodge Room, 1870-1930: A Sacred Space of Masculine Spiritual Hierarchy," *Perspectives in Vernacular Architecture*, vol. 5 (1995), 27–30.

[148] Chapter rooms also serve as the meeting places for the Councils of Royal and Select Masters that work the York Rite's intermediate degrees. Mackey, *Encylopaedia*, 330.

[149] Elsewhere Mackey defines a reflection room (or chamber of reflection) as a small room where candidates sit in reflection before an initiation. Its "somber appearance and the gloomy emblems with which it is furnished are calculated to produce" "serious meditations." The Masonic Temple has such a space. Mackey, *Encylopaedia*, 156.

The old Masonic Hall on Chestnut Street contained an oval Knights Templar Encampment Room; its Asylum was created using the curtain arrangement Mackey describes. The space for the Knights in the new Masonic Temple was ample enough to dispense with the curtain. Mackey, *Encylopaedia*, 330.

Historical styles

Freemasons refer to their symbolic craft as "Speculative Masonry" to differentiate it from "Operative Masonry," the functional profession of actual stonemasons. Although Speculative Masonry originated in seventeenth-century Britain and matured in the intellectual climate of the Enlightenment, its legends link it to the builders of Solomon's Temple and to a variety of other ancient sources, including the Egyptians, the medieval cathedral builders, and the knights of the crusades. Empowered by the taste for past architectural styles that dominated American architecture in the nineteenth century, Masons began in the 1810s and 1820s to borrow liberally from their adopted origins to decorate their lodge rooms in imitation of historic styles. To borrow historian William Moore's formulation, the "fantastic realms" they created allowed them to "separate themselves temporally, as well as spatially, from the ordinary world. Revivalist styles presented on furniture and wall decorations allowed the Masons to leave the present and lose themselves in a romanticized past."[150] Not only did judicious decorating reinforce Masons' claims to the universality and agelessness of their ideals and symbols, but it also lent their rites additional luster. "This outward display of beauty and order," one Mason wrote in 1870, "is calculated to impress upon the candidate more fully the inner beauty and grandeur of Masonry. The same lessons, given in a barn, would not have the same effect."[151]

The same logic often guided the design of whole Masonic buildings, but practical considerations usually checked excessively theatrical exterior historicism. Many lodges rented rooms in existing commercial structures, whose exterior style they could not control, or built halls with rentable office and shop space, whose style could not put off potential tenants. In large urban centers, Grand Lodges and wealthy combinations of Blue Lodges did occasionally build temples for their sole use, such as the one in Philadelphia, but most city-center temples contained at least one floor (and sometimes many floors) of income-generating rental space. As a result, while some temples fully embraced romantic and picturesque exterior effects, many more took on the more restrained appearance of high-class office buildings. Of these two broad types of Masonic hall, the romantic designs were more common in the first half of the nineteenth century; office-building-like ones dominated after the Civil War.[152]

The Masonic Temple in Philadelphia had many near contemporaries in other large American cities, including temples in Cincinnati (Romanesque in style, 1859), San Francisco (Gothic, 1860–70, occupied 1863), Washington (French Renaissance, 1867–70), and Baltimore (neoclassical, 1867–69). A closer look at the temples in Boston and New York demonstrates the commonalities of the type. In 1857 the Grand Lodge of Massachusetts sold its old Gothic-style temple and moved to the upper three floors of an existing six-floor commercial building. With plaster and extensive decorative painting the Masons created in their new apartments a Corinthian Hall, an Ionic Hall, a Doric Hall, a banquet room, plus regalia rooms and offices. When fire destroyed this building in 1864, the Grand Lodge commissioned a new temple from plans by Merrill G. Wheelock.

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[150] Moore, "Masonic Lodge Room," 31.

[151] "Now and Then," *Landmarks* 3, no. 12 (Sept. 24, 1870), 185, quoted in William D. Moore, *Masonic Temples: Freemasonry, Ritual Architecture, and Masculine Archetypes* (Knoxville: University of Tennessee Press, 2006), 31.

[152] It should be noted that the theatricality of Scottish Rite and Shrine activities led these groups to commission many of the country's most over-the-top fraternal buildings, but this development largely belongs to the period from 1900 to 1930. For an overview of Masonic hall types in New York state, see chapters 4, 5, and 6 of Moore, *Masonic Temples*.

Dedicated in 1867 after an expenditure of about $500,000, Wheelock's building combined rectangular massing with a host of Gothic details—lancets; tracery; a castellated parapet studded with turrets, pinnacles, and spires—to create an urban castle-cum-office block that was picturesque but at the same time capacious on its corner lot. The ground floor was leased out as a high-end restaurant and confectionary, while the six upper floors contained, in addition to necessary offices and store rooms, a Corinthian Hall for Blue Lodge meetings, an Egyptian Hall for Royal Arch purposes, and a Gothic Hall for the Knights Templar. In style, function, and iconography, these rooms were close cousins to those James Windrim designed soon after for the Masonic Temple in Philadelphia. The Boston Corinthian Hall, for example, was "finished with attached columns with pedestals, dentil and modillion cornice and coved ceiling....The side walls are divided into panels by seven columns, the centre space on the south side bearing a projecting pediment with a cornice and draperies successfully represented in fresco beneath." Over the Master's chair in the east was "a representation of the rising sun, and over the chair in the South we see the meridian sun, and in the West the setting sun, indicative of the Masonic duties which devolve upon the three principal officers of the lodge."[153]

The dramatic effect of the Boston temple's historicist interiors was due in large part to the extensive use of decorative painting, akin to what was eventually done in Philadelphia. The Egyptian Hall, for instance, was decorated by one Mr. Haberstroh, "who, having adorned an Egyptian hall in Munich, came to this task with no inconsiderable experience....The ceiling is divided into compartments by heavy beams above each column, which are decorated with various patterns, laid in with blue, red, orange, and green, in unbroken tints. The ceiling is tinted sky blue and studded with golden stars....The two main pillars at the east end of the hall...are ornamented with hieroglyphics." The Gothic Hall, similarly, as ringed with "beautifully painted" armorial escutcheons. In addition, "each end of the hall is finished in fresco, representing three arches richly hung with crimson drapery, having golden trimmings with blue facings." The arches framed trompe l'oeil seals and banners.[154]

The Grand Lodge of New York established a Masonic Hall and Asylum Fund in 1842 to build a hall for the joint use of Masonic bodies in Manhattan that could generate revenue to create an "asylum for indigent Masons, their widows, and orphans." Only in 1870 was the fund sufficiently endowed to acquire a temple site and begin construction. The Grand Lodge hired architect Napoleon LeBrun, whose exterior design eschewed picturesque effects in favor of a grand and *à la mode* French Second Empire style. The building was faced in granite and rose five stories. Its ground floor was devoted entirely to commercial rental space. The upper floors, reached by a sphinx-guarded stair, presented a sequence of elaborately decorated offices and meeting rooms. The seven Blue Lodge rooms included five in historic styles (Tuscan, Roman Doric, Ionic, Composite, Corinthian). LeBrun designed an Egyptian Room for Chapter meetings. "It is lighted by twenty-one bracket lights," the *New York Times* reported, "fashioned after the torches that were borne before the Pharaohs, the jets issuing in each bracket from three lotus blossoms, and each bracket representing a peacock's tail." The fifth floor was shared by Scottish Rite and Knights Templar bodies, with the lion's share of space taken up by a complex sequence

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[153] William D. Stratton, *Dedication Memorial of the New Masonic Temple, Boston* (Boston: Lee and Shepard, 1868), 27–28, 230–40; *New York Times*, Apr. 10, 1869, 3; *New York Times*, May 9, 1867, 2.
[154] *Dedication Memorial of the New Masonic Temple, Boston*, 236, 238.

of lobbies, armories, corridors, and apartments calibrated to the needs of Templar ritual. LeBrun ornamented the central Asylum "in the French Gothic style of the fourteenth century" and its adjoining banqueting room "in the round-arched early Norman style...decorated with the characteristic billet, chevron, and lozenge mouldings." The building also housed a "festooned Roman Ionic" Grand Lodge Room, designed with auditorium-like curved seating to allow it to be rented for concerts, lectures, and church services. Plans to polychrome and fresco the interior were yet to be realized when the building was dedicated in 1875. It cost $1,244,000, although another source quotes $1,750,000, probably adding in furniture and similar expenses.[155]

The Norman Revival

Medievalism and a taste for styles founded in Mediterranean antiquity had gained wide popularity among the Freemasons by the 1860s. The Pennsylvania Masons' selection of James H. Windrim's Norman design, seen in its Masonic context, was neither strange nor unprecedented. Seen in the broader context of American architectural practice at the time, moreover, such a design was absolutely mainstream, if not perhaps even a bit passé. Building in the Norman or Romanesque mode gained popularity among American builders and their clients in the 1840s, in part through the influence of James Renwick, Jr.'s Smithsonian Institution Building and Robert Dale Owen's 1849 defense of it, *Hints on Public Architecture*. According to historian Carroll Meeks's analysis, "Between 1846 and 1876 the bulk of American architecture was round-arched in one of two distinct manners. When the round-arched motifs were combined with pilasters and entablature, the style was called 'Italian Villa' or 'Renaissance'; when, as happened equally often, the round arches were combined with Lombard flat-bands and arcades, the style was known as 'Romanesque,' 'Byzantine,' or 'Norman.'" Although its star faded in the early 1870s, the Romanesque was reinvigorated by the work of H. H. Richardson and his followers and imitators and enjoyed a second revival in the 1880s and 1890s.[156]

Architects adapted the style to every sort of building: churches, residences, civic structures, stores, warehouses, institutions, factories. In Philadelphia, it was commonly seen on banks and other commercial buildings. Two important expressions of the style surviving from the decade preceding the Masonic Temple's construction are John McArthur, Jr.'s Tenth Presbyterian Church (1855–57) and John Notman's Church of the Holy Trinity (1856–59), both built in the developing residential section west of Broad Street. Significantly, James Windrim trained in Notman's office in the late 1850s and worked as a draftsman under stonemason Archibald Catanach while the latter was building Holy Trinity. Between this apprenticeship and setting up his own practice, the young Windrim superintended construction of the first phase of Samuel Sloan's Episcopal Hospital (1860–62), another Norman-style project (its Gothic chapel notwithstanding).[157] Windrim's first known independent commission was a new hall for the College of Physicians (1862), and this, too, was in the Norman style, with pilaster strips and a prominent corbel table framing bays of round-headed windows. Although Windrim and George Summers focused their efforts on a neoclassical design for the Temple's 1867 competition, it is

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[155] *New York Times*, May 26, 1875, 2; Henry Leonard Stillson, ed., *History of the Ancient and Honorable Fraternity of Free and Accepted Masons and Concordant Orders* (Boston: Fraternity Publishing Co., 1892), 266; Peter Ross, *A Standard History of Freemasonry in the State of New York* (New York: Lewis Publishing Co., 1899), 551–52, 606.

[156] Carroll L. V. Meeks, "Romanesque Before Richardson in the United States," *The Art Bulletin* 35, no. 1 (Mar. 1953), 1.

[157] See note 6, above.

perhaps not surprising that, when its estimates proved high, their alternative submission was a simpler Norman design with clear affinities to the work of Notman and Sloan.

Cornerstone and Dedication Ceremonies

Freemasonry was often derided in nineteenth-century anti-Masonic rhetoric as a secret society. Although its members strove to keep its ritual formulas private, Masonry was highly visible in civic life throughout the country, and Masons were proud agents of charity and moral education in the community. Nowhere were the Masons more public than in their architecture. The new Masonic Temple—imposing, picturesque, and prominently sited in a rapidly developing part of town—was designed to draw attention to Freemasonry. Its confident visibility—a deliberate choice by the Grand Lodge, consistent with its hope to make "the virtues of the Craft a lesson to the world"—was enhanced by the elaborate public displays the Grand Lodge and its appendant bodies staged to mark the Temple's realization.[158]

The first of these was the cornerstone laying, presided over by Grand Master Richard Vaux on June 24, 1868, the feast day of St. John the Baptist.[159] An estimated 10,000 Masons attended. After a long procession through Center City, the ceremony proper focused on a ritual where the Grand Officers used a plumb, level, and square to symbolically try the cornerstone. Once found acceptable by the Grand Master, it was lowered into place. The Grand Master then, with a trowel in one hand, struck the stone three times with a gavel, declaring it "duly laid according to the ancient usages, customs, and landmarks of Freemasonry." Next the Grand Officers consecrated the stone with corn, wine, and oil, praying for plenty, health, and unity, peace, and prosperity at each step. These procedures were framed by ample anthems, prayers, and speeches. The wood-handled marble gavel Vaux employed was the one Brother George Washington used at the 1793 cornerstone ceremony for the Capitol Building; it was lent for the day by Potomac Lodge No. 5 of the District of Columbia. The firm of Armstrong and Quinn donated the cornerstone itself, a block of granite quarried at Port Deposit, Maryland. It was set into the foundation wall in the northeast corner of the building along Juniper Street and covered by a carved marble tablet donated by Brother William Struthers. Inside the cornerstone, a lead box, donated by J. C. Hunter and Co., held mementos and Grand Lodge records.[160]

Five and a half years later, the Temple's dedication provided a second opportunity to affirm Freemasonry's prominence in the life of the city. This time, the ceremonies played out over multiple days, beginning on the evening of Thursday, September 25, with a Knights Templar *tournoi* ("tournament," i.e. martial displays and a banquet) at the Academy of Music and Horticultural Hall. An estimated 10,000 local and visiting Knights attended. The next morning, the anniversary of the Grand Lodge becoming an independent body, the Grand Lodge organized another grand procession through Center City. Over 13,000 Masons took part, representing the Grand Lodge, other state and foreign grand lodges, and subordinate lodges from across

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[158] Quote is from one of the prayers said during the Temple's cornerstone laying. *Minutes of the R. W. Grand Lodge*, XI, 181.

[159] Although non-sectarian and non-denominational, Freemasons had long adopted St. John the Baptist and St. John the Evangelist as symbolic figures and routinely planned important events for their traditional feast days, June 24 and Dec. 27 respectively. The Masonic year is reckoned to begin on Dec. 27 each year.

[160] HSR I, 29–30; Building Committee minutes, Sept. 3, 1868, in BCMB. The cornerstone ceremony is described in Huss, *Master Builders*, vol. 1, 218–19, and the complete text of the ceremony and speeches appears in *Dedication Memorial*, 49–64 and *Minutes of the R. W. Grand Master*, XI, 163–65 and 176–83.

Pennsylvania, all dressed in their best black suits, white gloves, appropriate jewels (badges of office and membership), and special aprons distributed for the occasion. Thirty brass bands accompanied the marchers. The procession began at 8 o'clock. By 12:45 the first ranks reached the Temple and began to line the way in order to flank the representatives of the Grand Lodge as they approached the building, which they did after 3 o'clock. The ceremonies inside began, while "the whole line of the procession passed through the Temple, entering on Broad street and making its exit on Juniper street, were the lodges were dismissed." The last lodge marched through the building about 6 o'clock. The ceremonies, held in Corinthian Hall, included a great many speeches and a good deal of vocal and instrumental music. The Grand Lodge officers hosted a banquet for 250 that evening in the building; the balance of the attending brethren, in what must have been a substantial boost to local businesses, dined elsewhere throughout the city.[161]

The ceremonies continued on Monday the 29th, when 600 companions of the Grand Holy Royal Arch Chapter of Pennsylvania met in an Extra Grand Communication to dedicate the Grand Chapter Room, followed by a banquet in the building. Ironically, although the room was declared the first one ever dedicated solely to the use of the Grand Chapter, the dedication ceremony took place in the Grand Lodge Room across the landing, which had a greater seating capacity. On Tuesday the 30th, the Knights Templar staged yet another parade through Center City before consecrating their Asylum and enjoying a second Templar banquet at Horticultural Hall. "The splendor of the day, the multitude of Knights in line, the gorgeous banners, the superb uniforms, the snowy plumes, the flashing steel, the measured tramp of the Templar army, the crashing music of the bands, the seemingly endless phalanx—all of these, added to the press and crowd of spectators everywhere along the route of the procession, as well as the display of the national colors from almost every building—there can be no hesitation in saying that, for real magnificence, the Templar parade has never been excelled."[162]

The local press was keenly interested in the proceedings and the new building. The *Public Ledger* and *The Press* devoted full front-page coverage to the Temple and Freemasonry two days before the event, and continued to cover it through the multiple parades, ceremonies, and banquets that filled the weekend. Reports also appeared in other cities and in national magazines.[163]

Public visiting

Press accounts likely contributed to public interest in the Temple, but "so costly, ornate and magnificent a structure" on such a prominent site could only be its own best advertisement. "Thousands have testified their interest in our Temple, since its dedication, by visiting and

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[161] Quote from *New York Times*, Sept. 27, 1873. For a complete account of the dedication festivities, see *Dedication Memorial*, 75–163; for shorter accounts, see Huss, *Master Builders*, vol. 1, 225–227 and HSR I, 34–37. Surviving records and ephemera from the events are in folders "Dedication—Masonic Temple, Sept. 26, 1873," "Grand Chapter of Penna., 1873," "Grand Banquet, Sept. 26, 1873," and "Knights Templar, 1873," box 6, CRMT.

The number of marchers in the procession is estimated from the "Order of Procession" given in *Dedication Memorial*, 76–99. James H. Windrim is listed twice in the parade order, first as master of his lodge and then again as architect with the officials of the Grand Lodge. This casts doubt on whether every officer mentioned by name in the order actually took part. The *Minutes of the R. W. Grand Master*, XI, 465, gives the attendance as over 15,000.

[162] Quote from *Dedication Memorial*, 150–51.

[163] *Public Ledger*, Sept. 24, 1873, 1; *The Press*, Sept. 24, 1873, 1; *New York Times*, Sept. 30, 1873; HSR I, 34.

inspecting it," Committee on Temple chairman William J. Kelly reflected in 1889. "Many classes of students of Art accompanied by their teachers from all sections of our country have been pleased to visit us and study their lessons of architecture from the models we here furnish."[164]

The building was first opened to visitors during its dedication in September 1873, and from that point the Building Committee began admitting visitors one day a week (provided the weather was clear, to protect the carpets). In the first two months, over 14,200 people visited.[165] During 1875, an average of 450 visitors came each visiting day, leading the Committee on Temple to complain "that much damage is being done to our carpets and furniture in consequence of the numbers who visit the building, and thoughtlessly and carelessly abuse the one and handle the other." Nevertheless, the Temple remained available to the visiting public once a week until 1902, when the times were expanded to 10 a.m. to 3 p.m., Mondays to Fridays, although still "when the weather is clear."[166] Naturally, these hours limited visitorship to students and people at leisure. Broader curiosity about the building is revealed by the times when it was opened in the evening. The first time this happened was January 12, 1889, when the Art Association showed off the newly redecorated Egyptian Hall to 15,000 members and their friends. Evening openings on March 29 and 30, 1906, brought a total of 27,000 visitors, and another two-night open house for members and their guests at the end of May 1907 brought 18,000 and 20,000 visitors each night into the building.[167] These numbers suggest not only a consistent level of public curiosity about the building and Masonic activities, but also the pride the Grand Lodge took in its headquarters, pride it expressed by keeping the Temple open to visitors.

PART II. ARCHITECTURAL INFORMATION

A. General statement:

1. Architectural character: The Masonic Temple is a monumental Norman Revival box built of brick-backed granite rising three stories (plus attic) from a rectangular basement. Its orderly rows of round-headed windows and pilaster masses organize the building's massive bulk into an imposing, but largely static, composition relieved to enormously picturesque effect by a muscular, asymmetrical main tower and a tightly controlled assembly of supporting towers, gables, aedicules, turrets, and pinnacles. Geometric and foliated ornament is concentrated in the finely worked Broad Street entry porch and the grand arch surrounding the window above it, with additional ornament punctuating the two lesser entry porches on Filbert and Juniper streets

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[164] William J. Kelly, Egyptian Hall Dedication remarks, folder "Egyptian Hall articles," Egyptian Hall box, CRMT.

"The eyes of the community," Samuel Perkins predicted in 1872, "will naturally be turned with a closer scrutiny upon the conduct of the members of an association which can thus locate and erect upon one of the principal streets of our city, so costly, ornate and magnificent a structure." *Minutes of the R. W. Grand Lodge*, XI, 362.

[165] The Building Committee in 1873 issued tickets for visiting, free blue ones "for admission of one brother accompanied by two ladies," and fifty-cent white ones for individual public admission. To December 3, 1873, 9,138 blue and 7,438 white tickets had been issued and 7,375 and 6,836 redeemed respectively; Building Committee report, Dec. 3, 1873, box 3, CRMT.

[166] In 1893 visiting hours were 10 a.m. to 2 p.m., Thursdays; Richard Vaux, "Secret Societies," in Frank H. Taylor, ed., *The City of Philadelphia as It Appears in the Year 1893* (Philadelphia: Trades League of Philadelphia / Geo. S. Harris and Sons, 1893), 132. CoT minutes, Jan. 6, 1902.

[167] *The Keystone*, Jan. 19, 1889, 228; Huss, *Master Builders*, vol. 2, 76; CoT minutes, June 3, 1907.

and the window jambs along Broad and Filbert streets. The commanding Norman style of the exterior is largely forgotten inside the Temple. With the powerful exceptions of the Juniper Street vestibule, the second-floor tower sitting room, and Norman Hall, stylistic references to the Middle Ages give way to Renaissance-inspired neoclassicism in the corridors and stairs and eclectic period revivalism in the elaborate lodge rooms that form the building's primary reason for being.

2. Condition of fabric: The Temple's current condition is excellent. Occupied continuously since its dedication in 1873 by the Grand Lodge of Pennsylvania, the building has benefited from constant, deliberate, and well-funded maintenance. The original slate roof was replaced with a standing-seam aluminum roof over asbestos composite tiles in 1952. This was repaired in 2008. The exterior granite was steam cleaned in 1957 to remove accumulated grime and then cleaned again, patched, and repointed in 2008. Three major excavations around the building (the Broad Street Subway, 1915–25; Filbert Street commuter tunnel, 1980–84; and the Criminal Justice Center, 1993–95) have caused foundation settling and cracking to both interior and exterior walls, but this damage has been stabilized and repaired over time.[168]

B. Description of the Exterior:

1. Overall dimensions: The footprint of the Masonic Temple runs approximately 150' along its Broad Street and Juniper Street fronts, and 250' along the Filbert and Cuthbert Street fronts. The main tower rises 232' above grade.[169]

2. Foundations: The foundations are random-coursed local Conshohocken schist topped by brick.

3. Walls: Regular-coursed cut-granite ashlar forms the Temple's entire exterior surface. The blocks for the Broad Street and Filbert Street fronts were quarried at Cape Ann, Massachusetts, and finished in fine-pointed work with a 1-1/2' margin bordering the exposed angles of each block. The blocks facing Juniper and Cuthbert streets were quarried at Fox Island, Maine; they are quarry faced with 1-1/2' margins. All string courses, sills, jambs, cornices, and other molded work is patent hammered, with the finest quality appearing at the first-floor level and the hammering becoming one grade coarser at each subsequent level.[170]

The Broad Street entry porch is made of a darker granite than the rest of the facade and was probably quarried at Quincy, Massachusetts. It is elaborately carved, with most of its planar

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[168] HSR I, 148; AoP 1957, 219; HSR II, 137. The McDowell Bulletin Collection at Temple University's Urban Archives contains photographs of the Masonic Temple being cleaned on May 17, 1957. Caption information from the *Evening Bulletin* for these images incorrectly describes the work as sandblasting.

[169] Period sources incorrectly give the height of the main tower as 250'; see, for instance, Gihon, *Free Masonry*, 84.

[170] Granite-work specifications and draft contracts with H. Barker and Bros. and with Bodwell, Webster, and Co., 1868, box 1, CRMT. See also folders "George and Henry Barker" and "Bodwell, Webster Co.," box 7, CRMT.

In the symbolism of the Entered Apprentice degree, rough ashlar signifies an initiate in his natural, uneducated state, and smooth ashlar represents his state of perfection after the application of the tools of Masonry. The Temple's contrasting quarry-faced and fine-pointed facades can be read as an expression of the initiate's transformation.

surfaces laboriously smoothed through patent hammering.[171]

The Temple's granite facing is clamped to a brick backing. At the first-floor level, this backing comprises a 22' outer layer, a 4-1/2' air space, then a 9' inner layer. Subsequent floors preserve the airspace but reduce the wall thickness according to the structural needs of the load-bearing walls.[172]

The Broad Street front forms a five-bay composition, dominated in the center by an elaborately carved one-story-high entrance porch surmounted at second-floor level by a monumental arched window. Above this window rises an attic-level pavilion comprising an arcade of five windows surmounted by a parapet punctuated by aedicules. Two towers anchor the facade's north and south corners. The higher south tower rises 232' in six stages. Octagonal corner buttresses emerge from the tower's battered base at the second stage and terminate in pinnacles at different levels further up. These pinnacles combine with corbel and string courses, stepped weatherings, interlocking arcading, and blind and glazed arcades to create a dramatic and unsettled asymmetrical articulation of surfaces as the tower rises. The shorter north tower rises 147' in a symmetrical composition that balances its taller neighbor.[173]

Round-arched windows dominate the Filbert Street elevation, alternating with pilaster masses to create a ten-bay composition running east from the monumental south tower. The pilaster masses, emerging from buttresses at the first-floor level, die into a stacked arrangement of corbel table, string course, blind-arcaded frieze, and cornice that ring the top of the building. A symmetrical arrangement of three gables punctuated by pinnacles accentuates a shallow three-bay pavilion that projects from the prevailing wall plane. A gabled surround protects a door toward the western end of this facade; a pinnacled tourelle projects from the southeast corner.

The Juniper Street elevation is divided into three bays by two piers that rise to become massive pinnacled turrets to either side of a central gable. The center bay projects from the wall plane and frames an arched door to the interior. The flanking bays contain pairs of large windows at the

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[171] Although the three most reliable contemporary descriptions of the building (*Dedication Memorial*, 165; Gihon, *Free Masonry*, 87, 112; and *The Keystone*, May 31, 1873, 364) say the Broad Street entry porch was made of Quincy granite, there is no direct evidence to support this contention in the Building Committee's records. The Grand Lodge's contracts and mortgages with H. Barker and Bros., the relevant granite suppliers, explicitly state that all stone for the Broad and Filbert street fronts was to be supplied from the company's quarry at Cape Ann, Mass., and no mention is made of Quincy except as the company's headquarters. Barker and Bros.'s detailed invoices bill the entry feature's elaborately carved blocks (as well as those for the similarly carved but lighter colored archivolt above it) at a higher rate than for the surrounding walls, but make no mention of the porch stone coming from Quincy.

[172] The masonry specifications also called for the inner brick facing "to be bonded to the outer walls by North River Stone headers, extending through the entire walls. These stone [sic] to be provided by the Grand Lodge." "Specifications of the brick masonry of the walls of the New Masonic Temple from the bottom of the first floor beams to the top of second floor beams" n.d. [1869], folder "Building Committee undated correspondence," box 3, CRMT.

The Keystone reported nearly 10 million bricks were used in the construction. Gihon gives the number as 12 million. He also lists the use of 100,000 cubic feet of foundation stone and 200,000 cubic feet of dressed granite in the construction, and gives the number of granite blocks in the building as 15,700. *The Keystone*, Sept. 7, 1872, 60; Gihon, *Free Masonry*, 83, 113.

[173] The height of the northwest tower was determined by field measurement, summer 2009. Period descriptions of the building do not mention this tower's height.

first- and second-floor levels under an arcade of smaller windows along the third floor. The jamb shafts and Norman capitals that ornament the windows along Broad and Juniper streets are omitted here in favor of just simple, quoined surrounds.

Pilaster masses divide the Cuthbert Street facade into an irregular arrangement of twelve bays. A single gable with two flanking pinnacles punctuates the roof line, and the fenestration is similar to that along Filbert Street.

4. Structural system, framing: The Temple is constructed of an outer shell of load-bearing brick masonry faced with granite ashlar. The inner structure of the building comprises load-bearing brick walls. Floors are iron beams and girders infilled with shallow brick arches and leveled with "grouting" or concrete slurry. As of December 1870, the Building Committee planned to form the Temple's non-load-bearing partitions using corrugated sheet iron sheathed with iron lathing covered in plaster and filled in with concrete, a solution the Committee on Plans anticipated would be economical, fireproof, stiff, permanent, and—perfect for Masonic purposes—soundproof. It is not clear if any construction of this kind was employed in the end, as only wood lath and plaster partitions were observed during the field work for this survey.[174]

Where he needed to span significant openings in the load-bearing brick walls, James Windrim employed built-up iron trusses. He considered using this technology to free the Grand Banqueting Hall of columns. The size of the girders would have required lowering the ceiling by six feet, an aesthetic compromise that came at increased cost, so the columns were retained. For similar reasons of economy, the Library also has columns.[175]

5. Porches, balconies: An elaborately ornamented one-story Norman-style porch projects from the center of the Broad Street facade. The porch's entrance is framed by multiple pairs of richly carved columns with foliated capitals. These columns and the porch's massive corner piers support a monumental compound arch displaying dense lines of highly varied geometric ornament. Equally elaborate dwarf columns frame blind stilted arches on the sides of the porch. Diaper work fills the spandrels on each side of the porch. Rosettes in groups of three and nine fill some of the diaper spaces.[176]

Four ornamental stone balconies appear along the line of the string and sill courses below the second-floor windows on Broad Street. Another appears on the south front of the main tower at the same level. These have arcaded balustrades and are supported on deep cantilevered brackets.

6. Chimneys: Two stone chimneys break through the roof near its western end, to either side of the former location of the central corridor skylight. They are now largely bricked up except where a ventilating turret has been added to the north stack. The two stone turrets on the Juniper Street front once also acted as terminations for flues running up from the basement and sub-

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[174] Windrim original specified was for the granite exterior walls to be backed with stone, but he changed this to brick to save space and increase strength when, on more thorough calculation, he discovered the price difference was less great than he had previously thought. CoP&c. report, Feb. 15, 1869, box 1, CRMT; CoP&c report, Dec. 5, 1870, box 2, CRMT.

[175] CoP&c. report, July 7, 1870, box 2, CRMT.

[176] Many of the ornamental elements on the porch and around the arched window above it appear in multiples of 3 and 9, numbers with symbolic significance within Freemasonry.

basement.

7. Openings:

a. Doorways and doors: The Temple has main doors opening east, west, and south, in reference to the Masonic ascription of three gates to Solomon's Temple. There is also an entrance into the basement kitchen near the northeast corner of the building on Cuthbert Street. Two additional emergency exits leading out of the basement have been installed since the original construction, one on Filbert Street cut through in 1968 and one on Cuthbert Street installed in the 1970s.[177]

As originally designed, the Broad Street door, leading to the Grand Staircase, was to be the primary ceremonial entrance for Grand Lodge activities. The Filbert Street door, leading to the office corridor, was to be the business entrance. The eastern entrance on Juniper Street—surmounted by the only explicit Masonic symbol on the entire exterior, a square overlaying a compass, representing the Entered Apprentice degree—was intended to be the "principal entrance for the Brethren on meeting nights." If ever used this way, it was not for very long, as the November 1873 plan for managing the building directed all workmen to enter here during the day and charged the night watchman to securely lock it at quitting time before opening the Broad Street entrance for arriving brothers.[178] Juniper Street is only an emergency exit today. Filbert Street is used largely as intended, and Broad Street forms both the public entrance and the entrance for Grand Lodge and subordinate lodge activities.

b. Windows: The majority of the glazing in the Temple comprises one-over-one double-hung sash windows. On the first floor, the windows are headed by semi-circular glazed transoms; on the second floor, the transoms contain either octafoil or eight-light wheel tracery. Additional wheel windows appear on the third stage of the main tower and in the Filbert Street and Juniper Street gables. The basement glazing features two-light hopper windows, most of which are now blocked on the inside through the addition of paneling to the basement rooms. The window lights above the basement level, where they survive from the original installation, are imported French plate, supplied by the local firm of Benjamin H. Shoemaker.[179]

All window frames and sills are wood, walnut on the first floor and pine elsewhere. Inside, the walnut frames were originally filled and oiled and the pine ones finished to look like walnut. These finishes mostly remain. Outside, the frames and surrounds—which include slender columns and foliated capitals on the Broad the Filbert street fronts—are painted gray to imitate the granite walls. Louvered walnut shutters originally shielded most of the Temple's windows on the inside, and the majority of these remain in place. Although some lights, particularly along Cuthbert Street, have been lost over time due to the installation of air-conditioning and exhaust vents, the Temple's window frames

[177] AoP 1968, 233–35; 1971, 230–31, 1976, 227.
[178] Quote from *Dedication Memorial*, 168; CoP&c. report, Nov. 14, 1873, box 3, CRMT.
[179] Gihon, *Free Masonry*, 128.

and glass are largely original. They were restored in 2008.[180]

A fire in a nearby building damaged windows on the east facade in January 1897. "The combustible nature" of the large furniture factory and store across narrow Juniper Street was "of such character as in our judgment to have created a menace to the safety of our property..." the Committee on Temple reported. After consultation with the "best fire experts we could find in the city," the committee decided to brick up as many windows along Juniper Street as they could. The four first-floor windows lighting Oriental Hall and the Library were screened with fire glass set into kalomine frames. On the rest of the facade, the window lights and frames were carefully preserved in place behind the new bricks so "that if the menace is at any time removed, we can restore our building to its original condition at very little cost for tearing out. Although the first-floor screens were removed in 2008, the second- and third-floor windows on this front remain covered today.[181]

The large stained-glass window at second-floor level on the Broad Street front was designed and fabricated in 1873 by Benjamin H. Shoemaker, the contractor for the balance of the Temple's original plate, tinted, and skylight glass. Shoemaker's firm won the commission in competition against J. and G. H. Gibson, a leading Philadelphia stained-glass maker. The window's center panel was destroyed in a storm, January 24, 1874, and was replaced by Magee and Smith to Shoemaker's design by the following April.[182]

The Library windows contain leaded-glass transoms designed by George Herzog in 1898. The two windows on the Library's east wall have matching leaded sash lights, added by John Gibson in 1899.[183] One of these east windows also contains a stained-glass window. It was made by J. Conrad Kolb of the firm Kolb and Martin on speculation in 1956 to demonstrate the sort of decorative windows that could be installed throughout the building if the Grand Lodge desired. It was displayed in the main corridor until May 1960, taken down and stored, then reinstalled in the Library in 1976.[184]

Leaded-glass transom lights, designed by George Herzog in 1902, also appear in the Grand Banqueting Hall. Other leaded transom lights of similar date appear in a number of the first-floor offices.

Corinthian Hall, Renaissance Hall, the Grand Staircase, the Central Stair, and the main corridors were all originally lighted through tinted-glass laylights. All but one of these lined up with corresponding ribbed plate-glass skylights incorporated into the roof. The Grand Stair laylight, however, was illuminated from outside via windows on the west,

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[180] "Specifications for Painting and Glazing the New Masonic Temple, Phila." [Sept. 1872], folder "Building Committee report, Oct. 3, 1872," box 2, CRMT.

[181] Huss, *Master Builders*, vol. 2, 74, CoT minutes, Mar. 1 and Apr. 5, 1897; AoP, 1902, 87; HSR I, 148.

[182] Samuel C. Perkins to Benjamin H. Shoemaker, Feb. 14, 1873; Samuel C. Perkins to John and G. H. Gibson, Feb. 18, 1873, both in Perkins copybook II, 71 and 73; *The Keystone*, Jan. 31, 1874, 236 and Apr. 11, 1874, 316.

[183] *Art Association*, 20; CoT minutes, Dec. 19, 1898 and Aug. 7, 1899.

[184] HSR I, 121; notes on the Kolb stained-glass window appear in folder "Library/Museum views—General," Library box, CRMT.

north, and south walls of the western attic. The Corinthian and Renaissance hall skylights were replaced by slate roofing in 1910; the rest were removed when the roof was redone in 1952–53.[185]

8. Roof:

a. Shape, covering: When completed in 1873, the Temple was protected by a slate roof laid over a rolled- and wrought-iron frame. Its gutters and valleys were sheet copper, cupped at their seams to accommodate metal expansion. The Building Committee considered wood and tin, as well as wood and slate, roofing systems but rejected them as neither sufficiently durable nor fireproof. Its members also rejected corrugated and galvanized iron roofing because they felt these materials, while economical, were only used for sheds, depots, and warehouses.[186]

The combination hip and gable roof suffered from minor leaks almost from the very beginning and by the 1940s corrosion had significantly weakened parts of the frame. The structure was strengthened temporarily in 1948, and, in 1952–53, the slates were removed, the original structure rehabilitated, and a new roof put up comprising Kaylo calcium-silicate/asbestos composite blocks under standing-seam aluminum sheets. This roof remains in place today after repairs in 2008.[187]

The original roof supported five skylights containing ribbed plate-glass. Those over Corinthian and Renaissance Halls were removed and replaced with slate roofing in 1910. The rest were taken out in 1952. Also removed at the same time was the original galvanized-iron turret that had originally vented the attic above Gothic Hall. A squat, square aluminum ventilator occupies its place today.[188]

b. Cornice, eaves: The Temple's roof rises without overhang from behind a narrow band of blind arcading and a minimal stone cornice that rings much of the perimeter of the building. The gutters drain into pipes that run down through the walls to the cellar. Originally the gutters and rainwater conductors were iron. The former are now aluminum and the latter are now PVC pipe.[189]

c. Towers and turrets: The Temple has two towers. The main one, 232' in height, anchors the southwest corner of the building, and a substantially smaller one balances it at the northwest corner. The towers are mostly for show, helping to give the Temple a dramatic presence in the streetscape, although, originally, the main tower contained water storage tanks and four of its pinnacles doubled as air intakes for the ventilation system. While the small lodge room and chapter room in the western entresol are often described as "tower rooms," neither actually lies within the body of either tower.

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[185] CoT minutes, Apr. 6, 1910; HSR I, 64.
[186] CoP&c. report, Dec. 5, 1870, box 2, CRMT.
[187] HSR I, 64, 112, 115; HSR II, 5, 133, 137.
[188] CoT minutes, Apr. 6, 1910; HSR I, 115.
[189] HSR II, 155.

In addition to the towers, two turrets appear on the eastern facade and a tourelle helps to articulate the Temple's southeast corner. A ventilation turret made of galvanized-iron sheathing over an iron frame stood along the ridge of the roof until 1952; a much shorter ventilator is there now.

C. Description of the Interior:
The Masonic Temple was built to serve the ceremonial and business needs of Freemasonry in Pennsylvania, and its plan is clearly and effectively organized around these needs. Architect James H. Windrim's ornate Broad Street porch signals the main and most ceremonial entrance to the building. Through this portal, a Grand Staircase leads dramatically up to Corinthian Hall and Renaissance Hall, the largest formal spaces in the building, intended for the use of the Grand Lodge and the Grand Chapter, respectively. A cross-hall on the first-floor links the Grand Master's suite, the Grand Secretary's offices, and the Grand Banqueting Hall into this ceremonial sequence. At the opposite end of the building, the spaces needed for everyday lodge activity (lodge rooms and lobbies, coat room, toilets) are arranged around an impressive Central Stair that, on the first floor, faces the Juniper Street door—the entrance originally designed to serve Masons arriving for lodge. Large corridors on the first and second floors join the Grand Lodge circulation in the west to the Blue Lodge circulation in the east. On the first floor the view of the Central Stair from the Grand Stairway is intentionally screened, a device that maintains a psychological separation of the grand and subordinate lodge spaces while simultaneously encouraging ascent of the Grand Staircase. A minor corridor on the first floor creates a third circulation sequence linking the Library and Museum and the business offices to each other and to the entrance on Filbert Street.

The need for space for different functions within the building has remained remarkably consistent since the Temple opened. Although committee rooms have became offices, office assignments have shifted back and forth, and the basement has been opened up into meeting and eating rooms, the Masons use the building today basically as they did when it was new. Dramatic alterations to the organization and flow of space in the building, therefore, have been few and limited.

1. Floor plans:

a. Basement: A full basement underlies the entire Temple. It contains the main kitchen, four small banquet rooms (three of which combine into a single large room), ten conference rooms, and a variety of mechanical and service spaces. At its west end a stair descends through the foundations of the Broad Street porch into the subterranean mechanical vault built in 1900, now used in part as museum and library collections storage. Service tunnels beneath the main body of the basement form a sub-basement or cellar.

b. First floor: A grand public corridor divides the first floor along the building's main axis, running from the Broad Street vestibule to the Juniper Street vestibule and connecting the Grand and Central Stairs along the way. The eastern portion of this corridor is now the Benjamin Franklin Room, a sitting room. To the north of this corridor lie the Grand Master's suite (with reception room, private office, anteroom, and meeting room), the Grand Banqueting Hall, and Oriental Hall. To the south, a private corridor

with an entrance from Filbert Street links the Grand Lodge business offices to the Library and Museum. A small Blue Lodge room with lobby and anterooms, usually called the Assembly Room, and a Tyler's Room, a sort of gatekeeper's office, originally opened off this corridor as well. The Assembly Room is now a gift shop and storage; the Tyler's Room is now a women's restroom and small cross hall opening next to the Central Stair.

c. Mezzanines: The interstitial space between the first and second floors contains a number of storerooms. In addition to two tiers of book stacks positioned in the space between the Library and the Benjamin Franklin Room, there are three vaults accessible by an iron stair from the Grand Secretary's offices that provide fireproof records storage. Another small lumber room, now largely disused, sits above the coat room south of Oriental Hall. It is accessible by a folding stair. Finally, a door along the south wall of the second-floor main corridor opens to a stair, which descends to the Regalia Room, a space set aside to hold paraphernalia belonging to the Blue Lodges that meet in the building. The Regalia Room retains its original slate floors and iron doors, but the Committee on Temple replaced the wood lockers that originally lined the walls with the existing metal cabinets in 1963.[190]

d. Second floor: Like the first floor, the second floor is bisected by a great corridor that links the Grand Staircase on the west to the Central Stair in the east. North of this corridor lies the largest room in the Temple, Corinthian Hall, with its anterooms, lobbies, and coat rooms. Also here, in the northwest corner of the building, is a pair of meeting rooms, currently used by the Committee on Temple, and the stair to the small third-floor lodge room. South of the main corridor is Renaissance Hall, and its lobbies and anterooms, plus an additional corner conference room or lounge in the main tower, which communicates by stair to the small third-floor chapter room. The east end of this floor contains three Blue Lodge rooms and their anterooms, Norman Hall to the north, Egyptian Hall in the center, and Ionic Hall to the south.

e. Entresol or third floor: The third floor is actually an *entresol*, a floor inserted within the height of the second floor. On the east end of the building this floor supports Gothic Hall and its supporting spaces, plus additional business offices. On the west the floor contains a small lodge room with anterooms above the Corinthian Hall lobbies and small chapter room with anterooms and dressing rooms above the Renaissance Hall lobbies, now all largely disused because of inconvenient access and limited fire-escape routes.

f. Entresol mezzanine: Above the offices in the eastern entresol is another mezzanine containing the former Commandery Banquet Room. This space is now subdivided into a large pen of regalia lockers, a suite of disused offices, and storage cages.

g. Attic: The vast and soaring attic is divided into discrete chambers by the building's internal load-bearing brick walls, which rise through the space to the underside of the roof. It provides access to some of the Temple's structural and mechanical systems and is otherwise unused.

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[190] AoP 1963, 253.

2. Stairways: Two main staircases provide the primary vertical circulation in the building. The Grand Staircase on the west links the Broad Street foyer to the principal ceremonial spaces on the second floor. The more comprehensive Central Stair to the east rises from the basement to the third floor, interconnecting the rooms devoted to subordinate lodge activities. Six minor stairs lead from the second-floor corridor to the Regalia Room, from the Grand Banqueting Hall to the basement kitchen, to the Grand Secretary's fireproof mezzanine, up through the main tower, and to the small lodge and chapter rooms in the western entresol. The small lodge and chapter room stairs are wood. All the others are cast iron (originally with black rubber tread pads) save for the Grand Staircase, which has granite treads on cast-iron risers.[191]

The Grand Staircase begins at the Broad Street vestibule, where two cast-iron sphinxes finished as bronze—reminders to brothers to preserve in silence the mysteries of Freemasonry—guard the initial flight to the first floor.[192] From the first-floor cross hall, the stair turns 180 degrees and rises in two parallel flights to a landing, where it turns 180 degrees again and follows a single flight to the second floor.

The Central Stair connects the basement to the eastern entresol. A single broad flight rises from the basement to the first floor. A matching flight then ascends from the first floor to a landing. There, the stair turns 180 degrees and proceeds as two wall flights to the second floor. From the second-floor landing, two more wall flights with winders at top and bottom rise to another small landing, where alcove flights finally ascend to the eastern entresol.

3. Flooring: The primary corridors of the first and second floors, the Renaissance and Corinthian hall lobbies, and the eastern entresol landing are laid with 12'-square, 1"- thick marble tiles surrounded by marble skirting. They alternate black and white in accordance with the Masonic tradition that the floor of Solomon's temple was decorated with a similar checked or mosaic pavement, representing good and evil in the world.[193]

The Library, the Grand Banqueting Hall, and the Grand Master's suite are laid with mosaic tile, replacements for the original wood floors. The Grand Treasurer's office has a herringbone-pattern wood parquet floor. The balance of the offices, originally showing wood floors, are now carpeted. The lodge rooms are also carpeted over wood. The lodge-room anterooms and vestibules have checked vinyl composite tiling.[194]

The basement floor was a combination of dirt and wood in 1873. Subsequent renovations converted much of it to concrete, mosaic tile, and terrazzo, although, today, the majority of public areas of the basement are carpeted.

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[191] "Specification of Iron Stairs, New Masonic Temple, Philadelphia," Apr. 12, 1872, folder "Building Committee report, Feb. 13, 1873," box 3, CRMT.

[192] CoP&c. report, Feb. 13, 1873, box 3, CRMT; Samuel Perkins to Robert Wood and Co., Feb. 14, 1873, in Perkins copybook II, 66: "I have to inform you that your proposals for Sphinxes, and Iron Railings...are accepted...."

[193] "Specifications for the Tiling and Wainscot for the Halls of the New Masonic Temple" and "Specifications for the flooring of the New Masonic Temple Philadelphia," folder "Building Committee 1872," box 2, CRMT; Mackey, *Encyclopaedia*, 510.

[194] The patterns and colors of the original carpets are detailed in *The Keystone*, Sept. 13, 1873, 76, alongside notes about carpet laying, the design process, and the contractors.

4. Detailed decorative description and history: (See Appendix II for a summary chronology of decorative changes made in the Masonic Temple from 1880 to 1927.)

Corridors: Architect James H. Windrim designed the Masonic Temple's public corridors and lobbies in a uniformly neoclassical manner, drawing from a conventional vocabulary of Italian Renaissance round-arch forms, frontons, wall panels, moldings, acroteria, and entablature details. In canonical fashion, he assigned the Tuscan order to the pilasters and columns on the first floor, the Ionic to those on the second, and differing forms of Corinthian to the upper reaches of the Grand and Central Stairs. (The capitals at the top of the Central Stair match those in the Grand Banqueting Hall, except they have proper fleurons instead of the latter's little birds.)

The main corridors on the first and second floors are fitted with Lisbon marble wainscoting dating from the original construction. This is supplemented by Tennessee marble wainscots installed about 1901 around the elevator lobbies and in the south corridor.[195] The second-floor corridor, like the stairwells to east and west of it, has a high cove with heavy Renaissance detailing supporting a rectangular ceiling, whose original colored-glass circular laylights now hold opaque material cut through with star patterns, backlit for effect.[196]

Originally, the light admitted from these laylights passed down to the first-floor corridor through two rectangular wells cut through the second floor. Iron parapets surrounded these wells, decorated with strigils, oversized acanthus leaves on the inside and outside corners, and, in the center of each inner face, half-round pedestals over elaborate cartouches. The original intention, never carried out, was for these light wells to double as fountain pools. "Arrangements have been made in the floor construction for two fountains, central in the hall," the Committee on Plans reported in 1870, "the basins of which are designed to be of glass, thereby imparting light to the hall beneath, and by refraction its intensity will be increased and diffused; these fountains, surrounded by exotic plants, will be a source of never ending pleasure and gratification, and an evidence of the refining influence of the teachings of the fraternity, and can be maintained at very trifling expense."[197]

In March 1895, the Art Association of the Masonic Temple invited George Herzog and Murray Gibson to submit plans and estimates for the decoration of all the Temple's stair halls and corridors. The association selected Herzog's proposal in April, with the second- and third-floor work funded immediately and the first-floor work approved to go forward in June 1895.[198]

Herzog confined himself to simple surface elaboration using "the best quality of Lead, Paints and Oils" and, "for metal effects, pure gold leaf and aluminum, both securing a permanent finish." A surviving watercolor from his proposal shows light greens and blues applied in the first-floor corridor, overlaid with restrained stenciling in gold leaf and subtle wreaths in Windrim's blank

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[195] "Specifications for the Tiling and Wainscot for the Halls of the New Masonic Temple," folder "Building Committee 1872," box 2, CRMT; AoP 1901, 67.

[196] Invoice, Benjamin Shoemaker, Mar. 8, 1873, folder "Benjamin Shoemaker window glass," box 11, CRMT.

[197] CoP&c., Dec. 5, 1870, box 2, CRMT. This same report also appears in *Minutes of the R. W. Grand Lodge*, XI, 292–93.

[198] CoT minutes, Mar. 4, Apr. 8, and June 3, 1895; AoP 1895, 19–20.

metopes.[199]

Although the scope of this work was extensive, it was soon swept away by a second, more elaborate embellishment of the corridors. The Committee on Temple hired Herzog to decorate the first-floor corridor again in 1901–02. The south office corridor followed in 1903, and the second-floor corridor and stair wells completed the cycle in 1904–05. This time, the artist was free to make significant architectural changes.

On the first floor, Herzog removed the frontons from the wall arches, installed a coffered ceiling, and placed a new arched screen across the entry to the Central Stair. This screen was a response to the extension of the Central Stair into the basement in early 1901. The new flight of descending steps required the removal of a wall and niche, originally displaying William Rush's allegorical statue "Silence." Windrim had positioned the wall to block the view of the Central Stair from the front corridor, thereby signaling a change of Masonic experience from the public hallway and its connecting banqueting room to the private fraternal sanctuary of the lodge rooms beyond. Herzog's new screen introduced an arcade across the end of the corridor, with a central blind arch and fountain to block the view flanked by arched portals on either side. To compensate for the teasing mystery "Silence" had provided, Herzog punched through the upper wall between the corridor and the stair's first landing and inserted a smaller nine-arch arcade to offer glimpses of the rising stair treads beyond.[200]

Herzog loaded the oak screen with Renaissance detail as well as whimsical touches, such as two small carvings of men wrestling with dragons. Three bas-relief allegorical panels separate the lower and upper arcades, but the primary focus is on the marble fountain and its surmounting cherub, framed in a glass-mosaic border. To finish the corridor, Herzog's artists filled the spandrels along the north and south walls with paintings—pairs of male and female figures in fantasy costumes representing places and stylistic periods in Western history.

Herzog's 1903 work in the south corridor involved adding bands of mosaic to the ceiling barrel (no longer extant) and elaborating the ribs and cornice in the Filbert Street vestibule. The curious corbels in this entrance probably date from this effort.[201] The coat-and-hat room outside Oriental Hall, "where," Grand Master Edgar A. Tennis claimed, "a thousand Brethren may be accommodated," was also completed in 1903.[202]

The extensive ceiling alterations carried out in the stair wells in 1904–05 were conceived hand in hand with changes to the second-floor main corridor (see "Grand Staircase" and "Central Stair," below). Just as in the Central Stair, the corridor received a screen at cornice level to control the visual effect of the high cove ceiling, and high-relief winged female allegories were inserted into

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[199] George Herzog to J. Simpson Africa, Mar. 30, 1895, folder "Art Association Misc. materials," Corridor views box, CRMT; George Herzog, "L. Hall Way, First Floor," ink and watercolor rendering, n.d. [1895], CRMT.

[200] The work in this corridor is dated from the installation of the fountain, which presumably came near the end of the work, in spring 1902. The decorative plaster on the first- and second-floor Central Stair soffits also seems to date from about this time. CoT minutes, Feb. 3; Committee on Temple minutes from a meeting to consider alterations and improvements to the Temple (hereafter cited as **MAI**), Mar. 3, 1902.

[201] "The south corridor is now a passage-way of beauty, and, together with the new Filbert Street entrance, adds much to the attractiveness of our Temple." AoP 1903, 194.

[202] AoP 1903, 194.

the north- and south-wall spandrel panels.[203] Stylistic similarities suggest the ceiling of the Corinthian Hall octagonal lobby was painted as part of this effort as well.

Grand Staircase: Architect James H. Windrim originally intended to fashion the Grand Staircase entirely of white marble, but the Building Committee felt this would wear too quickly, and granite was substituted for the treads. Windrim later substituted cast iron for the risers, strings, balusters, and rails.[204]

The walls in the Grand Staircase and the bases for the cast-iron sphinxes guarding the front door were originally painted and sprinkled to simulate granite, with the inset wall panels finished in imitation of Lisbon marble. The highly ornamented cast-iron balusters and newel posts were finished as bronze with gold highlights to add reflection "such [as] would be found in bronze metal castings." The architectural style of the monumental second-floor landing matched that of the Temple's corridors—neoclassical pilasters, pediments, molded panels, and entablatures sprinkled with highly sculptural acroteria. A high cove supported the ceiling, which featured an oval dome of colored glass. Wall fixtures and six elaborate torchières—two on the first floor and four on the second—provided nighttime illumination for the stair. During the day, light filtered in from the dome and a stained-glass window facing Broad Street.[205]

The stained-glass window has three divisions. At the top is a wheel displaying Masonic emblems (the All-seeing Eye, sun, moon, Solomon's seal, Euclid's 47th proposition, apron, Grand Master's jewel, and Bible with square and compass). The middle panel shows Moses and the Burning Bush. At bottom, four allegorical figures and symbolic Masons' tools represent the cardinal virtues of Freemasonry (prudence, temperance, justice, and fortitude). The window was designed and fabricated by Benjamin H. Shoemaker, who also supplied the Temple's window and skylight glass. He won the bid in competition against John and G. H. Gibson, the prominent stained-glass makers.[206]

The center panel of the window was destroyed in a wind storm on January 24, 1874, along with

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[203] William J. Kelly to George Herzog, Apr. 26, 1904, George Herzog Collection, CRMT; MAI, May 2, 1904, and Dec. 4, 1905 ("contracts all completed").

[204] CoP&c. report, Dec. 5, 1870, box 2, CRMT.

[205] "Specifications for the Painting of the Main Stairs and Central Stairs of the New Masonic Temple," n.d. [Feb. 1873], folder "Building Committee report, Feb. 13, 1873," box 3, CRMT.

[206] Samuel C. Perkins to Benjamin H. Shoemaker, Feb. 14, 1873; Perkins to John and G. H. Gibson, Feb. 18, 1873, both in Perkins copybook II, 71, 73. Perkins told the Gibsons, "[I]t gives me pleasure...to express our appreciation of the skill and beauty displayed in your design, and of the care and labor you have bestowed in entering into the competition invited."

Shoemaker wrote to the Building Committee, "I have therefore prepared a rich design...to be made of thick English Cathedral tinted glass, such as imported for the windows of the University [of Pennsylvania] building, West Philada." Shoemaker's original conception for the window, as described in his proposal, included the upper and lower divisions as seen today, but the central division was to contain "allegorical representations of time" bordered on either side by the Brazen Pillars (symbolizing the porch pillars of Solomon's Temple). At the end of his proposal Shoemaker noted, "The Designer not being a Mason has had some difficulty in arranging Emblems and may have erred, but any alterations which the Committee would suggest would be cheerfully made." The time allegories and the Brazen Pillars, which do not generally appear in Pennsylvania Masonic practice, were revised out of the design in favor of Moses. The final contract price for the window was $3,565. Benjamin H. Shoemaker, proposal, cover letter, receipts, and correspondence relating to stained-glass window for the Masonic Temple, folder "Benjamin Shoemaker window glass," box 11, CRMT.

one of the torchières on the stair balustrade. The glass was replaced by the firm of Magee and Smith to Shoemaker's design by April 1874. The window was restored by the Willet Studios of Philadelphia in 2002.[207]

George Herzog and his employees repainted the Grand Staircase in 1895 as part of their general work in the Temple's corridors. They added color to the walls, diaper work and decorative outlining in metal leaf to the ceiling, and painted wreaths to the frieze.[208] Then in 1904–05, as part of major renovations to the second-floor corridors, the space was drastically changed. Herzog installed a rectangular laylight below the level of the original dome, and painted arcadian and rustic scenes behind a partial balustrade with flaming urns on a reshaped ceiling cove. He simplified the shape of the entablature but elaborated the moldings with painted ornament. He added leaves and festoons to the modillions supporting the second-floor landing, and then placed cartouches between them. These he painted with scenes, symbols, and seals representing the thirty-eight states from Delaware (1787) to Colorado (1876) plus the New Mexico Territory and the District of Columbia. Representations of the remaining states from the Dakotas (1889) to Utah (1896) appear on shields placed lower down the wall, interspersed among a variety of Masonic seals and symbols. On the soffit under the central flight to the second floor, Herzog painted the Pennsylvania state arms, the Grand Lodge seal, and a roundel—two male figures representing the passing on of knowledge.[209]

Dramatically, the Committee on Temple approved removing the torchières and encasing the cast-iron balustrade in polished white marble panels with egg and dart molding under the new banister. Cylindrical marble newels supporting milk-glass spherical fixtures now anchored the stair at the first-floor level, and matching marble panels were installed next to and under the sphinxes and around the Broad Street vestibule door. As an afterthought, a bronze tubular railing was added to the stair in 1908.[210]

John Bagattin reclaimed deteriorated portions of the painted entablature ornament by reproducing the designs on canvas in 1929. Similarly, he copied the center west cove mural onto

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[207] A description appearing in *The Keystone* just prior to the Temple's dedication states that the window's central panel included not just Moses and the Burning Bush but also the Brazen Pillars; three upper figures of Wisdom, Strength, and Beauty; three lower figures of Faith, Hope, and Charity; and the motto "Sit Lux et Lux Fuit"—all elements that are not in the window as replaced in 1874. The only photographs showing the window before it was damaged are exterior views, but they suggest these elements were not in the original window. If they were present, however, then Shoemaker simplified the panel's design to its current appearance when it was replaced. *The Keystone*, Sept. 13, 1873, 76; Jan. 31, 1874, 236, and Apr. 11, 1874, 316; *The Pennsylvania Freemason* 49, no. 3 (Aug. 2002), 9.

[208] A photograph by William Rau looking west across the second-floor Grand Staircase landing, taken between the time the Temple was electrified in 1889 and the time the stair was altered in 1904, shows the simple surface elaboration Herzog added to this space in 1895. See also CoT minutes, Mar. 4, Apr. 8, and June 3, 1895; AoP 1895, 19–20.

[209] Confirmation that the Grand Staircase was altered and redecorated beginning in 1904 as part of the work done in the second-floor corridors comes from a letter to Herzog by William J. Kelly: "I write this to congratulate you on the success we had in the interview with the Right Worshipful Grand Master yesterday relative to the decoration of the main hallway in accordance with your plans submitted....As soon as you get the little sketch made for the front stairs I want to arrange to have yourself, Sharpless and Watts and [Walker and] Kepler to meet with me that we may determine the question of the finality among ourselves so that you will then be able to proceed with the work at your convenience." Kelly to Herzog, Apr. 26, 1904, George Herzog Collection, CRMT.

[210] MAI, Apr. 6, 1908.

canvas for reinstallation in 1936.[211]

Central Stair: The Central Stair is made entirely of cast iron except for its wood handrail. Its closed outer strings display inset panels with raised vinette ornament, while the octagonal newel posts on the first floor carry deep geometrical moldings. The walls of the stairwell on the first and second floors are painted and sprinkled to imitate light-colored granite, an original effect from 1873 that was restored in 1967.[212] Above the entresol level the stairwell rises to a substantial bracketed cornice, above which a steep cove reaches to the remains of the original colored-glass laylight, now painted over. Alterations by George Herzog in 1904–05 transformed the cornice into a frame for a grid of beams that controls the stairwell's monumental height by partially screening the cove and laylight. The grid's entwined ivy ornament was inspired by the vinette stair strings. During the same work, Herzog filled the wall arcading at the top of the stairwell with historical scenes representing places and times in history of importance to Freemasonry. The south wall begins the sequence, with "Egypt 2000 BC," "Assyria 900 BC," "Athens 600 BC." A Serlian arch on the west wall frames a triptych depicting "Rome 500 BC." On the north, the cycle concludes with "Jerusalem 700 AD," the highly anachronistic "Rosslyn 1200 AD," and "Versailles 1700 AD," adapted from the frontispiece of James Anderson's 1723 *Constitutions of the Free-Masons*. Four armorial cartouches and floral garlands frame the entire composition.

Adolph Frei and Sons cleaned and retouched these paintings in 1978.[213] The cherubim statues and their Gothic corbels that now appear on the west wall at the second-floor level were moved here in 1983 from their previous position in the Red Cross Room on the third floor.[214]

The Central Stair originally began on the first floor. To provide improved access to new basement banquet rooms, the Committee on Temple hired general contractor Franklin M. Harris to extend the stair from the first floor into the basement in 1901. William F. Remppis and Co. of Reading, Pennsylvania, manufactured the new cast-iron stair components. Planned basement-level newel-post light fixtures were eliminated from the design before construction. The Committee on Temple commissioned the present electric fixtures on the first-floor newel posts from the Lawrence Gas Fixture Company in 1907.[215]

Egyptian Hall: Egyptian Hall is one of the building's six original Blue Lodge rooms, and occupies the center of the east end of the second floor. It is about 51' long x 43' wide x 22' high.[216] As in all the lodge rooms, the seating is on stepped risers with the Master's, Junior Warden's, and Senior Warden's stations in the centers of the east, south, and west walls. The room's only window (now walled up) is hidden in the centermost of a trio of closets accessed

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[211] CoT minutes, Feb. 5, 1929; AoP 1936, 299.

[212] "Specifications for the Painting of the Main Stairs and Central Stairs of the New Masonic Temple," n.d. [Feb. 1873], folder "Building Committee report, Feb. 13, 1873," box 3, CRMT; AoP 1967, 255.

[213] *The Pennsylvania Freemason* 25, no. 3 (Aug. 1978), 3.

[214] These statues are by William Rush and date to ca. 1820. They are part of a collection of seven Rush sculptures owned by the Masonic Library and Museum. AoP 1976, 277 and 1983, 16.

[215] AoP 1901, 20, and 1902, 86; MAI, Nov. 5, 1900 and Apr. 1, 1901; CoT minutes, Oct. 7, 1907.

[216] This and subsequent room dimensions are taken from the HABS floor plans created at the same time as this report and are rounded to the nearest inch. They differ from the room dimensions published in period sources, which were overall measurements of the voids into which the lodge rooms and their anterooms were constructed.

through a double door behind the Master's chair. The furnishings are cherry finished to look like ebony, with ornament highlighted in gold. The original upholstery was black- and gold-striped terry. The imposing Master's chair with its eagle supports and the matching pedestal with winged sphinxes were brought to the Temple from the old Masonic Hall's Blue Lodge Room, and the balance of the furniture in the room made new to match. The chair's star-studded globes and back panel with winged solar disk and cobras are 1873 modifications. There is no documentation of the type of wood used to make the chair and pedestal, but examination shows it to be a common hardwood finished to look like ebony.[217]

"Egypt has always been considered as the birthplace of the mysteries," Albert Mackey asserted in 1874, referring to the practice of secret worship. "It was there," he believed, "that the ceremonies of initiation were first established. It was there that truth was first veiled in allegory, and the dogmas of religion were first imparted under symbolic forms....To Egypt, therefore, Masons have always looked with peculiar interest."[218] It was only natural, therefore, that once the Building Committee for the new Masonic Temple had decided to historically theme the various lodge rooms, one of them would be Egyptian.

Consequently, this hall's architectural decoration is copied from a wide variety of ancient Egyptian temples and tombs. Twelve columns carrying four types of capitals screen the walls. The column pairs on the east and west walls are further framed by pylons. A massive, partially reeded gorge cornice surrounds the entire room, carrying plain low-relief disks and winged sun disks. Below this the wall bays contain upper inset panels displaying three pyramids in relief and lower panels with roll-molded architraves and reeded gorge cornices topped in many instances by rows of uraei (rearing cobras); more winged disks decorate each cornice. The door bays are treated similarly.

The hall's vestibule contains a wood coat rail with inset lotus-leaf decoration. The door surrounds match those inside the hall, and vinyl composition tile covers the original wood floor. An examining room and preparing room appear in the usual positions.

It is documented that James Windrim procured large-format photographs of various Egyptian structures when designing the room, and it is likely he also referred to some of the many books of printed plates that were widely available at the time documenting ancient forms.[219]

Visitors noted the dramatic effect this exotic room created. *The Press* called it "extraordinary" and, in a typical bit of nineteenth-century hyperbole, "the only perfect specimen of Egyptian architecture in America." A Masonic author said, "This strange apartment, so unlike anything else on the continent, will always be an object of curiosity."[220]

The room was doubly strange when new because it was Egyptian only in its sculptural form. The

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[217] "Specification of Furniture for the New Masonic Temple Philadelphia," Feb. 17, 1873, folder "Smith and Campion, furniture," box 11, CRMT. The *Dedication Memorial*, 178, says the Master's chair and the rest of the furniture are "made of gilded ebony," but this is incorrect.

[218] Mackey, *Encyclopaedia*, 242.

[219] *The Keystone*, June 7, 1873, 372; *The Press*, Sept. 24, 1873, 1.

[220] *The Press*, Sept. 24, 1873, 1; *Dedication Memorial*, 178.

walls were painted white, relieved by the black-and-gold marbleized column bases, the black-and-gold furniture, and the imported English Winton carpet.[221] As in all the lodge rooms, decorative painting in Egyptian Hall was deferred indefinitely during construction to save money and time. Perhaps because it was the most obviously nude, this room was the first one redecorated through the efforts of the Art Association, which contracted decorative painter George Herzog—"a man of the highest skill"—to design and execute the work.[222]

Herzog's contract was dated June 26, 1888 and specified that the work was to be completed within four months of commencement in exchange for a fee of $4,200. William J. Kelly, long-time chairman of the Committee on Temple, paid for the room through a donation to the Art Association in honor of his friend and fellow Craftsman Thomas Ranken Patton, the Grand Lodge's Grand Treasurer for the past thirty-four years. The room reopened in a non-Masonic afternoon ceremony on January 2, 1889. A Grand Lodge Emergent Communication the next evening formed the renewed room's first Masonic use.[223]

William Kelly's dedicatory oration announced, "Egyptian Hall being now finished and ready for its Mission of Usefulness,...the educated and refined can now be invited to come, and read the History of Ancient Egypt on its walls, and the world indeed may look, and be enlightened and benefited by the spectacle in the figures and emblems represented."[224]

Herzog made no adjustments to Windrim's original plastering except to remove the chandelier medallions from the ceiling, but he and his artisans filled the entire space with color and painted ornament. "In undertaking the decoration of Egyptian Hall," he wrote,

> I have been influenced by one motive, and that, to represent with as much fidelity as the scale and surface would permit—keeping in view the purposes of the room—archaeological correctness. It must be remembered, that with the exception of the few pleasure pavilions scattered here and there along the banks of the Nile, the number of apartments presenting as much unobstructed space as presented in Egyptian Hall, [was] *nil*. Therefore, in the color decoration of the room that mysterious effect obtained by the changing perspective of a pillared apartment is wanting, to give it those qualities with which we are accustomed to associate the storied structures of the ancient Pharaohs.[225]

Nevertheless, he made the most of it, and turned his blank canvas into a sanctuary of richly meaningful symbols readable to the initiated. The east wall focuses on representations of the sun and the gods, as well as pharaohs worshiping the sun and the theme of judgment—all appropriate symbols to surround the seat of the Worshipful Master of a lodge. The west-wall pylon depicts

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[221] "Specifications for Painting and Glazing the New Masonic Temple, Phila." undated [Sept. 1872], folder "Building Committee report, Oct. 3, 1872," box 2, CRMT; Agreement, Apr. 2, 1873, between the R. W. G. Lodge F. and A. M. of Penna. and McCallum, Crease and Sloan, folder "McCallum, Crease and Sloan," box 9, CRMT.

[222] Quote from AoP 1888, 29.

[223] Agreement, June 26, 1888, between the Art Association of the Masonic Temple and George Herzog, George Herzog Collection, CRMT; Henry Leonard Stillson, ed., *History of the Ancient and Honorable Fraternity of Free and Accepted Masons and Concordant Orders* (Boston: Fraternity Publishing Co., 1892), 286; "Egyptian Hall," *Evening Bulletin*, Jan. 2, 1889, 6; "Egyptian Hall Opened," *Philadelphia Press*, Jan. 3, 1889, 6; "Opening of Egyptian Hall," *The Keystone*, Jan. 5, 1889, 212, and Jan. 12, 1889, 220.

[224] William J. Kelly, dedication remarks, folder "Egyptian Hall articles," Egyptian Hall box, CRMT.

[225] *Fourth Annual Report of the Art Association of the Masonic Temple*, Dec. 4, 1891, 12.

the building trades, a suitable frame for the Senior Warden who sits in the west and "presides over the Craft during the hours of labor." A profile portrait of Thomas R. Patton, to whom the room is dedicated, appears on a bronze plaque in the center of the wall.[226]

The columns along the south wall present more gods, including Ma, goddess of truth; Sefah, mistress of the records; and Harhat, guardian of temples. The panels between them portray themes of music, war, festivities, and death. Taken together, these only passingly relate to the duties of the Junior Warden who sits among them—presiding over the Masons' time of refreshment. The north-wall columns show pharaohs at worship, while the panels between them present a king as a child, a domestic group, hunting, a conquest scene, and music, little of which is particularly aligned to the usual Masonic association of north with darkness.[227]

The ceiling, however, returns to the Masonic preoccupation with illumination. In Herzog's words:

> As generally known, the buildings of Egypt were hypostyle [possessing a flat roof supported by rows of columns]; hence, in the treatment of the ceiling, I was compelled to adopt blue as indicative of the heavens, and to relieve what would have been otherwise plain surfaces, I have placed in the East the central luminary, the symbol of Osiris, its rays spreading over the firmament, and imparting by characteristic symbolism [ankhs, i.e. symbols of eternal life] its benign influences upon nature. At various points the seven planets are indicated by stars, as also the symbolic representation of the twelve months, from the Temple of Rameses at Thebes.[228]

Ancient masons' marks adorn the ceiling crossbeams, while the theme of time continues on the frieze below the main cornice with representations of the Egyptians' twelve hours of the day. Where these symbols and the room's hieroglyphics stop, stylized floral and geometric forms take over. It is, overall, a riot of color and imagery.[229]

Along with an unexceptional new carpet and solid-colored upholstery, Herzog's decoration redesigned the hall's lighting. Originally the space was illuminated by six hanging gas chandeliers, custom made for the room in the shape of miniature temples with cobras holding the gas burners. Herzog removed these and inserted rows of burners above the cobra heads and gorge cornices lining the room's walls, seven burners per wall alcove. Within a year the Temple was converted to electric light, and these fixtures were rewired to accept carbon-filament bulbs. The room was rewired again at great expense in 1902, and in 1921 the wall lights were discarded and four glass pendant fixtures installed to more evenly light the central floor and ceiling.[230] The

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[226] Quote from Mackey, *Encyclopaedia*, 706. Complete explanations of Egyptian Hall's complex pictography can be found, with minor differences of opinion, in *Art Association*, 31–34; *Fourth Annual Report of the Art Association*, 12–16; and *The Keystone*, June 1, 1889, 378.

[227] *Fourth Annual Report of the Art Association*, 15–16.

[228] *Fourth Annual Report of the Art Association*, 13.

[229] The sheet bronze covers that appear around the bases of the room's columns were installed in 1908, the first two in July "to save the plaster" and the rest in November. CoT minutes, July 6 and Nov. 2, 1908.

[230] AoP 1888, 18, 66; MAI, Mar. 3, 1902; AoP 1921, 122. An 1889 photo by Frederick Gutekunst shows the new gas fixtures; a substantially similar Gutekunst image printed about Apr. 1890 for the 21st anniversary of Mozart Lodge No. 436, but possibly taken during 1889, shows the lights illuminated. It cannot be determined whether the lights in this last image are lit by gas or electricity.

light representing the sun at the east end of the ceiling (covering the location of Herzog's "symbol of Osiris") may date from 1921 as well. (See section II.C.8.b, "Lighting," below, for a more detailed description of the original chandeliers.)

A note on period photography of Egyptian Hall: Because of the slow speed of the photographic emulsions available, Frederick Gutekunst created his 1873 interior photographs of the Temple using natural light on bright days. One consequence of this was that he created no photograph showing the east end of Egyptian Hall, because the room's only window lay behind the Master's chair in the center of the east wall. Shooting into this light source would have resulted in an unsatisfactory image with washed out details. The only known nineteenth-century image of the room's east end is a heavily deteriorated lantern slide created in 1887. It avoids the lighting problem by looking north across the Master's dais, shooting perpendicular to the light source.

Ionic Hall: Ionic Hall, another of the building's Blue Lodge rooms, sits in the southeast corner of the second floor. It is about 64' long x 42' wide x 23' high. The room's primary decorative features are twenty-four Ionic columns set at regular intervals against the perimeter of the room, supporting an architecturally elaborate entablature. As in all the other lodge rooms, the seating is on stepped risers with the officer's stations in the customary positions. The room has three windows on the south wall and two on the east; the latter are covered by heavy draperies today; the other two have been bricked up on the exterior since 1902 and hidden behind oil paintings on the interior, although their sashes, lights, and shutters survive in place. The furnishings are walnut with butternut veneer and were originally upholstered in blue- and yellow-striped wool terry.[231]

The examining and preparing rooms appear in their usual places west of the Hall, flanking a vestibule. Wood coat-and-hat rails around the perimeter of the vestibule are decorated with a Greek meander design; where the rails end the fretwork continues as painted decoration directly on the walls. The floor, originally wood, is now covered in checked black and white composite tiles.

Ionic Hall was the second room in the Temple redecorated through the efforts of the Art Association, who selected George Herzog and his studio to design and execute the new wall finishes. Work began in November 1888, while Egyptian Hall was being completed, and the room reopened August 19, 1890 in a special communication of the Grand Lodge at which 217 members attended.[232] The decorative painting cost $2,500; the Art Association covered $2,000 of this, while the balance, plus carpet, "electroliers," piping and wiring, and reupholstering expenses, was covered by the Committee on Temple.[233]

When James Windrim designed Ionic Hall, *The Keystone* reported, "he left nothing to be added but the color decoration....No interior of an edifice is complete until it receives the finishing

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[231] *Dedication Memorial*, 177; "Specification of Furniture for the New Masonic Temple Philadelphia," Feb. 17, 1873, folder "Smith and Campion, furniture," box 11, CRMT.

Two 1873 stereoviews by Frederick Gutekunst, one looking east and one looking west, document the original appearance of Ionic Hall. Multiple copies survive in CRMT.

[232] Invitation to Ionic Hall opening ceremonies, Aug. 19, 1890, folder "Ionic Hall articles," Ionic Hall box, CRMT; *The Keystone*, Aug. 23, 1890.

[233] CoT report, Sept. 3, 1890.

touches from the hands of the painter."[234] George Herzog made no adjustments to Windrim's original plasterwork, but simply filled in the room's surfaces with color and pattern, altered the lighting design, and replaced the carpet and upholstery. In his own words,

> I...strove only to produce harmony and refined effects, using the strong primary colors to emphasize ornament or give relief to the parts where strength is wanted most. By this the contrast between Egyptian Hall and Ionic Room will be marked and agreeable, as marked as the characteristics of the two styles—ponderousness, brute force and degrading polytheism on the one hand, and geometrical precision, refined elegance and philosophical reasoning on the other hand.
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> Believing that sufficient depth of color could be had by the carpets and coverings, I adopted ivory and cream tones with gold as the *note* and worked my harmonies upon it....The transition from the carpets to the wall surfaces is effected by painting the base around the entire room a deep gold tone.
>
> The columns, as salient features, are treated in ivory white and highly polished, the base moldings and the spirals of the capitals being treated with gold leaf, the honeysuckle ornament and other relief decoration made stronger by primary colors and partially picked out with gold. To give force to these columns and make them stand boldly out from the wall surfaces, the walls are painted a delicate blue upon which for over half the wall height is applied stenciling in silver.[235]

Additional stenciling added an anthemion frieze to the entablature around the entire room. Dramatically, Herzog painted the slightly recessed panels between the room's columns a Pompeian red. This effect has been lost, as all these panels were filled during the 1890s with portrait paintings of Past Grand Masters. When the redecorated room opened, however, only three portraits had yet been commissioned, and the red panels must have produced a startling effect.

Herzog described the carpet as "no inconsiderable member of the scheme." Where Windrim's original carpet represented a "Grecian tiled floor" with "ground work of blue and white, set with light chocolate colored squares, and a handsome border," Herzog filled the main floor with a light yellow ground overlaid with blue and dark-yellow designs surrounded by a "border of deeper blue and old gold color and enriched with palmette ornament and walls of Troy [i.e., a Greek key pattern]." For contrast he covered the seating platforms with a "deep olive gold" single-tone carpet. The furniture was reupholstered in blue to match.[236]

Herzog confined all symbolical decoration in Ionic Hall to the ceiling. The overhead decoration "represents the blue vault of heaven, in the centre of which blazes the midday sun, in a sheen of glory, surrounded by the planetary and zodiacal signs" plus additional symbols for the sun, moon, and stars.[237] As with the seasonal and solar symbols on the ceiling of Egyptian Hall, this scheme embodies Freemasonry's emphasis on light as a symbol of truth, and the sun in the east as a source of light. "Everything in both halls points to the sun," *The Keystone* explained. "So

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[234] *The Keystone*, Aug. 23, 1890.
[235] *Fourth Annual Report of the Art Association*, 18–20.
[236] *The Keystone*, Sept. 13, 1873, 76; *Fourth Annual Report of the Art Association*, 19.
[237] Quote from *Evening Bulletin*, Jan. 12, 1904.

everything in Freemasonry points to the sun. Herein consists the appropriateness of this decoration, and its instructiveness to Freemasons." [238]

Aside from the Masonic symbolism inherently designed into the seating positions and orientation of every lodge room, all of Ionic Hall's symbolism is confined to this ceiling. "The ceiling of Ionic Hall is a blaze of glory," the Art Association explained, "The figuration of the signs of the zodiac in the flaming light of the sun's rays is full of suggestiveness to the Freemason. The sun, apparently, makes his annual progress in the heavens through these signs, and we thus have the starry canopy symbolically presented to us on the ceiling of Ionic Hall. Its walls and pillars are only [slightly] less beautiful than the ceiling...."[239]

Originally Ionic Hall was illuminated by five crystal chandeliers hanging from ceiling registers surrounded by square moldings. Two additional crystal pendant fixtures lit the east and west officer's stations. The chandeliers were removed as part of Herzog's redecoration. He replaced them with brass fixtures on the columns—"arranged upon bands of gold-plated metal sixteen inches in width" and gripping the columns on a line with the top of the silver wall diapering. The Temple was just beginning to be wired for electricity when Ionic Hall was redone, and combination fixtures were chosen for the room, with each fixture made up of three candle-like gas jets and five electric-bulb sockets under glass shades. The three lesser lights surrounding the altar in the middle of the room remained gas lit. Over the next few years the wall fixtures and the lesser lights were converted completely to electricity as the Committee on Temple committed itself more fully to electric illumination throughout the entire building. Additional electric fixtures comprising clusters of light bulbs were later installed into the original ceiling registers, which Herzog had retained when repainting the ceiling.[240]

The room's marble clock was designed by James Windrim and dates from just after the building opened. In October 1873 the lodges meeting in the room took up a subscription to replace the room's original Vienna regulator clock, "it not being in character with the beautiful proportions of the Room or its furniture." Originally hung in the easternmost recess on the north wall, it was moved to the panel above the Senior Warden's chair during the redecoration.[241]

The decoration in Ionic Hall has been refreshed and repaired numerous times over the years, at some point losing both the silver diaper work on the walls and the gold leaf on the column bases and capitals. The first significant repairs are noted in August 1906, when Murray Gibson refaced the columns. During the summer of 1931, John Bagattin cut out and replastered cracks in the ceiling and then repainted the entire ceiling. He also renovated the room from the level of the column lights upward.[242]

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[238] *The Keystone*, Aug. 23, 1890.

[239] *Third Annual Report of the Art Association of the Masonic Temple, Philadelphia,* Dec. 4, 1890 (Philadelphia: MacCalla and Co, printers), 6.

[240] The new column light fixtures were furnished by Horn, Brannan, and Forsyth Manufacturing Co. James W. Wray to Horn, Brannan, and Forsyth Mfg. Co., Feb. 10, 1890, in Committee on Temple letterpress copybook, 1883–1897 (hereafter cited as **CoT copybook**), 42.

[241] The new clock was estimated to cost $200, requiring a $10 subscription from each lodge meeting in the room. The surviving subscriber list gives seventeen lodges pledging $10 each. "Subscription for Clock," Oct. 23, 1873, folder "Ionic Hall articles," Ionic Hall box, CRMT.

[242] CoT minutes, June 19, 1931.

Norman Hall: Norman Hall, another of the Blue Lodge rooms, sits in the northeast corner of the second floor. It is about 50' long x 42' wide x 23' high. The room has five windows, two facing east on either side of the Master's chair and three facing north onto Cuthbert Street. Draperies screen all the windows although walnut folding shutters are also fitted. The east windows are bricked up on the exterior but nevertheless retain their original sashes, lights, and shutters. The furnishings are pine, cherry, and walnut, originally finished natural with shellac. The original upholstery was tan leather.[243]

Entrance to the room is through an outer hallway and an inner vestibule. The marble-floored hallway is barrel vaulted with ribs resting on dwarf columns and fluted corbels. A chevron-pattern wood coat-and-hat rail lines the walls. The vestibule continues the chevron motif in its door architraves. Similar columns with more ornate capitals support the ribs of a groin-vaulted ceiling. The floor, originally wood, is covered in black and white checked vinyl composition tile. The standard examining and preparing rooms open off each side of the vestibule.

Period descriptions describe the style of this room as "Rhenish Romanesque," implying that James Windrim based its architectural elements on eleventh-century examples from the Rhine River valley.[244] Round-headed arches make up the primary stylistic motif. They crown the wall panels, recesses, and window openings that line the perimeter of the room, and they appear on the principal pieces of furniture. Dwarf columns with crocket capitals abound, emerging from scalloped corbels to support not just rows of curved ceiling brackets and matching spandrel panels, but also the three prominent gabled hoods that mark the Master's, Senior Warden's, and Junior Warden's positions. The wheel tracery in the upper sashes of the north windows is mirrored in matching blind tracery on the south wall, bringing a key ornamental element from Windrim's Norman exterior into the building's most prominent Norman interior. The ceiling is divided into rectangular panels by bevel-edged false beams. Chevron molding frames the principal wall divisions, while a massive dog-tooth cornice defines the transition from walls to ceiling. Impressive ivy-vine brackets appear in the upper four corners of the room.

Except for the yellow-pine wainscot, baseboard, and capping (finished to look like walnut), Norman Hall's entire three-dimensional ornament is molded in plaster. When new it was simply painted white and must have presented a startlingly artificial and incomplete appearance.[245] This was corrected in 1890, when the Art Association hired George Herzog to paint the Hall—the third of the Blue Lodge rooms to be redecorated.

Herzog and his workers grained all the ceiling supports to look like wood and painted the gabled hoods and their dwarf columns to look like stone. On the round-headed panels around the room they painted six life-size male figures in medieval costume against gold mosaic backgrounds, "each of which bears in his hands one of the working tools of Masonry"—twenty-four-inch

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[243] "Specification of Furniture for the New Masonic Temple Philadelphia," Feb. 17, 1873, folder "Smith and Campion, furniture," box 11, CRMT.

[244] *Fourth Annual Report of the Art Association*, 23.

[245] "Specifications for Painting and Glazing the New Masonic Temple, Phila." undated [Sept. 1872], folder "Building Committee report, Oct. 3, 1872," box 2, CRMT.

gauge, gavel, triangle, compass, plumb bob, and square.[246] Two crossed square-and-compass symbols appear elsewhere on the south wall. Under the arches of the three hoods are worked six-pointed stars in glory surrounding symbols of the three elected officers, a triangle for the Master, a plumb for the Junior Warden, and a level for the Senior Warden. Additional rays representing the rising and midday suns appear in the panel arches over the Master's and Senior Warden's hoods.[247]

On every remaining plain surface the artisans painted colorful patterns. "The panels of the ceiling are painted a deep blue, with those portions outside of the ornament tinted a chocolate brown. The decoration consists of alternating patterns of involved ornament of a style found in ancient Irish or Scandinavian manuscripts; they are effectively rendered in various shades of the primary colors and heightened in parts by silver and gold."[248]

The new, custom-woven carpet was described as having "a background of deep greenish blue, flecked with figures in gold shades and red and black...with a border of a rich interlacing design....This carpet, as well as the carpets in Egyptian and Ionic Halls, was made by the firm of McCallum & Sloan. Even the yarn being specially spun for the purpose, then wove into carpet under the immediate supervision of Brother William McCallum, at the factory of the firm."[249] The new upholstery was dark brown leather.[250]

Herzog's contract allowed three months to complete the work, but did not specify a start date. The room closed in late January 1891 and reopened for an evening preview August 30. The formal rededication waited until November 5 and a Grand Lodge of Emergency convened for the purpose. The redecoration cost $4,300, exclusive of the new carpet.[251]

Norman Hall was originally illuminated by bronze gasoliers. There were six with heavy nailhead ornament and entwined pellet moldings suspended from circular exhaust vents in ceiling. Two additional gas "toilet" (i.e., utility) fixtures hung over the east and west officers' stations. The redecoration swept all these lights away in favor of sixteen wall-mounted combination gas/electric fixtures. As in the other redecorated Blue Lodge rooms, additional multi-bulb electric fixtures were subsequently added in the ceiling medallions left vacant by the removal of the gasoliers.[252]

Norman Hall's carpet and upholstery have subsequently been replaced many times, and the decorative painting has been retouched and renewed more than once as well. Most significantly, John Bagattin restored the room in 1937. Along with general cleaning and inpainting, he copied

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[246] *Fourth Annual Report of the Art Association*, 6.

[247] Elevations and plans for this room survive in photographic copy in CRMT.

[248] *Fourth Annual Report of the Art Association*, 25. For other contemporary descriptions of Norman Hall, see *The Keystone*, Jan. 24, 1891, 237, and Sept. 5, 1891, 80.

[249] *Fourth Annual Report of the Art Association*, 25.

[250] *The Keystone*, Aug 29, 1891, 68 and Sept. 5, 1891, 80.

[251] Articles of Agreement between Committee on Temple and George Herzog, Jan. 15, 1891, folder "Art Association Misc. Materials," CRMT; *The Keystone*, Jan. 24, 1891, 237 and Sept. 5, 1891, 77; AoP 1891, 27, 58; *The Pennsylvania Freemason* 38, no. 2 (May 1991), 3.

[252] Description of changes based on photographic evidence in folder "Norman Hall views," Norman Hall box, CRMT.

the interlacing ornament from the shallow piers between the wall arches onto canvas or paper, and then pasted the canvas over the original ornament. These replacements are still in place today.[253]

Veils for Chapter meetings were installed in this room temporarily while Oriental Hall was being redecorated in 1895–96.[254]

Once Egyptian, Ionic, and Norman Halls were completed, George Herzog also decorated the second-floor lobby adjoining them. He did the work at no cost to the Grand Lodge, in exchange for being able to close Norman Hall during a busy time of the year (i.e., outside the slow summer months), and completed it in December 1891. The electroliers for the space were donated by Brother Charles S. Forsythe to represent the work of his firm.[255]

Oriental Hall: Oriental Hall, one of the Blue Lodge rooms, occupies the northeast corner of the first floor. It is directly east of the Grand Banqueting Hall and fills the space originally intended for the main kitchen. The Building Committee's July 1870 decision to make the eastern entresol into the Asylum of the Knights Templar eliminated three Blue Lodge rooms from the Temple's plan; in partial replacement, the kitchen was moved to the basement and a lodge room designed in its place. It is for this reason that this lodge room breaks the customary rule that lodge rooms be at second-floor level or higher.

This hall served as the plasterers' workshop during the building's construction; as a result, it was decorated last, in the first half of 1873.[256] A reporter's visit to the space in late summer 1872 provides a glimpse of how the Temple's fine ornament was pieced together from many molded sections. "Plaster mouldings and decorations of every description are hung on the walls and stand on the floor and tables—such as the bases of shafts, festooned with oak leaves and acorns and flowers; sections of the capitals intended for the Grand Lodge Room, made in pieces to be built on the bells of the capitals; general foliated Renaissance detail for the filling of spandrels; base sections of columns; rosettes for panel filling; tablets for the eastern end of the Grand Lodge Room; Norman wheels and caps, Egyptian globes and wings, &c., &c., too numerous to mention, if we even knew the names of them all. Each of the large columns is cast in four parts."[257]

The room is about 51' long x 40' wide x 23' high. Three north-facing windows look onto Cuthbert street, while two east-facing windows are covered by a dark, opaque sheeting fastened to the inside of the sashes. Multifoil horseshoe arches rising from the capitals and entablature blocks of slender columns set the tone around the entire room. The walls and ceiling are encrusted with dense foliated and geometric relief ornament, all copied from various apartments in the Alhambra, the medieval Moorish palace in Grenada, Spain. Plates showing the Alhambra's ornament were readily available at the time the Temple was built, and it is probable Windrim designed the decoration of this room from Jules Goury and Owen Jones's well-known two-

[253] CoT minutes, Aug. 4, 1936 and Nov. 3, 1936; AoP 1937, 271.
[254] CoT minutes, Dec. 2, 1895.
[255] *The Keystone*, Jan. 24, 1891, 237; AoP, 1891, 58–59.
[256] *The Keystone*, May 31, 1873, 364.
[257] *The Keystone*, Sept. 7, 1872, 60.

volume book, *Plans, Elevations, Sections, and Details of the Alhambra*, published 1842–45, a copy of which he may have owned.[258]

Members using Oriental Hall enter through a yellow-tiled hallway with a black-and-white checked marble floor. A wood partition divides the end of the hallway into a storage closet for the veils used in Chapter work. A wood coat-and-hat rail runs along the walls; its eight-pointed star ornamental figures accord with those applied to the double doors that open into the inner vestibule beyond. A monumental multifoil fanlight surmounts the doors. The vestibule, whose original wood floor has been covered with vinyl composition tile, is decorated with a band of stenciling above head height. It connects to the standard examining and preparing rooms. Both hallway and vestibule have a plaster relief frieze just below the ceiling that matches the frieze in the main room.

Photographs from 1873 and 1887 demonstrate the original extent of the room's surface decoration, which was significantly less than it is today. The relief ornament was confined mostly to selected spandrel panels, the piers immediately above each column, and a narrow frieze around the room. The ceiling was bare except for the chandelier medallions and eight-pointed star motifs and linear molding on the cove. Curiously, the Grand Lodge's 1875 commemorative book, *Dedication Memorial of the New Masonic Temple*, inaccurately describes extensive additional relief paneling and glazed tiling that photographs demonstrate were not installed, suggesting that Windrim planned more ornament than there was time to install and simplified his plans in order to complete the room for the 1873 opening.[259] As in the other lodge rooms, custom brass gasoliers designed to match the room's style provided the illumination. Windrim originally specified for the walls to be painted a "drab" color "relieved with bright color in the lines of the mouldings," and these moldings can be seen outlining certain wall panels in period photos. The furniture was made of pine with cherry bases, arms, and fillets, and provided with bright red leather upholstery.[260]

Oriental Hall was the fourth lodge room redecorated by the Art Association. As far as is known, George Herzog was the only decorator considered for painting the first three lodge rooms, but in this case, the Art Association asked him in early 1895 to bid for the work in competition with J. Murray Gibson. The Association selected Gibson's designs and estimates in March, although both men were immediately asked by the Committee on Temple to bid for the decoration of the Temple's stair halls and corridors, work the committee awarded to Herzog. A surviving watercolor indicates Herzog proposed recasting Oriental Hall in a Turkish style; the final result

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[258] After John T. Windrim died in 1934, his library was cataloged before being sold at auction. It seems probable that many of the books listed in this catalog published before about 1885 had previously belonged to John's father James, particularly those outside the French and English subject areas that seem to have been John's particular interest. John's library included both volumes of Goury and Jones's *Plans, Elevations, Sections, and Details of the Alhambra. Books on Architecture and the Fine Arts...the Library of the late John T. Windrim* (New York: American Art Association / Anderson Galleries, Inc., 1935), 34 [lot #222].

[259] The photographs in question are two 1873 stereoviews of Oriental Hall by Frederick Gutekunst, one looking east, the other west; another Gutekunst view of the room looking east, taken 1873–75 and published in the *Dedication Memorial*, 176; and an 1887 lantern slide looking east by Theodore C. Knauff, all in CRMT. The inaccurate description of the room appears in *Dedication Memorial*, 37–38.

[260] "Specifications for Painting and Glazing the New Masonic Temple, Phila." undated [Sept. 1872], folder "Building Committee report, Oct. 3, 1872," box 2, CRMT; "Specification of Furniture for the New Masonic Temple Philadelphia," Feb. 17, 1873, folder "Smith and Campion, furniture," box 11, CRMT.

clearly shows Gibson simply proposed completing and elaborating the existing Moorish scheme. The cost-effective conservatism of Gibson's proposal may account in part for his selection over Herzog. Whatever the reasons for his selection, Gibson began work in Oriental Hall in summer 1895 and completed it almost a year later. The room was dedicated June 5, 1896, in another of the Grand Lodge's special, or "emergent," communications.[261]

The work did not proceed as smoothly or quickly as the Masons expected. The minutes of a special July 1895 Committee on Temple meeting note Gibson's relighting plan being "discussed and criticized after a lengthy conference,"[262] one of the few times the word "criticized" appears in the minutes discussing any redecoration. Two months later, a letter from Gibson asking to change the room's heat registers and have the window frames, lights, and shutters cleaned met with a stern reply that these things could not be done and "he must push his work with greater dispatch."[263] He was not able, it seems, to work faster, as he and his workmen did not complete the room for another nine months.

The redecorated Oriental Hall contained all the additional ornament promised in the 1875 *Dedication Memorial* description. As the engraver John Sartain—a Mason and leading member of the Art Association—put it,

> The design of the main panel of the ceiling is from the Hall of the Ambassadors [in the Alhambra] and is subdivided into seven thousand smaller panels of varying shapes formed by interlacing golden lines so arranged that at regular intervals they culminate into larger star-shaped clusters, out of the center of each of which buds an electric light enclosed in a stalactite globe. These smaller panels are colored in dull light blues and crimsons. The border around the ceiling panel is from the Salon of the Tribunal.[264]
>
> The large wall spaces between the shafts of the columns are from the Court of the Lions, and are colored with greenish grays, light reds and bluish greens. Below this, to the height of about five feet, the wall is covered with semi-glazed tiles of a beautiful geometric pattern, the colors being shades of pale blue, buff and dark green, the separating lines being of apple green. This is from the Court of the Fish Pond.
>
> The borders on each side of and behind the columns, and on the line of their caps, and above the wall panels, are from the Hall of the Abencerrages, colored maroon red with raised ornament in gold. The soffits of the arches are in aluminum and their edges are finished in lemon gold. The ornamentation of the spandrils [sic] of the arches is from the Hall of the Two Sisters.

Sartain also noted that Murray Gibson had, at his own expense, "encased the pedestals of all the columns with enameled slate imitating dark polished marbles, and inserted ornamental open work screens" in front of some of the room's circular wall registers.[265] The electric lights Sartain mentions studding the ceiling replaced the original custom gasoliers, which were removed and

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[261] CoT minutes, Mar. 4, Apr. 8, May 17, and June 3, 1895; *The Keystone*, June 13, 1896, 396.
[262] CoT minutes, July 8, 1895.
[263] CoT minutes, Sept. 2, 1895.
[264] Sartain's 7,000 is an exaggeration. The strapwork creates only about 2,500 subdivisions in the main body of the ceiling.
[265] *The Keystone*, June 13, 1896, 396.

disposed of. James Windrim—closely involved in the improvements to the building, both as a leading member of the Art Association and the Committee on Temple's favored architectural consultant—designed the hall's new carpet.[266] It should be noted that there are no overt Masonic symbols in the room's decoration.

A note about the use of Oriental Hall: The room was modified to accommodate Chapter work in 1880. Originally, the Temple contained only two rooms—the Grand Chapter Room and the south-tower chapter room—furnished for the needs so-called Capitular Masonry, the higher degrees worked by the Royal Arch Chapters. The Grand Chapter Room was large and expensive to rent, so when the work of the subordinate Chapters fell off, many were "compelled to remove from 'Renaissance Hall' to the small Chapter room in the tower, which room they find extremely inconvenient for their members to reach, and which is not adapted for working the ritual of the 'Capitular Degrees.'" In consequence, Oriental Hall was refitted in 1880 with four veils in order for it to serve Chapters as well as Blue Lodges.[267] These veils were hung temporarily in Norman Hall during the Oriental Hall redecoration, but they were not reinstalled when the renovation was completed out of concern that the wires supporting them disfigured the room. Despite multiple requests from Chapters, the veils were not reinstated in Oriental Hall until 1906.[268]

Library: The Library is located in the southeast corner of the first floor at one end of the south corridor. It is about 53' long x 41' wide x 25' high and is divided by a central ceiling beam supported by a row of four stopped-flute columns on octagonal pedestals set in pairs. Complementary pilasters appear on the east and west walls. James Windrim considered making the room a clear span, but the lower ceiling this would have required to accommodate the large structural girders led him to choose the colonnade instead. [269] The column capitals are adapted from a Corinthian model, with the usual fleuron and paired helices on each face replaced by a globe over a square and compass laid on an open Bible.

The Library walls are articulated by pilaster-strips supporting a corbel table, paneled band, and entablature. A wood wainscot rings the room. Two windows look out onto Juniper Street to the east; three more light the room from the south. A short passage in the north wall connects to the Benjamin Franklin Room (originally the eastern end of the central corridor). The two anterooms flanking this passage originally served as offices for the Secretary of Lodges and the Library Committee. Above them a mezzanine provided storage. In 1904–1905, the mezzanine was replaced by two floors of steel book stacks, creating shelf space for more than 25,000 volumes. The stacks were constructed with armored glass flooring, a book lift, and a strong closet.[270]

"This Hall is intended for use as well as ornament," the *Dedication Memorial* promised, "and will become the repository of a complete Masonic Library." Originally the room was equipped

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[266] CoT minutes, Oct. 28, 1895.

[267] CoT minutes, Sept. 1, 1880; *Minutes of the R. W. Grand Lodge*, XII, 379.

[268] The Committee on Temple looked into reinstalling the veils in late 1899, with a specific view not to "disfigure" the room, but took no action. The Chapters raised the matter again in 1906, and the Committee then ordered the veils to be reinstalled. CoT minutes, Nov. 6, 1899, and Feb. 13, 1906.

[269] CoP&c. report, July 7, 1870, box 2, CRMT.

[270] The original mezzanine is mentioned in a late 1873 Committee on Plans report, which instructed two of the Temple's laborers to "take charge and keep clean the Library room including book cases, statuary, small rooms, stairs and galleries"; CoP&c. report, Nov. 14, 1873, box 3, CRMT. *Dedication Memorial*, 170; AoP 1905, 79.

with "solid walnut bookcases, whilst there are also newspaper-stands, reading-tables, and other articles of library furniture."[271] In the years after the corridor north of the Library became a museum in 1908, cases for the Grand Lodge's three-dimensional and pictorial collections slowly spread into the Library proper. A photo published in 1947 shows only a few reading tables remaining in a sea of glass cases set atop flat-file drawers, while both book and curio cases line the walls. The museum moved permanently into the Library in 1970. As a result, the former committee room lying west of the Library (from 1899–1917 a smoking and conversation room, later the Grand Recorder's office and other uses) was made into a reading room. The doorway connecting the two spaces was cut through in 1975.[272]

In January 1898, representatives of the Library Committee and the Art Association (including James H. Windrim) held a discussion with the Committee on Temple that focused on new painting, flooring, and lighting for the Library. In April, the Art Association submitted plans to the Temple Committee for review, and in June the committee approved hiring George Herzog to execute his designs.[273] The Library was "ready to be opened" in May 1899 after an expenditure in excess of $10,000.[274] It was the last redecoration paid for by the Art Association.

When the Temple first opened, the Library was described as being in the Italian Renaissance style. After Herzog painted it, it was called "Byzantine." The actual room is not properly either of these, but a synthesis of decorative elements uniquely the product of its time and its designer's imagination. In place of the original light wall color, Herzog employed a palette of muted greens, browns, and reds highlighted with gold. He filled the pilaster-strips and narrower wall panels with interlacing geometric and foliate figuration and inserted a grid of plaster beams to create a paneled ceiling. He introduced a mosaic floor and scrollwork door-transom grills. Herzog also installed decorative leaded-glass transoms in all five windows. As an afterthought once these were in place, the Committee on Temple bought complementary leaded-glass lights from the firm of John Gibson to fill the east window sashes.[275]

This room has the most multifaceted iconographic program of any in the Temple, with dozens of representations exemplifying different aspects of knowledge, education, and the Masonic past. In the spandrels framing the windows and doors, Herzog and his artisans painted twenty seated allegorical figures embodying academic disciplines, virtues, commerce and industry, and ancient places. Three inscriptions from antique and biblical sources line the frieze. Masonic tools and symbols are worked into the narrower wall panels. The sixty-six ceiling coffers display ancient stone-cutters' marks and coats-of-arms of past and present Masonic bodies.[276]

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[271] *Dedication Memorial*, 170.

[272] The reading room remains in this location today, although it was briefly expanded by being moved into the adjoining three offices in 1996–97. CoT minutes, Apr. 3, 1899; AoP 1905, 79; 1970, 147; and 1975, 183; *The Masonic Temple, Philadelphia* (Philadelphia: Committee on Library and Museum, 1947), 14; Glenys Waldman, email to Michael Harrison, Dec. 23, 2009. See also HSR I, 175.

[273] CoT minutes, Jan. 10, Apr. 4, and June 20, 1898. Windrim was actively involved in the redecoration, as a member of the Art Association. There is also a minute of him corresponding with the Temple Committee about the Library ceiling decoration; CoT minutes, Oct. 10, 1898.

[274] CoT minutes, Dec. 19, 1898, and May 1, 1899. The Committee on Temple's December 19, 1898 estimate for past and future Library renovation expenditures totaled $10,140.75, including $7,000 to George Herzog for "decorating the walls and ceiling. Mosaic floor, leaded glass Transoms and refinishing wood work."

[275] *Art Association*, 20; CoT minutes, Dec. 19, 1898, and Aug. 7, 1899.

[276] The figures, inscriptions, and coats-of-arms are all decrypted in *Art Association*, 20–27.

The Library was originally lit by six gas chandeliers. In Herzog's renovation, new electric fixtures were incorporated into anthemion-ornamented metal collars installed on the room's columns, as well as single bulb fixtures at all the intersections of the ceiling beams. The lighting today is by six modern fixtures hanging from the original ceiling moldings once occupied by the original chandeliers. The metal collars remain on the columns, although their sockets and wiring have been removed.

The decorative painting and mosaic floor were damaged during construction of a commuter tunnel adjacent to the Temple's south foundations in the early 1980s; Adolph Frei and Sons, Inc. repaired and restored the room in 1984. The demolition of the Bulletin Building and the erection of the new Criminal Justice Center to the east of the Temple between 1993 and 1995 damaged the room again, requiring another round of costly repairs and renovations, both to this room and to other spaces in the building.[277]

Grand Banqueting Hall: The Grand Banqueting Hall lies north of the main corridor on the first floor. It is 94' long x 47' wide x 24' high with four windows on the north wall and double doors on the west and south walls. A small pantry, a stair to the basement kitchen, a closet (once providing access to a dumbwaiter), and a service door sit along the east wall. The room's architectural style continues the neoclassical vocabulary employed in the Temple's corridors, staircases, and Library, with shallow wall arches and pilasters providing wall articulation and sixteen stopped-flute columns dividing the room into three ample aisles. Two additional columns frame a recess on the south wall. The pilaster and column capitals, although described as Composite in many sources, are closer to Corinthian models, with the usual paired helices and fleuron on each face replaced by a festoon of fruits and a small bird taking flight. In fact, the acanthus leaves, volutes, and abaci of these capitals are identical to those in the Library, just as the columns themselves are. The ceiling medallions where the light fixtures hang are also identical to the ones found in the Library.[278]

The west door is surmounted by an open-topped segmental pediment. A turkey—"the chief of our national gastronomic fowls," as the Temple's *Dedication Memorial* put it—roosts atop leaf ornament between the halves of the pediment, in the position where an acroter might traditionally go.[279]

As originally finished, the room had a wood floor and was illuminated by fifteen gas chandeliers and two wall fixtures. Period accounts give its seating capacity as 500. Although the Building Committee bought only 403 chairs for it initially (400 dining chairs and three officers' arm chairs), the Committee on Temple purchased 100 more in 1910.[280]

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[277] HSR I, 175; AoP 1984, 250; 1993, 163; 1994, 130; and 1995, 19.

[278] In the symbolism of the Masonic Fellow Craft degree, a flight of five steps represents the hierarchy of the classical orders (Tuscan, Doric, Ionic, Corinthian, and Composite) as well as the five senses (hearing, sight, touch, smell, taste); tasting and the Composite order are often, therefore, depicted in Masonic texts on the same step, making the Composite a poetic choice for the columns of a banqueting room. Roberts, *Craft and Its Symbols*, 51.

[279] *Dedication Memorial*, 171; *The Keystone*, Sept. 7, 1872, 60.

[280] "List of Gas Fixtures," Feb. 19, 1873, folder "Baker, Arnold and Co.," box 7, CRMT; *The Keystone*, May 31, 1873, 364; "Specification of Furniture for the New Masonic Temple Philadelphia," Feb. 17, 1873, folder "Smith and Campion, furniture," box 11, CRMT; CoT minutes, Oct. 5, 1909, Dec. 7, 1909, and Feb 15, 1910.

The firm of Sharpless and Watts replaced the wood floor with mosaic tile in 1901. In March 1902, the Committee on Temple received bids for general redecoration of the room from George Herzog, J. H. Sanderson, and three firms its minutes refer to only as Buti, Dessoir, and Godwin. The committee unanimously selected Herzog's proposal.[281] The renovation introduced marble wainscoting and marble encasements for the column pedestals; new electric fixtures on the columns and ceiling; and decorative painting. Herzog removed the geometric frieze surrounding the room and added spring-line moldings to the wall arches, thereby creating a flat band for painted ornament below the cornice and numerous tympana that he filled with bucolic figure groups. He painted additional figures on panels on the east and west walls. A tromp l'oeil arbor of grape vines on the ceiling and spandrel panels completed the pastoral effect.

The tympana figures are largely female, and Herzog shows a certain amount of flesh. "Regarding the figure of the dancing girl that you suggested as part of the decoration of the main banqueting room," Committee on Temple chairman William J. Kelly wrote Herzog, "I submitted it to the Grand Master [Edgar A. Tennis] with a view that there should be no unfavorable criticism after it was done. He agrees with me that it is entirely appropriate."[282]

The leaded-glass transoms installed in the north windows and above the west door were Chairman Kelly's suggestion. "I would also ask you to look at the rounded part of the tops of the windows in the Grand Banqueting Room," he told Herzog, "and give me your idea as to the character of glass that we had better put there for further decoration. I like the Library very much, still you may be able to improve even upon that."[283]

The room has seen other changes over time. A drop ceiling of acoustical tiles was introduced in 1968 to conceal air conditioning ducts run along the ceiling. The bands of electric lights were removed from the columns and replaced by fixtures hanging from the ceiling. The ceiling was restored and the lighting updated in 2001. About 2006, cloth panels were installed in many of the room's wall arches to dampen sound during events.[284]

Corinthian Hall (Grand Lodge Room): Corinthian Hall is the largest ceremonial room in the Temple, designed to seat 400 brothers at the quarterly and annual meetings of the Grand Lodge of Pennsylvania and to accommodate the meetings of the largest subordinate lodges. Located north of the main corridor on the second floor, the room measures about 105' long x 49' wide x 52' high. The entry sequence to the room includes an inner vestibule directly to the west and the customary examining and preparing rooms north and south of this vestibule. Outside these spaces is a larger and more public octagonal lobby, which acts as a hub connecting the Grand Staircase, Corinthian Hall, two coat rooms, and a suite of small committee rooms and the stair to the tower lodge room.[285]

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[281] MAI, Apr. 30 and May 6, 1901; Mar. 7, 1902.

[282] William J. Kelly to George Herzog, May 17, 1902, George Herzog Collection, CRMT.

[283] William J. Kelly to George Herzog, May 29, 1902, George Herzog Collection, CRMT.

[284] AoP 1968, 234; 2001, 199. Assistant Librarian Catherine Giaimo told the author about the installation of the cloth panels.

[285] The damaging effects of tobacco use were long a problem for those maintaining the Temple. The Committee on Temple in 1911 "approved the action of the Superintendent in having placed an extra piece of moulding around the base of the columns at the entrance to Corinthian Hall, for the purpose of keeping the members of the Lodges

As originally completed, the Grand Lodge Room was an eclectic neoclassical space, with details freely adapted from Imperial Roman and Renaissance models. A contemporary account described it:

> This is the largest apartment in the Temple, and its grandeur impresses the visitor the moment it is entered. Above is the broad skylight, made in square sections, with ornamental frosted glass between. On the left hand are the four large windows, surmounted by a huge cornice, and divided by Corinthian columns. On the right hand similar columns with the surmounting cornice circumscribe the [Junior Grand] Warden's chair. In the distance stands the tall cedar and walnut chair of the Grand Master, set in a recess....All around, the cornices are surmounted by a series of coves vaulting to the skylight line, festoons of flowers and leaves ornamenting the columns below. The brilliant light from the chandeliers, falling upon the blue plush and the red cedar of the furniture, and the blue octagons and squares of the carpet, adds to the beauty.[286]

Tall classical arches defined the walls, alternating with the stopped-flute columns on their molded pedestals. Four windows opened through the north wall, while the arches opposite them on the south wall mirrored their wheel and octafoil tracery. The Grand Master's dais in the east was framed by both an arch and two pairs of coupled columns supporting a projection of the entablature and a monumental triangular pediment. Affronted eagles and the square-and-compass symbol decorated the tympanum. A similar open-bed triangular pediment appeared on the west wall, although here it enclosed an immense five-panel lunette carrying bas-relief cups and vessels like those used during Masonic cornerstone ceremonies to hold corn, wine, and oil. Other Masonic symbolism included stylized rising, noonday, and setting suns on the east, south, and west walls.

A number of the Grand Lodge Room's key motifs, now hidden or removed, can still be seen in the octagonal lobby—arch-order wall articulation, roundels with wheel tracery, conch-headed niches, high-relief frieze-moldings, and a profusion of acroteria. In fact, some of these same elements appear (or used to appear) throughout Windrim's stylistically unified corridors, stairs, and lobbies, in particular the wall arches, frieze-moldings, and acroteria. The wheel tracery even repeats, in classical dress, a defining element of the Norman exterior. Seen in this light, Windrim designed the Grand Lodge Room to be the culmination of one's journey through the building—the Temple's premier space unifying and amplifying the stylistic elements of the spaces that led to it.

It no longer fills this role. Although it remains the Temple's largest and grandest space, Corinthian Hall was remodeled in 1903 into a more fashionable and more archeologically correct simulation of an ancient Greek space. In doing so, the details that linked the room to the wider building were covered or removed.

James Windrim first submitted plans to the Committee on Temple for redecorating this room and Renaissance Hall in June 1897, but these designs were not acted upon. In May 1903, however,

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meeting there from depositing their lighted Cigar butts on, and marring the beauty of, those columns." This molding still surrounds all the column bases in the Corinthian Hall octagonal lobby. CoT minutes, Feb. 7, 1911.

[286] *The Press*, Sept. 24, 1873, 1.

the committee accepted a solicited proposal from George Herzog to alter and decorate the room, with Windrim's architectural assistance. Work began in June and finished in December, at a cost of $42,000.[287]

Herzog described the approach he and Windrim took:

> It was absolutely essential to entirely dismantle the walls of all affixed architectural embellishment and motif, leaving intact, however, all structural plans. The old treatment, as a whole, was thoroughly inconsistent with the spirit of a "Corinthian Hall," consisting, as it did, of a series of semicircular arches, placed one above the other, subdivided by ornamental columns and pilasters bearing capitals, in nonconformity with the principles and design of the Corinthian order.
>
> In studying the scheme for transformation, it was concluded to limit the new architectural and allegorical treatment to the walls alone and to retain, undisturbed, the old ceiling with its large cove at the side walls.[288]

Despite what Herzog claimed, they did not literally dismantle all the previous architectural embellishment. Some of it, such as the round-headed arches, windows, and wheel tracery that had previously defined the room, they hid behind flat plaster screens, transforming the walls from tall arcades into horizontal bands. They did remove the original columns and pilasters, installing instead fully fluted shafts under capitals modeled after the often-imitated ones on the Choragic Monument of Lysicrates in Athens. They also discarded the west-wall monumental pediment and lunette and all the plaster Masonic symbols, acroteria, and pediment sculpture. They introduced a latticework balustrade with flaming lamps on the cornice, a rectangular alcove with herms above the Senior Grand Warden's chair, and a screen of caryatids over the seating in the east.

Herzog had the gas chandeliers taken down, and his men painted the ceiling "in shades of deep blue studded with stars in gold, thus producing [a] sky effect." He screened the windows behind lattice frames holding translucent glass, and installed matching false windows elsewhere in the room. The real and false windows were then rear-lit by concealed electric lamps, providing the illusion of being in the uncovered naos or central hall of an ancient temple. "The effect," Herzog claimed with a curious note of approval, "is not only artistic but also satisfactory."[289]

To this new canvas Herzog added seventeen wall-panel paintings of scenes from Greek mythology "relating mostly to spiritual life," rendering his figures in a pseudo-antique style against a gold mosaic ground. He added numerous bas-relief medallions on the west, north, and south walls copied from Greek coins and medals. Finally, he painted Helios and his chariot (the rising of the sun) in the eastern tympanum and placed four appropriate inscriptions on the frieze, including "Fiat Lux" ("Let there be light") in the east, an exhortation in perfect keeping with the Masonic tropes of light as knowledge and the east as the source of light.[290]

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[287] CoT minutes, June 7, 1897; MAI, May 19, 1903; AoP 1903, 146–47.
[288] *The Keystone*, Jan. 9, 1904, 3.
[289] Quotes from *The Keystone*, Jan. 9, 1904, 3.
[290] A detailed explanation each mural and medallion in Corinthian Hall's decorative program appears in *Art Association*, 41–52, and in *The Keystone*, Jan. 9, 1904, 3.

Along with a new carpet, the renovation included new chairs and pedestals for the three elected officers' stations, plus new Past Grand Masters' seating on the eastern dais. These were modeled after ancient examples from the Athenian Theatre of Dionysus and finished in white and gold. They stood in stark contrast to the original walnut and cedar furnishings and were themselves replaced with darker colored and more substantial pieces in 1999.[291]

To read the *Evening Bulletin*'s description, Corinthian Hall was "LIKE DREAM OF ALADDIN":

> Here and there are distributed golden medallions, picturing the characters of ancient Greek mythology, and these, blending with the general color scheme of ivory, gold and Nile green, unite in presenting a delightful combination to the eye.[292]

Grand Master Edgar A. Tennis wasn't quite so taken in.

> [T]his beautiful Corinthian Hall in which we meet has undergone changes which we are given to understand ranks it equal, if not superior, to any Hall in the world for correctness as to architecture. The artist's brush carries us into Grecian mythology, meaningless to the average mind, and not particularly pleasing as to beauty, as viewed by a layman; the furnishings, while substantial, might have been selected with more harmony of color, and thus escaped the criticism of the aesthetic, but we accept it all with good grace because the Chairman of the Committee says it is all right.[293]

Over the years, Corinthian Hall has been repainted many times and its mural sequence touched up. The carpet was replaced in 1931 and again in 1963.[294] While originally lit and partially ventilated by the ceiling laylight, the room's corresponding skylight on the roof was removed in 1910 when repair costs proved too high. To compensate, indirect cove lighting was introduced in 1912 and new hanging chandeliers installed in 1999.[295]

Benjamin Franklin Room: The sitting room known since December 1970 as the Benjamin Franklin Room was originally the eastern end of the first-floor main corridor, leading from the Juniper Street door to the foot of the Central Stair. Decorated in the Doric order with the walls articulated by alternating pilasters and arcades, it retains the entablature with triglyphs and dentil molding that once also appeared in the western end of the main corridor. The elaborately paneled ceiling with festoons, ribbons, and cherubs was designed by George Herzog in 1903 when the corridor was converted into a reception room. "[I]ts use will be mainly for the lady visitors to the Temple," Grand Master Edgar A. Tennis said, "thus evidencing our thoughtfulness for their comfort though excluded from our ceremonies."[296] To make the chamber self-contained, Herzog

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[291] AoP 1999, 138. At the time of writing Corinthian Hall's original three officers' pedestals were in use in Gothic Hall. The 1903 Dionysian furniture was distributed to Masonic bodies elsewhere in Pennsylvania.

[292] *Evening Bulletin*, Jan. 12, 1904, clipping with no page number, Ionic Hall box, CRMT.

[293] AoP 1903, 193.

[294] CoT minutes, June 19, 1931; AoP 1963, 252.

[295] CoT minutes, Apr. 6 and May 3, 1910; CoT minutes, July 2, 1912; AoP 1999, 138.

[296] AoP 1903, 193–94. See also William J. Kelly informed George Herzog, "The room [rear corridor] will be placed at your disposal at any time you desire so you may not be delayed in the work and also that you may have the fullest opportunity of working together on that and the Corinthian Hall." Kelly to Herzog, June 27, 1903, George Herzog Collection, CRMT.

demolished the original Serlian archway leading to the Central Stairway and installed bronze-framed plate-glass double doors with ornamental grillwork beneath a matching transom.[297] In the room's ten north- and south-wall tympana, Herzog painted vignettes depicting women in the roles of mother, wife, nurse, and artisan, themes presumably selected with "lady visitors" in mind. The middle tympanum on the south wall, depicting the Madonna with the Christ child and St. John the Baptist, copies two works by the contemporary French genre painter William-Adolphe Bouguereau. As historian Carl Doebley has observed, this pastiche demonstrates Herzog's artistic imperative: "to provide decoration rather than original fine art."[298]

The library staff mounted temporary exhibitions in the room in 1902 and 1906. In October 1908, with financial assistance from Committee on Library member John Wanamaker, the space was permanently turned over to displays of the library's three-dimensional and pictorial collections. Along with custom-made display furniture and new radiator grills, a final allegorical painting titled "Tradition" was added by George Herzog in front of the glass transom over the doors to the Juniper Street vestibule. The room remained a museum until 1970, when it reverted to being a sitting room named to honor the Grand Lodge of Pennsylvania's best-known Past Grand Master.[299]

Renaissance Hall (Grand Chapter Room): Renaissance Hall is the second largest ceremonial room in the Temple. It was designed to host the periodic meetings of the Grand Holy Royal Arch Chapter of Pennsylvania and to accommodate meetings of subordinate chapters and lodges. Located on the second floor south of the main corridor, the chamber measures about 77' long x 45' wide x 52' high. Windrim designed it in an Italian Renaissance style, and it is best appreciated from the 1875 description published in the *Dedication Memorial*:

> There are in relief around its walls two stages of columns. The first are Corinthian, with choice ornamental details. The second represents a series of columns, with foliated capitals, from which springs the vaulted ceiling, which may be divided into three portions. In the center is a circular skylight, twenty feet in diameter, whilst east and west of it are two compartments finished with elliptical panels....In the centre of the eastern end of the apartment, surmounting the throne, is the Triple Chair of the High Priest, King, and Scribe, peculiar to Royal Arch Masonry. This, like all the furniture, is of the richest character, being made of walnut, inlaid with mahogany and California red wood [actually, butternut with walnut moldings and mahogany panels]....[300]

Although the walls were white, the writer noted how the "brilliant colors of this Hall almost

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[297] MAI, June 26, 1903. These doors are fitted with central plate-glass panels fronted with decorative grillwork on one side. To aid polishing the glass, the grills were converted from stationary to hinged in 1910; CoT minutes, Feb. 15, 1910.

[298] HSR I, 163.

[299] HSR I, 163; CoT minutes, Feb. 5 and May 7, 1906; AoP 1907, 96; 1908, 96; and 1970, 86; CoT minutes, Feb. 3, Mar. 2, Oct. 12, and Dec. 7, 1908. A photo of the room after its redecoration but before the "Tradition" painting was added faces page 318 in *Proceedings of the Right Worshipful Grand Lodge...at its Celebration of the Bi-centenary of the Birth of Right Worshipful Past Grand Master Brother Benjamin Franklin* (Philadelphia: Grand Lodge, 1906).

[300] Quote from *Dedication Memorial*, 175, whose text was adapted from the description of the Grand Chapter Room printed in *The Keystone*, Feb. 27, 1873, 60. For furniture details, see "Specification of Furniture for the New Masonic Temple Philadelphia," Feb. 17, 1873, folder "Smith and Campion, furniture," box 11, CRMT.

dazzle the beholder. Crimson is the prevailing color of carpet and furniture, whilst the veils are white, scarlet, purple, and blue. This rainbow-hued combination, illuminated by the laylight and the four huge windows on the southern side, almost deprive the architecture of its proper effect."[301]

As a reporter for *The Keystone* noted, "The Veils of the Temple are striking in the extreme." They were 26' high and 46' wide and hung north-to-south across the room from iron tracks studded with antefixes. The furniture makers Smith and Campion supplied the veils complete fitted out "with side curtains, lambrequens & valance, including cord, fringe, tassels & gimp as per design" at the astronomical cost of $6,472.11. For comparison, the room's 13-rank, 665-pipe organ cost only $1,500.[302]

The lighting design in the Grand Chapter Room was dictated by the veils, with torchières and hanging fixtures carefully positioned to avoid setting the vast fabric screens ablaze. (See II.C.8.b, "Lighting," below.)

The Grand Chapter Room has a complex entry sequence. From the second-floor landing of the Grand Staircase, there is an outer lobby visually anchored by an ornate wall fountain, originally supplying iced drinking water (see section II.C.8.c, "Plumbing," below). The lobby's arcaded walls and checked marble-tile floor link it to the corridor circulation, while the unfluted Corinthian pilasters and columns, blind wheel tracery, arched doorways with rectangular surrounds, and ceiling lunettes (originally with scroll-and-leaf ornament, now removed) introduce elements awaiting in the grand hall beyond. Doors lead either directly into the hall through a short passage or indirectly by way of an octagonal inner vestibule, ornamented with niches and more scroll-and-leaf-ornamented ceiling lunettes. The examining and preparing rooms (each with a small closet) open off this vestibule and its flanking passages; all now have checked vinyl-composite tile floor covering the original wood.[303]

Despite renewal plans provided by James Windrim in 1897, it was not until 1906, when renovation of all the corridors and stairways was completed, that the Committee on Temple could channel its appropriations from the Grand Lodge into improving Renaissance Hall. In April the committee reviewed proposals from the decorating firms Joseph G. Darlington and Co., Karcher and Rehr Co., F. A. Black and Co., the Chapman Decorative Co., and John Gibson (the trade name for Murray Gibson). For unknown reasons, George Herzog was either not invited or chose not to bid. The committee asked for second bids from Chapman and Gibson before finally awarding the contract to Gibson.[304]

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[301] "Specifications for Painting and Glazing the New Masonic Temple, Phila." undated [Sept. 1872], folder "Building Committee report, Oct. 3, 1872," box 2, CRMT; *Dedication Memorial*, 175.

[302] The veils cost $1,250 each, plus $1,200 for the rails and $272.11 for pulleys and machinery. *The Keystone*, May 31, 1873, 365; Smith and Campion to H. I. White, Sept. 2 and 3, 1872, folder "Smith and Campion" box 11, CRMT.

[303] Murray Gibson installed the glass-topped writing desks in the Renaissance Hall outer lobby in 1906 as an adjunct to his redecorating work in the hall. MAI, Nov. 5, 1906.

[304] CoT minutes, June 7, 1897; MAI, Feb. 13, Apr. 2, and Apr. 21, 1906. MAI, Aug. 7, 1905, notes that plans for the decoration of Renaissance Hall were then under consideration by Grand Master James W. Brown, but nothing more is known about planning for the room at that date.

Unlike the recently completed transformation of Corinthian Hall, Gibson's renovation reused most of Renaissance Hall's existing fabric. His most significant plaster alteration was to remove Windrim's large wheel tracery from the arches on the north wall—the same tracery George Herzog covered over in Corinthian Hall, but which survives in Norman Hall and in many of the exterior windows. In its place, Gibson substituted Solomon's Seal (the Star of David) enclosed in a pattern of circles and squares. This same pattern formed the basis for tall screens of marbled glass he installed over the four south windows, each screen showing the pattern three times with different Royal Arch symbols in the centers. Gibson employed the pattern again on a monumental scale as the framework for a new laylight, using color and pattern in his glass panes to turn Solomon's Seal into an evocation of the sun in the heavens. He inserted additional glass screens with festoons and geometric borders over four wall panels at each end of the room, obscuring more wheel tracery in the process.

The Gibson firm had long specialized in stained glass, so it is not a surprise to see colored glass forming Murray Gibson's most significant contribution to the room.[305] Alongside the glass work, his artisans repainted the room, employing red—the symbolic color of Royal Arch Masonry—as much as possible and introducing gold interlaced stenciling to the borders of the ceiling panels. They added a painting of Joshua the High Priest to the east wall. (Its pendant on the west wall, depicting St. John the Evangelist, was added in 1907 on the order of Grand Master George W. Kendrick, Jr.[306]) Gibson also changed the carpet and upholstery and installed a less elaborate veil system. In place of the gas lights he added electric fixtures to the ceiling beams and laylight. He also convinced the Committee on Temple to light the walls indirectly using Moore vacuum-tube lamps, a predecessor technology to neon lamps that provided an even white illumination, although not without probable maintenance headaches.[307]

Gibson's contract instructed him to sell the gas fixtures and other old material and credit his account for the proceeds; the old carpet was to be given to the Masonic Home in Elizabethtown, Pennsylvania.[308] The work proceeded more slowly than hoped, filling summer 1906 and bleeding over into fall; the committee's records note a strike that affected plasterers and painters and had "shut down the carpet mills."[309] When the room was completed, sometime in late November or December, the bill was $21,000.[310]

The work did not meet with universal approbation. Charles Chipman, an officer of one of the Chapters meeting in the room, complained to the Committee on Temple that inaccuracies in the Renaissance Hall paintings "were the source of considerable comment," and then noted privately to George Herzog two years later, "Have spoken a good word for you on Renaissance Hall when

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[305] Along with hundreds of church windows, J. and G. H. Gibson made the state-seal panels for the Senate and House chamber ceilings in the U.S. Capitol Extension (1857 and 1859). Helene Weis, "Some Notes on Early Philadelphia Stained Glass," *Stained Glass*, spring 1976, 25.

[306] CoT minutes, Mar. 4, 1907.

[307] MAI, June 4 and July 2, 1906.

[308] MAI, Apr. 21, 1906.

[309] MAI, Sept. 3, 1906.

[310] Wayne Huss gives the total cost of the Renaissance Hall renovation as $45,000, including $24,000 in "cost overruns," but payments to Murray Gibson in 1906 and 1907 total $21,000. Grand Master George W. Kendrick, Jr., also gives $21,000 as the renovation cost in a 1906 speech. MAI, Nov. 19, 1906; AoP 1906, 97–98, 122 and 1907, 94; Huss, *Master Builders*, vol. 2, 177 (note 6).

J. Henry Williams becomes Grand Master one years [sic] hence. Think there will be something doing then of course this is confidential. Don't want to see any more fence painting done alongside of your work."[311]

Nothing became of this grousing, but in late 1927 the Committee on Temple reported, "The ceiling in Renaissance Hall was discovered to be in a dangerous condition, and extensive repairs had to be made. It then became necessary to redecorate this room, and it is now one of the most beautiful rooms in the Temple." Decorative painter and recently joined Mason John Bagattin directed this work during the month of September. His surviving proposal discusses repairing plaster damage, refreshing the wall colors, and replicating the gold-leaf borders in the ceiling using lacquered aluminum leaf. In the event, however, his men also marbleized the columns and pilasters throughout the room and added extensive—almost excessive—arabesque ornament in silvery metallic leaf to the walls and ceiling. Bagattin also introduced four portrait medallions to the ceiling vault—Moses and King Solomon on the north; on the south, King Hiram of Tyre and Hiram Abiff, the architect to whom Freemasonry attributes Solomon's Temple. After the job was completed, Bagattin "asked the members of the Committee to view the work done in this Hall and to pass their opinions on it. It was considered by them to be a wonderful piece of artistic work and great improvement over the old decorations."[312]

Bagattin's painting brought the hall into its present form, although the decorations have been refreshed a number of times since, most extensively by Adolph Frei and Sons, Inc. in 1953.[313] It should also be noted that Renaissance Hall's roof skylight was removed in 1910, and at some point the glass panels making up the centermost element in Gibson's ceiling were also removed.[314]

Asylum of the Knights Templar (Gothic Hall): The Temple's entire eastern entresol, known more commonly as the third floor, was designed to accommodate the ritual, entertaining, and storage needs of the Knights Templar Commanderies, those Masonic bodies working the three highest degrees of the York Rite. Its primary space is the Asylum, also known as the Commandery, the Commandery Room, or Gothic Hall, a ceremonial room about 88' long x 48' wide x 26' high that was originally enclosed on all four sides by corridors that provided both circulation and additional ritual space. The Asylum is the Temple's only lodge room with its primary axis running north/south, a deviation from the usual east/west orientation made to create a room large enough for the military displays that were a central feature of Knights Templar work.

"[A]lthough we are accustomed to the Gothic style almost exclusively in our present Temple [i.e. the old Masonic Hall]," a writer for *The Keystone* commented, "it is a real novelty in the new one."[315] Because the Knights Templar degrees deal in stories from the Crusades, it became conventional in American Freemasonry to employ the Gothic style in commandery spaces, as is

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[311] CoT minutes, Oct. 5, 1909; Charles Chipman to George Herzog, Jan. 19, 1911, 51.M.017, GHC.

[312] AoP 1927, 158; CoT minutes, Aug. 2 and Sept. 6, 1927. Bagattin received all his Masonic degrees in Richard Vaux Lodge No. 384 in 1927: Entered Apprentice, Apr. 14; Fellow Craft, May 12; Master Mason, June 9. He was 39 at the time and lived in Ridley Park. He died in 1952. Grand Lodge of Pennsylvania Membership Book 20, 418.

[313] AoP 1953, 175–76. See also HSR I, 192.

[314] CoT minutes, Apr. 6 and May 3, 1910.

[315] *The Keystone*, June 7, 1873, 372.

done here, to evoke a romantic air of Christian chivalry. Originally the Asylum's long walls were articulated by pointed-arch panels divided by slender columns rising from a wood wainscot. From the columns' crocketed capitals sprang simple rib vaulting supporting an expanse of flat, paneled ceiling, decorated here and there with plaster foliated bosses. Alternating trefoil and quatrefoil tracery framed vents high on these walls. In the north end of the room, a large Tudor arch framed the officers' seating platform, behind which an eleven-rank pipe organ anchored a sort of deep, vaulted stage. On the south wall "an arched porch of very fine construction, deeply recessed and having a portcullis door in the centre" framed a broad staircase leading to a banquet room for the Knights' exclusive use.[316]

The woodwork was originally painted in parti-colors with a salmon shade predominating. The room's ribs and moldings were highlighted in carmine and blue.[317] There was no carpet, just a wood floor, which *The Keystone*'s writer found "contrasts disadvantageously with the other Halls."[318] The gasoliers took the form of crowns with crosses through their centers. Significantly, the furniture was reused from the elaborate Gothic-revival suite created for the old Masonic Hall's Grand Lodge Room in 1855.[319]

The footprint of Gothic Hall is no longer as it was when the room opened in 1873. Because of complaints about the hall's atmosphere, the Committee on Temple spent $5,500 (all donated by the groups using the room) between April and August 1880 to make it bigger and to improve its lighting and ventilation.[320] By eliminating the corridors on the room's west, north, and east sides, the arched panels and thin columns lining its long walls disappeared, creating the effect of a second half-barrel-vaulted cove leading from the new perimeter walls to the original ceiling rib-vaulting. This also opened twelve eastern and six northern windows into the room, although the former were bricked up in 1902 and remain covered today. The rooms that function today as preparing and examining rooms, and which form the only entrances to Gothic Hall from the Central Stair landing, originally communicated with a corridor. During the renovation, doors were cut between them and the original octagonal entry vestibule so that a Masonically undesirable direct linear path from the stair landing into the hall could be avoided. Alongside extensive plastering and a new paint scheme "in several light colors, giving the Asylum a cheerful appearance," the renovation also included a new carpet, new hanging gas fixtures (ignited by electricity), and new upholstery—green leather for the wall benches, red leather for

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[316] Quote from *The Keystone*, June 7, 1873, 372, which contains the best contemporary account of the Asylum when new. The account was substantially reprinted in *The Press*, Sept. 24, 1873, 1. The only known image of the room's original form appears in *Dedication Memorial*.

[317] "Specifications for Painting and Glazing the New Masonic Temple, Phila." undated [Sept. 1872], folder "Building Committee report, Oct. 3, 1872," box 2, CRMT; *The Keystone*, June 7, 1873, 372, describes the room differently, saying the walls were salmon and the pine wainscoting was oiled and finished with carmine and blue.

[318] The Keystone, Sept. 13, 1873, 76.

[319] "Specification of Furniture for the New Masonic Temple Philadelphia," Feb. 17, 1873, folder "Smith and Campion, furniture," box 11, CRMT; *The Keystone*, Sept. 13, 1873, 76. At the time of this study, Gothic Hall also contained at least five Gothic-style benches from the suite that once furnished the old Masonic Hall's Blue Lodge Room, five Greek-revival chairs also from the old Hall, and the 1873 Corinthian Hall elected-officers' pedestals. Eight small oak "pews" created for the Red Cross Room are divided between the second-floor gallery around the Grand Staircase and the third-floor stair landing.

[320] CoT minutes, Mar. 3 and Dec. 1, 1880.

the officers' seating. [321] (See section I.A.6, "Alterations and additions," above.)

The Art Association and the Committee on Temple repeatedly planned to redecorate Gothic Hall, but it seems the cost proved prohibitive every time. Once the decoration of Ionic Hall was completed in 1890, the Art Association announced, "We are now actively engaged in the preparations for the adornment of Norman Hall and Gothic Hall....[T]he latter will be largely the contribution of the seven Commanderies stationed in Philadelphia. Next year we shall probably see both of these Halls completed...." But only Norman Hall was completed, and a donation of $2,221.35 made the next year by the Knights Templar to the association's Gothic Hall Trust seems to have come to nothing.[322]

In March 1902, at the same time the Committee on Temple was contemplating further improvements to the Grand Banqueting Hall, it received bids for work in Gothic Hall from George Herzog, J. H. Sanderson, and a firm referred to only as Buti in the committee's minutes. The committee unanimously selected Herzog to decorate both rooms, but in the end only the Banqueting Hall work went forward.[323]

Two surviving renderings by Herzog showing alternative elaborations for Gothic Hall are believed to date from this time. Both imagined the insertion of a balcony above the Knights' seating, one arcaded and heavily encrusted with twisting tracery, the other more staid, with faux-stone walls below a band of writhing battle murals. Which of these schemes the committee favored is not known, nor is it clear if these were still in play when the committee again discussed improving Gothic in August 1904. Then in February 1906, the committee considered inviting proposals from architects, with the best to receive a $500 prize. The architects suggested were John T. Windrim, Horace Trumbauer, J. Horace Cook, Joseph M. Huston, and Freeman P. Reitinger, with James H. Windrim acting as supervising architect. Nothing came of this plan, either.[324]

The next year the committee reported that Gothic Hall and the neighboring Red Cross Room would cost about $50,000 to alter, renovate, and decorate. The Scottish Rite Consistory then meeting in the room was willing to donate $10,000, so a joint committee of Past Grand Masters working with the Committee on Temple resolved to authorize the additional $40,000. Still nothing went forward.[325]

In April 1910, the committee received designs and estimates solicited from James H. Windrim that put the cost at $25,000. In June, a letter from Samuel W. Wray to George Herzog noted, "Nothing has been done with Gothic Hall." Then, finally, in September, the Grand Master authorized a limited plan of simple painting and heating repair in the room. This went forward,

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[321] Quotes from newspaper clippings titled "Ledger and Transcript, Philadelphia, Saturday, June 5, 1880" and "Ledger and Transcript, Philadelphia, Saturday, Aug. 14, 1880" in folder "Gothic Hall Articles," Gothic Hall box, CRMT. See also James H. Windrim's "Descriptive Specifications of a proposed alteration to the Asylum of Commanderies," folder "James Windrim's Plans for Gothic Hall," box 6, CRMT.

[322] *Third Annual Report of the Art Association*, 8; *Fourth Annual Report of the Art Association*, 10–11.

[323] MAI, Mar. 7, 1902.

[324] MAI, Aug. 12, 1904 and Feb. 13, 1906.

[325] MAI, Mar. 6, 1907.

and the room has remained simply decorated ever since.[326]

Gothic Hall auxiliary spaces: As originally designed, the eastern entresol contained a substantial area south of Gothic Hall divided into five "Armories," sometimes called assembly and regalia rooms, furnished primarily to store the Knights' uniforms, arms, and other ceremonial paraphernalia. These spaces were converted to offices and storage for the Grand Holy Royal Arch Chapter and Grand Commandery of Pennsylvania in 1973. The other significant space on the floor was a Red Cross Room or Council Chamber, designed for use during the Red Cross degree. The 1880 alterations reduced the room's width by a few feet, but its central feature survives, a small chancel now used to display Commandery banners once housed in a closet (still extant) adjacent to the Armories.[327]

The broad staircase at the southern end of Gothic Hall leads to the Commandery Banquet Room, which fills a mezzanine above the original armory rooms. No period photographs of this banquet space are known, and a lavish 1873 description, while saying little about the room, reveals the importance of eating to Knights Templar (as well as broader Masonic) activity.

> The discussions which take place here, of ideas and viands, of immaterial and material things—are so refreshing and invigorating, both to mind and body, that perhaps there is no other pilgrimage which brave Knights enter upon with greater heart or stomach. This Hall is approached from the commandery by a magnificent arched recessed porch, through a portcullis door central in its depth. As this portcullis and the arch of steel rise in unison, the weary pilgrims march boldly through, and surround, not their enemies, but groaning tables, which soon cease to groan because the weight upon them is speedily removed; and the Knights doff chapeau and sword to take up those domestic weapons, the knife and fork. The victory accomplished, the Knights gaily resume labor, invigorated for the fray that may be in store for them.[328]

Adjacent to the Banquet Room's east end was a kitchen, lit high on one wall by the circular window in the Temple's south gable. When the building was new, caterers brought food for this space up from the basement by dumbwaiter to a corridor outside the Red Cross Room, then carried it by hand up a service stair to this kitchen. (See section II.C.8.d, "Elevators," below.)[329]

The Banquet Room was originally furnished with tables and chairs from the old Masonic Hall. It had a wood floor and no windows, but was illuminated by seven ceiling monitors during the day and pendant gas rings at night. Attempts were made to improve its ventilation first in 1875 and again in 1880 when Gothic Hall was reconfigured.[330] By the turn of the century, the Committee on Temple recognized the room was too small and out of date and spent money to improve it during summer 1901. To free up space, the committee approved moving the kitchen to the attic level immediately above its former location. A dumbwaiter was inserted to bring plates of food

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[326] CoT minutes, Apr. 6 and Jun 7, 1910; Samuel W. Wray to George Herzog, June 27, 1910, 51.M.016, GHC.
[327] *The Keystone*, June 7, 1873, 372; AoP 1973, 215.
[328] *The Keystone*, June 7, 1873, 372.
[329] An 1887 lantern slide by Theodore C. Knauff showing this kitchen survives in CRMT.
[330] "Specification of Furniture for the New Masonic Temple Philadelphia," Feb. 17, 1873, folder "Smith and Campion, furniture," box 11, CRMT; "List of Gas Fixtures," Feb. 19, 1873, folder "Baker, Arnold and Co.," box 7, CRMT; *Minutes of the R. W. Grand Master*, XII, 44; "Descriptive Specifications of a proposed alteration to the Asylum of Commanderies," folder "James Windrim's Plans for Gothic Hall," box 6, CRMT.

back down to the expanded eating hall, which was refitted with polished white-marble wainscoting and stair treads. The committee also received bids for tiling the floor, but James Windrim told them it was not strong enough to support the extra weight.[331] A metal curtain was also inserted about this time to divide the room for multiple uses.

The Gothic Hall Banquet Room today is about 97' long x 41' wide. It retains the vertically sliding wood "portcullis" door that communicates with the stairs leading down into Gothic Hall. A second, small wood stair in its own wood enclosure, possibly original to 1873, leads from the Banquet Room into the attic above. The space has not been used for dining for at least thirty years and probably longer. Light-weight partition walls of uncertain date currently divide it into a storage-locker room on the west, a suite of business offices in the middle, and three large storage cages and a mechanical room on the east. The lockers date from the 1950s or 1960s and are the oldest part of this insertion, although it is possible they were moved here from elsewhere in the building. The offices are from the late 1980s or 1990s, but documentation for them was not found during this survey.

Assembly Room: When it opened in 1873, the Masonic Temple included a small "Lesser Lodge Room" or "Assembly Room" opening off the south office corridor. This space, equipped with a preparing room, an examining room, and a lobby, was furnished with pieces moved from the old Masonic Hall and was intended for special lodge meetings and to provide assembly space before Masonic funerals. Word of mouth within the Grand Lodge holds that the room was used for funerals themselves (i.e, it was not just a waiting room), but no evidence has been found to support this idea.

The room was never elaborately redecorated. The Committee on Temple has its lobby converted in 1963 into a public waiting room for building tours. "Here the old benches were removed and modern chairs installed," the committee reported, "and those coming in for a tour will now assemble in this room, and the Guide will have a definite place to find our guests, and our guests can wait in comfort for the next tour." In 1970, both the lobby and the Assembly Room itself were renovated into offices, a mail room, and storage. Fourteen years later, the space became a computer room, but the computers moved out in 1988. Today the rooms function as a gift shop.[332]

Northwest-tower lodge room: The western entresol above the Corinthian Hall lobby and coat rooms contains an additional small Blue Lodge room with its anterooms. Although frequently called the tower lodge room, only this suite's lobby sits within the northwest tower proper. The room was intended for special lodge meetings, and it was used by the Temple School of Instruction during the 1890s. How long it remained in use during the twentieth century is not precisely known, although its inaccessible location at the top of a single wooden staircase clearly

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[331] AoP 1900, 35 and 1901, 20; MAI, July 1 and Aug. 5, 1901. The installation of the new dumbwaiter by Calvey Elevator Works is mentioned in MAI, Aug. 5 and Sept. 2, 1901. That the kitchen was moved from the Banquet Room level to the attic level, and not simply removed, is revealed by the purchase of new gas ranges for it in 1919; AoP 1919, 119. See also the 1912 bids for repainting the room, which further corroborate the new location of the kitchen in the attic; CoT minutes, Feb. 6, 1912.

[332] CoP&c report, Dec. 5, 1870, box 2, CRMT; "Specification of Furniture for the New Masonic Temple Philadelphia," Feb. 17, 1873, folder "Smith and Campion, furniture," box 11, CRMT; AoP 1963, 255; AoP 1970, 238.

led to its fall from favor with both lodges and the local fire marshal. The room was never decoratively elaborated, and it is used today as a store room.[333]

Southwest-tower chapter room: A small chapter room with anterooms, lobbies, and dressing rooms fills the western entresol space above the second-floor tower room and the Renaissance Hall lobby. Although frequently called the tower chapter room, only a single large waiting room among this apartment's eleven spaces actually sits within the walls of the southwest tower. The room was designed to provide additional meeting space for local Royal Arch Chapters, but, much like the northwest-tower lodge room, it eventually fell out of use because of its difficult access. There is record of the room being used as late as 1910, when the Committee on Temple purchased a new set of veils for it. Today the room is disused.[334]

Grand Master's suite: Architect James H. Windrim provided a suite of rooms for the Grand Master's use in the northwest corner of the first floor. This suite comprises five rooms: a large reception or conference room, an anteroom (originally a private secretary's office), the Grand Master's private office, a small meeting room (originally a dressing/toilet room), and a toilet (originally part of the cross hall outside the suite). The reception room is decorated with a mosaic-tile floor, marble baseboards, wood wainscoting with raised burled-veneer panels, and a classical entablature in wood dividing the walls into upper and lower expanses. The lower walls between the wainscoting and entablature are painted plain white, but the surfaces above the entablature are outlined in elaborate classically inspired faux-mosaic bands. The ceiling displays extensive anthemion stenciling and is divided into panels by plaster beams molded with a raised Greek key pattern. The doors and windows are topped by leaded-glass transom lights surrounded by wood architraves with carved anthemion spandrel panels. On the south wall, one paneled door leads to a large closet and storage mezzanine while a second hides iron doors (themselves faux-finished to appear as wood) securing a fireproof vault.

The anteroom and the Grand Master's private office are decorated similarly. In the latter, Ionic stopped-flute pilasters link the paneled wainscoting to the wood entablature, which supports small electric torches to illuminate the room. The ceiling supports a mural of a cherub and a

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[333] James W. Wray to Wm. P. Corlies, Jan. 5, 1891, CoT copybook, 57; CoT minutes, Dec. 2, 1895.

[334] CoT minutes, June 7, 1910; AoP 1910, 81.

The original furniture from the western entresol chapter and lodge rooms survives elsewhere in Pennsylvania. The southwest-tower chapter room was originally furnished with pieces from the Blue Lodge Room in the 1855 Masonic Hall; similarly, the northwest-tower lodge room had furnishings from various rooms in the old building, supplemented by new appointed-officers' chairs, Master's chair, and Master's pedestal. In 1961, the Committee on Temple reported that these rooms had "not been used for the past thirty years" but that their furniture was "in good condition, except it needs cleaning...." The Grand Lodge therefore lent (and later donated) the tower lodge room furniture to the newly warranted Emmaus Lodge No. 792 in March 1961. Six years later, that lodge bought and renovated the former Zion E.U.B. Church in Emmaus, Pa., and moved the furniture there. In 1969, Grand Master Hiram Ball promised the tower chapter room furniture to Monaca Center Lodge No. 791 to furnish a disused Pittsburgh and Lake Erie Railroad station it was then converting. The furniture was moved to Monaca, Pa., refinished, and reupholstered in time for the opening of the renovated station in October 1970. "Specification of Furniture for the New Masonic Temple Philadelphia," Feb. 17, 1873, folder "Smith and Campion, furniture," box 11, CRMT; CoT minutes, Mar. 7, 1961; Emmaus Lodge No. 792, Program for dedication services, Dec. 2, 1967, Records of Lodge No. 792, Masonic Library and Museum; Robert Batto, "Following is a brief account of my Masonic Activity as District Deputy relative to Monaca Center Lodge No. 791" (typscript, n.d.), copy in Records for Lodge No. 791, Masonic Library and Museum.

bare-breasted woman holding lilies. Three additional cherubs decorate the anteroom ceiling. Leaded-glass panels fill the door and window transoms.

This suite was originally quite plain, with a wood floor, simpler wood wainscoting, and unadorned wall surfaces. In July 1895, the Committee on Temple contracted George Herzog to decorate the Grand Master's office and retiring room, the Grand Secretary's offices, the Grand Treasurer's office, and the committee room occupied as an office by the Grand High Priest. Like the work Herzog designed for the Temple's corridors at the same time, this decoration was probably confined to surface painting. In 1901, the committee hired Herzog to consider this room again, and the rich joinery, fancy glass work, and elaborate painting seen in the suite today are his work from that time. The private-office and anteroom ceiling murals are, however, not by Herzog; their origin is currently obscure. Herzog carried out additional changes in the Grand Master's suite in 1908, but it is not clear what this work entailed.[335]

Grand Secretary's offices: The Grand Secretary's offices open directly off the Filbert Street entrance vestibule. As built, this space comprised two large, contiguous work rooms and five fireproof records vaults—two on the first floor and three more up a cast-iron stair in a mezzanine between the first and second floors. A steel mezzanine now breaks the original height of the rooms into two levels. It was built in two sections, the first in 1960 and the second in 1970. A wood-and-glass partition wall of unknown date is inserted under the mezzanine in the southernmost room to create a private office. Stained-glass panels in this wall, created by the Willet Studios in 2000, display Masonic symbols.[336]

Although George Herzog was hired to paint these rooms in July 1895, the extent and design of his decoration are not known. Committee on Temple chairman William J. Kelly subsequently wrote to Herzog in May 1902 to ask him to look at the Grand Secretary's office sometime "with a view of your giving me a design for the decoration of it during the present summer," but it does not seem anything came of this suggestion. The modern stained-glass panels in the private-office partition wall are all the decoration that survives in the room today.[337]

South corridor offices: Today a range of six rooms open off the south wall of the South Corridor. These are, from east to west, the Library Reading Room, three office rooms, the Grand Treasurer's office, and the Superintendant's office. The first four of these spaces were conceived as committee rooms. The Reading Room, first put to this purpose in 1970, was, from 1899 to

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[335] Originally, the space now occupied by the small meeting room contained a dressing/toilet room for the Grand Master as well as a second, public toilet room accessible from the cross hall outside. In 1895, these two rooms were combined into a single retiring room for the Grand Master. Later (perhaps in 1901, perhaps in 1908), a new, small toilet room was created by annexing the end of the cross hall into the Grand Master's suite. CoT minutes, July 1, 1895; AoP 1901, 20; AoP 1908, 19 and 96.

Senior Librarian Glenys Waldman recalled to the author that the present small meeting room was fitted out for a time as a bedroom with twin beds and other necessary furniture. The Philadelphia Department of Licenses and Inspections objected to this use ca. 1996, and the beds were removed. Glenys Waldman, email to Michael Harrison, Mar. 11, 2010, copy deposited in HABS field notes for this report, Library of Congress, Washington, D.C.

[336] HSR, 153; Glenys Waldman, email to Michael Harrison, Mar. 11, 2010.

[337] CoT minutes, July 1, 1895; William J. Kelly to George Herzog, May 29, 1902, George Herzog Collection, CRMT. Photographs in the Masonic Library and Museum collection show that some of the original Oriental Hall chandeliers were reinstalled for a time in the Grand Secretary's offices after that lodge room was redecorated in 1895.

1917, a smoking and conversation room; at other times, it has been an office. The next three rooms have also served as offices for much of their existence. While exact dates of tenancy have not been worked out for this study, the Grand High Priest (head of the Grand Chapter), the Knights Templar's Grand Recorder, the Grand Master, the Masonic Library and Museum staff, and many other Grand Lodge employees have all occupied one or more of these rooms over time.

The Grand Treasurer's and Superintendant's offices were originally a single space intended for the former's use. A partial-height wood-and-glass partition was installed sometime before 1887 to create two distinct spaces within the room, an inner office for the Grand Treasurer and an outer space for the Superintendent. George Herzog painted the room in the summer of 1895, but, in 1908, when the rooms were permanently separated through the installation of a full-height wall, Herzog redecorated them again, with the Grand Treasurer's office receiving a herringbone-pattern wood floor and classically detailed wood paneling.[338]

The original Grand Treasurer's office was entered through a double-leaf door from the Filbert Street entrance vestibule; it did not communicate with the South Corridor. In late 1894 the Committee on Temple ordered a door cut through the north wall to provide access from the Superintendent's half of the room to the South Corridor. Another door to the corridor was later cut through from the Grand Treasurer's half, possibly during George Herzog's 1903 redecoration of the South Corridor, or possibly during his 1908 alterations.[339]

Basement conference and banquet rooms: The basement originally contained mechanical rooms, the main kitchen, and assorted storage spaces. During construction the Building Committee increased its depth to allow for the addition of "such rooms as might...be required" in the future, and in 1894 the Committee on Temple took advantage of this preparation to have seven committee rooms created along the basement's south wall. These were reached via a staircase that descended from the Gas Room (originally the Tyler's Room) on the first floor. In 1900, the committee updated the kitchen for the first time before adding four banquet rooms, three that could be combined into a single large room along the basement's north wall and a fourth small room along the east wall. These banquet rooms were built in late 1900 and early 1901, but the contract for their decorative finishing was deferred for financial reasons until 1902, when Sharpless and Watts were hired to lay ceramic-tile floors and install a 5'-high classical-motif glazed-tile wainscot in these rooms. Similar floor and wall treatments in the basement committee rooms and corridors were likely installed around this same time. To improve access to the new banquet rooms, the Committee on Temple extended the Central Stair from the first floor into the basement in 1901. All of this work, both in 1894 and 1900–02, was executed to plans prepared by James H. and John T. Windrim.[340]

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[338] Two 1887 lantern slides by Theodore C. Knauff, in CRMT, show the partition dividing the Grand Treasurer's Office from the Superintendent's work space; *The Keystone*, Aug. 5, 1895; AoP 1908, 96; CoT minutes, Feb. 3, 1908.

[339] CoT minutes, Sept. 3 and Oct. 1, 1894; AoP 1894, 44.

[340] CoP&c. report, Dec. 5, 1870, box 2, CRMT; AoP 1894, 44; CoT minutes, Feb. 5 and Mar. 5, 1894; J. Simpson Africa to William Corlies, May 23, 1894, CoT copybook, 110; AoP 1901, 18, 20, 64; AoP 1902, 86–87; MAI, Nov. 5, 1900, Apr. 1, 1901, Jan. 17 and Feb. 3, 1902; HSR I, 90. The turn-of-the-century basement wall and floor coverings are documented in photographs preserved in folder "Lower Level Area," CRMT.

The extensive turn-of-the-century sanitary tile work survived in the basement until the summer of 1968, when the entire lower level was redecorated with vinyl-composition floor tile, vinyl wallboards (in colors that varied between the banquet rooms, the corridors, and the committee rooms), acoustical ceiling tiles, and concealed fluorescent lighting. Philippine mahogany plywood paneling replaced the corridor wallboards in 1976, and the corridors were carpeted at the same time. Subsequent renovations, mostly in the 1990s, have updated the finishes in many basement spaces and altered the use of various rooms, but the most notable change was the 1998 conversion of Banquet Room No. 4, at the foot of the Central Stair, into the John Wanamaker Dining Room, a private dining room for the Grand Master.[341]

5. Openings:

a. Doorways and doors: The furniture makers Smith and Campion supplied the doors, blinds, and coat-and-hat rails for the Temple's interior. The doors throughout the first- and second-floor corridors and offices are generally of the same design, made of pine veneered with walnut. Their raised and fielded panels are veneered in burled French walnut. The surviving original doors in the eastern and western entresols are painted, oiled, or stained pine.[342]

The lodge-room inner doors generally feature ornamental panels, veneering, or painting calibrated to match the architectural style of the individual rooms.

b. Windows: All window frames and sills are made of wood, walnut on the first floor and pine elsewhere. Throughout the interior, the walnut frames were originally filled and oiled and the pine ones finished to look like walnut. This effect mostly still obtains. Louvered walnut shutters that fold into the window jambs originally shielded most of the windows on the inside, and the majority of these remain in place.[343]

The Library windows contain leaded-glass transoms designed by George Herzog in 1898. The two windows on the east wall have matching leaded sash lights, added by John Gibson in 1899.[344] One of these east windows also contains a stained-glass window. It was made by J. Conrad Kolb of the firm Kolb and Martin on speculation in 1956 to demonstrate the sort of decorative windows that could be installed throughout the building if the Grand Lodge desired. It was displayed in the main corridor until May 1960, taken down and stored, then reinstalled in the Library in 1976.[345] Leaded-glass transom lights, designed by Herzog in 1902, also appear in the Grand Banqueting Hall. Other leaded transom lights of similar date appear in a number of the first-floor offices. (See also section II.B.7.b, "Windows," above.)

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[341] AoP 1968, 233 and 1976, 227.

[342] "Specifications of the doors, inside blinds and shutters for the New Masonic Temple," folder "Building Committee 1872," box 2, CRMT; *The Press*, Sept. 24, 1873, 1.

[343] "Specifications for Painting and Glazing the New Masonic Temple, Phila." [Sept 1872], folder "Building Committee report, Oct. 3, 1872," box 2, CRMT.

[344] *Art Association*, 20; CoT minutes, Dec. 19, 1898 and Aug. 7, 1899.

[345] HSR I, 121; notes on the Kolb stained-glass window appear in folder "Library/Museum views—General," CRMT.

6. Decorative features and trim: Elaborately realized interior decoration is one of the key defining features of the Masonic Temple. Architect James H. Windrim's designs for historically themed lodge rooms were mainly executed during the original construction by Thomas Heath, the ornamental plaster contractor, who also executed the fine plaster work designed by architect Samuel Sloan for the 1855 Masonic Hall. A reporter for *The Keystone* described Heath as "widely known and acknowledged to be the most skillful decorator in plaster in Philadelphia." His work survives in every important room in the building.[346]

7. Hardware: Although highly decorative, the building's bronze and brass door knockers, knobs, hinges, lock escutcheons, shutter latches, and similar hardware are not linked to the individual styles of the various rooms but are, instead, uniform throughout the building. None were designed especially for the Temple; they were ordered stock from J. B. Shannon, a prominent local manufacturer and jobber of hardware and locks. A preponderance of the original hardware survives.[347]

Because Masonic practice requires lodge-room doors to be shut and bolted during meetings, the door knockers used "to alarm the lodge" when entry is desired are particularly prominent pieces of ornamental hardware. They comprise an arabesque-ornamented escutcheon bearing the crossed square and compass, struck by a hinged hand clasping a gavel. There are dozens of these knockers in the Temple, for they appear on the inner and outer faces of every lodge-room, anteroom, and vestibule door.

J. B. Shannon also manufactured the bronze gates installed in the west cross hall on the first floor in 1889. The gate, designed by John Sartain and James H. Windrim and paid for by the Art Association (whose monogram appears in the scrollwork), replaced earlier wire gates at the same location. A similar gate in the east cross hall was probably installed in 1902.[348]

8. Mechanical equipment:

> **a. Heating, air conditioning, ventilation:** James Windrim designed the Temple to be ventilated by downdraft in winter and updraft in summer. In a downdraft system, warm air was introduced high in a room and foul air vented from the floor; updraft was the opposite. In engineer Montgomery Meigs's words, "If the exits for foul air are below, [then] the hot air accumulates at the top of the room, and, gradually displacing the cooler air, forces it out through these passages." Downdraft systems were frequently employed in hospitals and public buildings at the time because they were believed to prevent drafts and more effectively remove "vitiated" air than updraft systems.[349]

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[346] *The Keystone*, Sept. 7, 1872, 60.

[347] Agreement, Mar. 4, 1873, between the R. W. G. Lodge F. and A. M. of Penna. and Jacob B. Shannon, folder "J. B. Shannon hardware," box 11, CRMT. The door knockers were #100 stock; the bronze door knobs were #25 stock with escutcheons to match "as selected by [the] Committee" from a sample board of options.

[348] AoP 1889, 76, and 1901, 67.

[349] James H. Windrim, "General Description and Outline Specification of Revised Design for Proposed New Masonic Temple," n.d. [ca. Dec. 1867], folder "James H. Windrim correspondence," box 6, CRMT. Meigs quote from J. L. Smithmeyer, *An Essay on the Heating and Ventilation of Public Buildings* (Washington: R. O. Polkinhorn and Son, 1886), 29.

In the Temple, fresh air was collected from four pinnacles on the main tower and introduced into the heating system through ducts running through the sub-basement. Cast-iron radiators set in eighty-five groups at the base of rising brick flues heated the air and sent it off to the various rooms. "The flues throughout the building have been arranged in clusters relative to the stories," Windrim wrote, "those to the first story compartments distinct, those to the second distinct, &c. Radiators will therefore be grouped separate for each cluster and in no case will a chamber be permitted to be common for different height stories." Warm air entered the lodge rooms through wall vents, and stale air exited through vents running along the fronts of the bench-seating platforms. Exhausted air was carried back to the sub-basement before more flues conveyed it to ventilators on the roof—some positioned to either side of the main-corridor skylight, others hidden inside the turrets on the eastern facade.[350]

Four coal-fired Gold's Patent low-pressure boilers, manufactured by the Union Steam and Water Heating Co. and installed by James P. Wood and Co., generated the steam for the radiators. The boiler smoke pipes ran through the middle of the stale-air flues, their heat helping to create a draft to keep the entire ventilation system in motion. Coal was delivered on Cuthbert Street and carried in carts on rails to basement storage bins.

Spaces that were not connected to flues, such as the water closets, anterooms, and the Regalia Room, were heated by direct radiation. In the summer elements of the ventilation system where closed off or reversed, the windows opened, and built-up heat allowed to rise and vent into the attic through the laylights in certain rooms and corridors. Additionally, there were openings over the chandeliers in most rooms to carry off extra heat and combustion gases.

The entire system employed no blowers initially, but they were added later to improve circulation in the building. New boilers were installed in 1901 and then converted to fuel oil in 1919–20. The boilers were removed in 1954 in favor of purchasing steam from the Philadelphia Electric Company. A boiler system was reinstated in 2009 because of problems with excessive condensation in the commercial steam.[351]

Air conditioning was introduced into the Temple in stages, the first-floor offices on one system in 1963; a second system to serve the basement, all the lodge rooms, the Grand Banqueting Hall, and the Commandery Banquet Room in 1968; and subsidiary systems to cover the balance of the building in 1969. The library book stacks, not adequately covered by these systems, received dedicated cooling units in the 1990s.[352]

b. Lighting: Aside from quotidian Grand Lodge business, the Temple has historically hosted the vast majority of its Masonic activities in the evening and at night. This

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[350] The best description of the Temple's original ventilating arrangements appears in Windrim's Dec. 1871 "Specifications for the Heating and Ventilation of the New Masonic Temple, Philadelphia," folder "Building Committee report, Dec. 12, 1871," box 2, CRMT. Additional important details appear in Gihon, *Free Masonry*, 91, 94–95, and *Dedication Memorial*, 167, 179.

[351] Gihon, *Free Masonry*, 91, 94–95; AoP 1884, 51; 1901, 20; 1919, 119; 1920, 113; HSR II, 151.

[352] AoP 1963, 253–54; 1968 233–35; 1969, 217.

circumstance—combined with the theatrical nature of both the building and Masonic rites—has made high-quality artificial illumination an important concern for the Temple's caretakers throughout the building's life. The flickering flames of gaslight could heighten the beauty and spectacle of nighttime events, and James Windrim worked with gas-fixture makers Baker, Arnold, and Co. to create dramatic custom gasoliers and torchières for the building.[353]

The dramatic effect these fixtures had can be appreciated from a September 1873 description published in *The Keystone*. The Grand Lodge Room was "lighted by 250 burners, distributed among eight 24-light bronze Chandeliers, four 9-light Candelabras, six hanging Brackets and the Standards [i.e., the three lesser lights around the central altar]. Each of the Chandeliers forms a star, at the points of which the flames jet out." Across the landing in the Grand Chapter Room, the enormous veils dividing the space required the use of a massive fixture 10' in diameter and 17' long hung from chains in the center of the ceiling, its main ring holding twenty-four burners while twelve more hung below from a central shaft. It was assisted by two smaller twelve-burner chandeliers, four hanging brackets along the walls, and four 10' high seven-light candelabras on the floor. "The central gas-fixture is the largest and grandest one in this country," the writer enthused.[354]

Equal if not more care was given to the effect of the lighting in the subordinate lodge rooms. Ionic Hall had "seven chandeliers, as well as the hanging brackets,...composed of a myriad of richly cut glass pendants, in fantastical forms, bound together by circles of gold, and harmonizing most completely with the prevailing simplicity." Egyptian Hall was "lighted by six chandeliers of eight burners each." The central body of each chandelier took the form of a miniature Egyptian temple suspended from a lotus and reed stem, with cobras emerging from niches on the temple's sides to support the branches for the gas burners. Along with small sphinxes on their tops, each temple was "covered with 'Cartouches' containing the names of the Chief Officers of the Grand Lodge, and of the architect, carefully engraved from the best authorities of the word-painting of the ancient Egyptians." Finally, the lighting in the Asylum (Gothic Hall) combined overt Masonic symbolism with theatrical drama. The chandeliers were "all crosses and crowns, which at night are illuminated in fire," the crown being "the guerdon promised every true Knight, whilst in the centre is laid the cross that all are sworn to uphold."[355]

The coal-gas to fire the Temple's hundreds of burners entered the building from mains under Filbert Street, was held in a manifold receiver in the basement, and then distributed throughout the building through a central control casing in the Tyler's Room on the first floor. This arrangement allowed for no gas to be stored anywhere in the building other than in the basement and for the entire gas service to be shut off from a central

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[353] The custom nature of the lodge-room gas fixtures is stressed in a letter from Building Committee chairman Samuel Perkins to Baker, Arnold and Co.: "The Grand Lodge expressly reserves to its own use and control all ownership and right to the [fixture] drawings and designs." Perkins to Baker, Arnold and Co., Feb. 27, 1873, in Perkins copybook II, 76.

[354] *The Keystone*, Sept. 13, 1873, 76. Complete details of the number and size of the gas fixtures can be found in "List of Gas Fixtures," Feb. 19, 1873, folder "Baker, Arnold and Co.," box 7, CRMT.

[355] *The Keystone*, Sept. 13, 1873, 76.

location.[356]

The first commercial electric light service in Philadelphia began in December 1881, and in 1889 the Committee on Temple switched the building's interior lighting from gas to electricity. "[A]fter a thorough and patient investigation of the various systems," the committee reported in December of that year, "we concluded that we would be best served by taking the current from a central station, instead of investing a large sum of money to furnish a plant in this building. We therefore entered into a contract with the Edison Electric Light Company, of Philadelphia....The lighting of the Temple, in accordance with the terms of the contract, has been continuous since November 25, ult[imo]." To run the necessary wires through the building, the committee paid Edison Electric $3,600, and it paid Thackara Manufacturing Co. an additional $3149.25 to wire the gas fixtures.[357]

"The increased light is plainly seen and meets the hearty approval of all who have witnessed the effect of the new system," *The Keystone* reported. "The benefits of this system are not all derived from the increased light, but when the warm months of summer come, which are so often made an excuse for absence from the meetings of the Lodge, then will be found a great benefit in the way of decreased heat."[358]

This initial switch was not wholehearted, however, and the Temple retained the ability to light with gas for a few more years. At the end of 1892, Edison Electric informed the Committee on Temple that "it would be inconvenient for them to continue to supply us with electric lights from their central plant." The committee "immediately made arrangements to start our system of lighting with gas, which system now prevails." Although the Temple was back on Edison's grid in 1893, this event led the committee to consider installing its own electric plant, an idea it quickly abandoned under the logic that the necessary machinery would cost less if purchased a few years in the future.[359]

The presence of electrical service in the Temple influenced the redecorating that had begun just before the first wires were run. While the extravagant gasoliers in Egyptian Hall were swept away in favor of new, wall-mounted gas fixtures, these were soon rewired for electric bulbs. Ionic Hall and Norman Hall, the next two rooms done, received combination gas/electric fixtures; these, too, were eventually altered to all electric. But after these three rooms, everything was electric. Grand Master Michael

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[356] *Dedication Memorial*, 184.

[357] The Brush Electric Light Co. was the first in the Philadelphia market. The Edison Electric Light Co. was incorporated in 1886; *Philadelphia and Popular Philadelphians*, 191. Quote from AoP 1889, 75.

[358] The report continues, "Perhaps a mention of how the current consumed is arrived at, and paid for, may be of interest to our readers. The charge is not at so much per light, to be turned on and off at a specified time, but the current, which is continually on and can be lighted at any time, is paid for like gas, according to the amount consumed, which is determined by weight. The process by which the weight is obtained is by the deposit of grains of zinc on zinc plates placed in glass jars filled with a solution of zinc. These plates, being weighted before and after the deposits, show the amount of current used. So complete is this system of electric lighting, that by a return current they are able to tell at the station when the light of a single room in the Temple is turned on or off. A large future is before the Edison Electric Light Company." *The Keystone*, Dec. 7, 1889, 180–81.

[359] AoP 1892, 71–72 and 1893, 43; W. A. Drysdale, *Agreement, Contract and Specification for Electric Light Plant for the Masonic Temple, Broad and Filbert Sts., Philadelphia, May 19, 1893,* Library of Congress.

Arnold even decreed in 1894, "There is no objection to the use of electricity in lighting the three Lesser Lights."[360] As rooms and corridors were redecorated, the Temple's dramatic but increasingly antiquated-looking gasoliers and torchières gradually disappeared. Electricity made possible the illuminated corridor arches and soffits, the grid of bulbs on the ceiling of Oriental Hall, and the cluster fixtures in the Renaissance Hall coffering. Most theatrically, it made possible the light boxes that masquerade as day-lit windows in the redesigned Corinthian Hall, reinforcing the conceit that the room is a Greek courtyard open to the heavens. When the first generation of bulbs in the Blue Lodge rooms turned out to provide less—and less even—light than was desired, the solution chosen was to add more bulbs, and supplementary cluster fixtures appeared in the medallions where the chandeliers had previously hung.

Although modern, safe, and easy—but not cheap—to run, the Temple's first electric lighting system, with its low-wattage carbon-filament lamps, brought "numerous complaints" from subordinate lodges about "the insufficiency of light in the Lodge-rooms and in other places in the Temple."[361] In September 1897, the Committee on Temple revived the idea of installing its own electric plant, thinking this would provide more power for more lamps at less cost. The committee hired James Windrim in March 1900 to design a brick vault for the necessary boilers, engines, and dynamos, and contractors built it under the pavement west of the Broad Street foundations in the summer and fall of that year. At the same time, the committee began investigating having the building's wiring "renewed." "In the doing of that we want to add sufficient lights in order to give the building a proper appearance inside when open." Despite building the vault, the electrical plant was scuttled because of cost in early 1902. Still unhappy with the amount of light, the committee contracted Edison Electric to rewire the Temple and add more lights, work it completed by the end of the year.[362]

At the end of this second round of wiring, the Temple was equipped with an impressive electric display. In the summer 1914, when the Philadelphia Electric Company did a complete assessment of the lighting and recommended replacing the outdated carbon-filament bulbs with modern tungsten-filament lamps, acting superintendent Arthur Wyker counted the number of lamps in the Temple. The total: 4,806, of which 4,382 were in general use.[363]

c. Plumbing: The Temple originally drew water from two sources. The city mains supplied the basement and first floor, but, because of deficiencies in the pressure of city water, an eight-horsepower steam pumping engine in the basement drew water from a well under the south tower into two 4,000-gallon cedar tanks further up in the tower. Two additional 4,000-gallon tanks in the eastern attic provided an total of 16,000 gallons of

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[360] *Digest of Decisions of the Grand Lodge and Grand Masters* (privately printed, 1925), 49.

[361] AoP 1897, 54. For the quarter ending Nov. 15, 1888—the last before the electric lights were first turned on—the Committee on Temple spent $619.20 on gas. During the same quarter the following year, the gas expense was $1.80 and electric current was $700.00. AoP 1889, 74 and 1890, 65.

[362] AoP 1900, 33–36; MAI, Mar. 15, 1900 and Jan. 27, 1902; AoP 1902, 87.

[363] The Committee on Temple approved the swap-out of the Temple's light bulbs in June 1915. CoT minutes, Sept. 1, 1914 and June 18, 1915.

storage to supply pressure for water closets, sinks, and fire suppression.[364]

The original water service included a system to supply filtered ice water to eight drinking fountains located across the three main floors. Two were located in the Corinthian Hall lobby, one in the Renaissance Hall lobby, two in the second-floor Blue Lodge lobby, two in the Asylum lobby, and one under the Center Stairs on the first floor. Only three survive, although they are no longer operable. One, just a simple, small marble basin is installed against one of the piers in the second-floor Central Stair landing. The more ornate second fountain decorates the Renaissance Hall lobby. It comprises a semi-circular basin on a fluted support supplied by water from a panther head emerging from acanthus leaves. An open-bed segmental pediment with cornice and consoles frames a panel with a scalloped shell figure above the animal's head, making a large and showy composition. The whole was executed in marble by stonecarver Edwin Greble. Greble's firm, the Philadelphia Steam Marble Works, supplied all the marble plumbing fixtures in the Temple (under subcontract to pipe fitter Thomas Brown), including the other surviving drinking fountain, a white and variegated brown Gothic construction that sits in the third-floor south corridor where it was moved in 1880. A quote from the Book of John (3:37) decorates its backsplash: "If any man thirst, let him come unto me and drink."[365]

d. Elevators: In an article published a few months before the dedication, *The Keystone* describes the Temple having an elevator connecting the basement and the Commandery kitchen. This elevator was in fact a dumbwaiter, installed by the bell hanger and locksmith Thomas H. Aurocker, for lifting supplies and food up from the main kitchen. It ran through a closet in the southeast corner of the Grand Banqueting Hall on the first floor, and probably did not open on the second floor. In the eastern entresol, it opened into the passageway south of the Council or Red Cross Room, from where supplies still had to be carried up a flight of stairs to reach the pantries and kitchen.[366]

The great height of the Temple's staircases soon proved an inconvenience for some members. A March 1878 fundraising circular distributed to lodges meeting in the building declared, "The want of an Elevator in our beautiful Temple has long been discussed by the Brethren, particularly those advanced in years, and those whose impaired health prevents them attending their various Masonic bodies because of the exertion required in ascending the stairway." The circular announced some of the cost had already been raised from the Grand Chapter of Pennsylvania and "the seven Masonic

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[364] Windrim's plumbing specifications call for a No. 2 Worthington steam pumping engine, but the other sources say an 8-hp Knowles' Duplex double-acting steam pumping engine was installed. The specification also calls for just the two tanks in the south tower, but the other sources specifically note the two additional tanks in the eastern attic. An 1887 lantern slide in CRMT shows the two attic tanks and what might even be a third. Other 1887 lantern slides show the south-tower tanks and the pumping engine. "Specifications for Plumbing…[and] Gas Fitting," Mar. 16, 1872, folder "Thomas Brown," box 8, CRMT; *The Keystone*, May 31, 1873, 364 and June 7, 1873, 371; *Dedication Memorial*, 183.

[365] *The Keystone*, May 31, 1873, 364–65, and Thomas Brown, Invoice for plumbing and gas-fitting, Aug. 23, 1873, folder "Thomas Brown," box 8, CRMT.

[366] *The Keystone*, June 7, 1873, 372; CoP&c. report, Aug. 30, 1873, box 3, CRMT; Building Committee check register, entry #832, $230.65 to Thomas H. Aurocker for "Hoisting Machine, &c.," July 10, 1873, folder "Check register to Oct. 31, 1873," box 3, CRMT. Location of the dumbwaiter confirmed by references to the lighting fixtures specified for it in "List of Gas Fixtures," Feb. 19, 1873, folder "Baker, Arnold and Co.," box 7, CRMT.

bodies meeting on the third floor." "We feel assured that this appeal will be favorably considered, as it cannot be denied that the attendance at your meetings would be thereby largely increased."[367] It was not until 1882, however, that the Committee on Temple took up the matter, asking the Grand Lodge for $5,000 to cover the cost. (What became of the 1878 appeal is not known.) The next year it contracted the Stokes and Parrish Machine Co. to install a hydraulic elevator. The large toilet room on the first floor was moved across the passage to the east (into the space originally occupied by a slop room and a storage closet), and toilets on the second and third floors were made smaller. A shaft for a passenger elevator was then cut through the building. The hydraulic hoisting machinery was placed in the basement west of the shaftways. The original kitchen dumbwaiter was probably replaced by a proper service elevator at this time, too.[368]

Stokes and Parrish replaced the 1882 lifts with another set of hydraulic elevators in 1901.[369] The southernmost of the new pair of passenger elevators was modified in 1947 to stop at the Regalia Room between the first and second floors. In 1958, three automatic electric elevators replaced the 1901 set, and the basement room formerly occupied by the hydraulic tanks became a new committee room. The 1958 service elevator remains today, but the present passenger elevators were installed in the summer and fall of 1989.[370]

d. Central vacuum cleaning system: The Committee on Temple contracted with the Sanitary Dust Removing Co. to install a centralized vacuum cleaning plant in the Masonic Temple in late 1907. A former basement storeroom was turned over to the necessary mechanical plant, and suction pipes were run throughout the building. Although no longer used, the piping for the system remains in place.[371]

9. Original furnishings: With significant exceptions, the furniture in the new Masonic Temple was custom made to James Windrim's designs by the Philadelphia partnership of William Smith and Richard R. Campion, who won the job in late February 1873. The Building Committee specified in accepting the firm's bid that "The Grand Lodge expressly reserves to its own use and control all ownership and right to the drawings and designs."[372]

Smith and Campion ran one of the largest furniture concerns in Philadelphia at the time. Their six-floor fireproof factory on Levant Street—directly behind their showrooms at 249 South Third Street—was completely mechanized, allowing them to turn out higher volumes of furniture at relatively lower costs than would have been possible using all hand-crafted production. In May

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[367] Circular letter to Officers and Members of Lodge No. 3, Mar. 18, 1878, folder "Elevators 1879; 1989," CRMT.

[368] AoP 1882, 201 and 1883, 77. There is little surviving documentation of the 1883 elevator installation. This account is a supposition based on passing references in the AoP; the surviving 1873 floor plans, which show large "dressing rooms" with toilets in the spaces now cut through by the passenger-elevator shafts; and an 1887 lantern slide showing a horizontal-cylinder hydraulic hoisting engine in the basement space west of the main kitchen (now Banquet Room 1), where it could only have served an elevator in the northeast quadrant of the building.

Evidence suggests that only one passenger elevator was installed in 1883, but two are definitely in service from 1901 on. The existing service-elevator portals have been cut through the original brickwork to allow that elevator to open facing south on every floor. This was probably done in 1901, the probable date of the paneling in these portals.

[369] MAI, Dec. 3, 1900 and Apr. 1, Apr. 30, June 3, Aug. 5, 1901.

[370] AoP 1947, 158; 1958, 252, and 1989, 151.

[371] AoP 1907, 41; CoT minutes Oct. 7, Nov. 4, and Dec. 2, 1907.

[372] Perkins to Smith and Campion, Feb. 27, 1873, Perkins copybook II, 75.

1873, the firm had 125 men working on the Temple furniture.[373]

To save money and time and to make use of valuable Grand Lodge assets, Windrim specified that the Asylum, the Assembly Room, the tower lodge room, the tower chapter room, and the Commandery Banquet Room were to be furnished with reconditioned pieces from the Chestnut Street Masonic Hall. Assorted other old pieces were specified to go into Egyptian Hall, the Grand Secretary's offices, the Library offices, the Tyler's Room, and the Red Cross Room. In order not to disturb activities in the old hall, Smith and Campion took furniture away for repair, refinishing, and reupholstering as required and provided substitute pieces at no expense. At the end of the project, they took possession of all old furniture not needed in the new Temple and sold it on behalf of the Grand Lodge.[374]

Some of the pieces that were retained are among the most significant furnishings in the Temple. The eagle-armed Master's chair and matching sphinx-supported pedestal from the old hall's Blue Lodge Room were placed in Egyptian Hall, with the balance of the room's furnishings made new to match. The old Grand Lodge Room's signature suite of Gothic-style benches and officers' chairs, made by the Philadelphia firm of Sanderson and Son, furnished the new Temple's Asylum and included a spectacular canopied Master's chair and corresponding pedestal, works by the important mid-century carver Joseph Alexis Bailly and his partner, designer Charles Bushor (or Buschor).[375]

The Committee on Temple purchased additional benches for Corinthian Hall, Renaissance Hall, and the four main Blue Lodge rooms from J. B. Van Sciver Co. in 1910, "owing to the increase of membership of the Lodges meeting in them." These benches match Smith and Campion's originals closely, although they can be distinguished by their square-profile front legs.[376]

While most of the Temple's original office and library furniture has been replaced over time, the majority of the lodge-room pieces survive in use. One significant item no longer extant is a "Wardrobe & bedstead combined including mattresses, blankets, sheets, bolster & pillows & mosquito netting," bought from Smith and Campion in July 1873. Unlike the old Masonic Hall, which contained a six-bedroom Tyler's (i.e., caretaker/guard's) apartment, the new Temple was expressly designed without any living accommodations in order to be solely devoted to Masonic purposes. Nevertheless, when the Committee on Plans set about developing the staffing plans for the new building, its members decided the assistant superintendent should sleep in the Temple, his "accommodation in the Grand Treasurer's room" made possible by this special cabinet.[377]

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[373] Elizabeth Page Talbott, "The Philadelphia Furniture Industry 1850 to 1880" (Ph.D. diss., University of Pennsylvania, 1980), 134–39; *The Keystone*, May 31, 1873, 364.

[374] "Specification of Furniture for the New Masonic Temple Philadelphia," Feb. 17, 1873, and Agreement, Mar. 14, 1873, between the R. W. G. Lodge F. and A. M. of Penna. and Smith and Campion, both in folder "Smith and Campion, furniture," box 11, CRMT.

[375] Frisk and Borodin Appraisers, Ltd. *Inventory and Appraisement of Personal Property...Belonging to the Grand Lodge* (Aug.–Dec. 1990), 1, 6–7, CRMT.

[376] The numbers of benches purchased were 10 for Corinthian, 9 for Renaissance, 8 for Ionic, and 5 for each of Egyptian, Norman, and Oriental halls, plus 100 new folding chairs for the Grand Banqueting Room. CoT minutes Oct. 5, 1909, Dec. 7, 1909, and Feb. 15, 1910.

[377] Smith and Campion to Henry I. White, Apr. 8, 1873; Design on tracing paper for combined wardrobe and bedstead; Bill for wardrobe and bedstead, July 16, 1873, all in folder "Smith and Campion, furniture," box 11, CRMT. Quote from CoP&c. report, Nov. 14, 1873, box 3, CRMT.

a. Carpets: Along with furniture, the lodge rooms were supplied with custom carpets. R. L. Knight and Sons supplied Royal Wilton carpets made by Henderson and Co. of Durham, England for Ionic, Oriental, and Renaissance Halls. McCallum, Crease and Sloan imported Wilton carpets from John Lewis of Halifax, England for Corinthian, Egyptian, and Norman halls. They also supplied English-made Brussels carpets for the Assembly Room and the chapter and lodge rooms in the towers.[378]

b. Pipe organs: Accompanied music was an important adjunct to the degree work of Royal Arch and Knights Templar Masonry at the time the Temple was built. As part of the original furnishing of the building, therefore, the Building Committee ordered two pipe organs from E. and G. G. Hook and Hastings in Boston, the country's largest manufacturer of church organs.

The larger of the two instruments was a 2-manual, 665-pipe instrument containing 13 stops plus 5 mechanical registers, 2 pedal combinations, and a swell pedal. It was installed in a dedicated chamber at the north end of the officers' dais in the Grand Chapter Room. The Grand Chapter of Pennsylvania paid its entire cost of $1,500.[379]

The Building Committee originally intended to furnish the Knights Templar Asylum with a refurbished organ saved from the old Masonic Hall, but Hook and Hastings, after inspecting the old instrument, advised against retaining it and offered to supply a new organ for $1,475 minus $375 if they could take away the old organ. The Building Committee agreed. The one-manual organ contained 363 pipes in 11 ranks and was enclosed in its own self-contained cabinet designed by Mr. Hastings after suggestions by James Windrim. It was originally placed at the north end of Gothic Hall, on the platform behind the officers' seating. When the room was reconfigured in 1880, it was moved to the southwest corner.[380] (See Appendices V and VI for the organs' specifications.)

Originally supplied with wind by laborious hand-pumping, both instruments were eventually fitted with electric blowers, Renaissance Hall in 1906 and Gothic Hall in 1915.[381] Both organs survived into the 1940s when new electrophonic instruments came on the market that promised to eliminate annual maintenance and tuning expenses while still providing "beauty of tone." The Allen Organ Company sold the Grand Lodge state-of-the-art electronic instruments for Corinthian and Gothic halls in 1947 and another for

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[378] Building Committee report, Nov. 14, 1873, box 3, CRMT.

[379] The Renaissance Hall organ was Hook and Hastings opus number 711. Its cost included $1,000 for the pipes and mechanism and $500 for the case. Minutes of the Grand Chapter of Penna., Nov. 7, 1873, in Minute Book C (Feb. 19, 1862–Nov. 4, 1875), 394; Minutes of the Grand Chapter Finance Committee, Mar. 18, 1873, in Finance Committee Minute Book for Jan. 25, 1872–Dec. 1, 1881; *Abstract of Proceedings of the Grand Holy Royal Arch Chapter of Pennsylvania...for the year A.D. 1873* (Philadelphia: Grand Chapter of Penna., 1874), 358. See also *List of Organs built by Hook and Hastings Co.* (1895), 19, reprinted in William T. Van Pelt, *The Hook Opus List 1829–1916 in Facsimile* (Richmond: Organ Historical Society, 1991).

[380] The Gothic Hall organ was opus number 715. CoP&c. reports, Mar. 19 and May 1, 1873, box 3, CRMT. E. and G. G. Hook and Hastings, proposal with specifications, April 19, 1873; Hook and Hastings to Samuel C. Perkins, May 9, 1873; Invoice, August 21, 1873, all in folder "Hook and Hastings Organs," box 9, CRMT.

[381] CoT minutes, July 2, Aug. 6, and Sept. 3, 1906; CoT minutes June 15 and July 19, 1915.

Renaissance Hall in 1948.[382]

The purchase over time of portable cabinet organs (and, later, electronic organs) for the building's other lodge rooms reveals the gradual acceptance of instrumental accompaniment into the work of Pennsylvania Blue Lodges after the turn of the century. A reed organ was purchased for the use of the Royal Arch Chapters meeting in Oriental Hall sometime before 1893.[383] A replacement instrument for this one was moved to the Assembly Room in 1910 when the Committee on Temple purchased two Estey reed organs for Oriental and Ionic Halls. These were stock instruments from the Estey catalog, style D, No. 56, costing $171 each. Other Estey reed organs went into Corinthian Hall in 1912 and Norman Hall in 1919. (The former was a V67, purchased for the factory price of $245.70, discounted from $450 retail).[384] Only one of these Estey instruments remains in the Temple today.

In the early 1960s, the Committee on Temple purchased new electronic instruments for the Blue Lodge rooms. These lasted until 1998, when seven matching Rodgers organs were installed in all the lodge rooms and the Grand Banqueting Hall. A second, larger Rodgers was also purchased for Corinthian Hall, to allow a wider range of musical possibilities for Grand Lodge events.[385]

D. Site:

The Masonic Temple sits on a rectangular site measuring about 150' x 245'.[386] When the Grand Lodge took ownership of it, the site comprised two lots owned by one Mr. Harrison (one running along Broad Street, the other along Juniper Street) and two owned by George D. Wetherill (fronting Filbert Street between Harrison's two lots). Harrison's Broad Street lot contained coal and ice dealers; his Juniper Street lot held a rental house. Wetherill's property is described as containing "several tenements." The Grand Lodge continued to operate the rental properties until March 1868, when it began clearing the site for construction.[387]

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[382] Quote from AoP 1947, 158; AoP 1948, 153. The three new Allen organs were MDC Classic 20s according to Frisk and Borodin Appraisers, "Inventory and Appraisement of Personal Property," 46.

The fate of the original Gothic Hall organ is unknown; however, a remarkable amount of the original Renaissance Hall organ survives in place. An extensive survey of the remaining organ fabric carried out by Kevin D. Chun, Richard J. Tierno, and the author in August 2009 determined that workmen in 1948 probably removed only as much of the tracker action and Pedal- and Great-division pipework as necessary to install speakers and wiring for the new Allen organ. The original nineteenth-century Hook and Hastings bellows, wind regular, wind trunks, and the Swell-division swell box remain in place. Direct examination of the interior of the swell box was not possible to determine if any pipework survives, as the box is mounted high in the organ chamber and its ladder has been removed.

[383] CoT minutes, Mar. 13 and Apr. 4, 1893. References in Jan. 1898 to a piano being placed in Oriental Hall and the "organ in the cellar" being sold imply this first Oriental Hall reed organ was not of high quality or was not maintained; CoT minutes, Jan. 10, 1898.

[384] AoP 1910, 81; CoT minutes, Mar. 1, 1910 and Feb. 6, 1912; AoP 1919, 119.

[385] The Blue Lodge electrophonic organs were a 1962 Kimball Westminster model 285 in Norman Hall, purchased by Lodge No. 9 for $3,484, and three 1963 Baldwins in Ionic, Egyptian, and Oriental halls. The 1998 replacement instruments were all Rodgers Model 751-I, except for that in Renaissance Hall (Model 751-E) and the larger organ in Corinthian Hall (Model 950). CoT minutes, Oct. 2, 1962; AoP 1963, 252; AoP 1998, 134.

[386] *Art Association*, 7.

[387] *Minutes of the R. W. Grand Lodge*, XI, 78, 108.

These lots represented the neighborhood in microcosm when the Grand Lodge began construction: mixed residential and light industrial development. But the indications were that the industry was being pushed away. Since 1856, the Romanesque tower and spire of Stephen Decatur Button's First Baptist Church had anchored the northwest corner of Broad and Arch streets. Addison Hutton's Arch Street Methodist Episcopal Chapel opened in 1865 directly across Cuthbert Street from the Temple site; the balance of the church was built in 1869–70. La Salle College, a Catholic school, opened just to the east on August 28, 1867, in the three-story red-brick box formerly occupied by St. Joseph's Jesuit College. Fraser, Furness, and Hewitt's Lutheran Church of the Holy Communion completed the picture, rising between 1871 and 1875 on the west side of Broad between Cuthbert and Arch.[388]

What really defined the site, however, was Center Square, also called Penn Square or the Penn Squares, the park lying immediately to the south in the symbolic heart of Philadelphia's street grid. Although divided into quarters by railroad tracks, the park was verdant and wooded, and promised to shield the new Temple from the Pennsylvania Railroad Depot at Market Street and Juniper. But its promise didn't last. A public referendum selected the park as the site for the new Public Buildings in October 1870. The Grand Lodge's Committee on Plans lamented,

> The Committee on Site...felt fully their responsibility to select a site apart from business, central, easy of access, yet isolated....In the location of the Public Buildings upon the Penn Squares, your committee feel not only serious disappointment, but, as if they had been deceived, relying upon these squares to be and remain an open space forever, or if ever built upon, that they would have been devoted to temples dedicated to Science and Art....[W]hat we have done will to a great extent be obscured....[389]

Nevertheless, the park was denuded of trees by the end of 1871 and construction was well underway by the time the Temple opened at the end of 1873. City Hall became the defining

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A photograph by Frederick Gutekunst in CRMT records the buildings on the site when the Grand Lodge took possession. Leases and water, gas, and repair receipts pertaining to the rental properties, plus correspondence about donating the furnace from 1329 Filbert St. to the Bethany Mission, can be found in folder "Rent Receipts 1867– ," box 1, and folders "Rental Filbert St Properties" and "M. A. Longstreth," box 5, CRMT.

[388] HSR I, 18; *Records of the American Catholic Historical Society of Philadelphia*, vol. 2 (Philadelphia: American Catholic Historical Society, 1889), 363; Scharf and Westcott, *History of Philadelphia*, vol. 3, 1,953; Federal Writers' Project, *Philadelphia: A Guide to the Nation's Birthplace* (Philadelphia: William Penn Assoc. of Philadelphia, 1937), 182.

[389] For an account of the complicated gestation of Philadelphia's City Hall, see Michael J. Lewis, " 'Silent, Weird, Beautiful': Philadelphia City Hall," *Nineteenth Century* 11, nos. 3 and 4 (1992). Quote from *Minutes of the R. W. Grand Master*, XI, 345–346.

Lawyer Samuel C. Perkins was chairman of the Temple Building Committee 1868–73 as well as Grand Master of Pennsylvania Masons 1872–73. He was also, from August 1870, a founding member of the Commission for the Erection of the Public Buildings. His role as a commissioner did not prevent him from lobbying against placement of the Public Buildings on Center Square; in a Sept. 1870 circular to local lodge secretaries, he wrote, "It is desired to present to each individual Mason in the city the reason why, *for the sake of the New Temple,* the Public Buildings should not be placed on Penn Squares." Nevertheless, he was made chairman of the commission in 1872 and served as City Hall's leading champion until the commission was dissolved in 1901. Huss, *Master Builders*, vol. 3, 201; Scharf and Westcott, *History of Philadelphia*, vol. 3, 1,773; Samuel C. Perkins, Circular notice, Sept. 27, 1870, folder "Materials relating to selection and purchase of the Masonic Temple site," box 5, CRMT.

feature of this part of the city. Along with the Pennsylvania Railroad's Broad Street Station (1879–82, enlarged 1892–94), it permanently influenced the kind and quality of development that rose near the Masonic Temple, discouraging residences and additional churches in favor of hotels, banks, office buildings, and retail establishments on a variety of scales.

The construction of the Fairmount Parkway (now the Benjamin Franklin Parkway) also significantly influenced the site. First projected in the 1890s, the parkway was opened from City Hall to Fairmount between 1907 and 1918, a process that demolished all the buildings on the west side of Broad Street across from the Temple, opening an extraordinary view of the Temple's principal facade from the west across the new Reyburn Plaza. Even with the construction of the Municipal Services Building in the plaza in 1965, the vista to the Temple was preserved, and the building, while dwarfed by many of its modern neighbors, still commands its corner in the heart of Philadelphia.

1. Historic landscape design: The Building Committee was responsible in 1873 for laying its own sidewalks and curbs around the Temple site as well as for providing its own street lighting. These elements have all been replaced over time as municipal services have expanded.

Henry Barker and Bros. provided the original flagstones and granite curb block, as well as pavers for Cuthbert Street. In 1900, a strip of steel-and-glass laylights was installed into the pavement bordering the building's west wall to light the new mechanical vault beneath. These were removed in 1948 when a new concrete pavement was laid along that side of the building. The current Broad Street sidewalk dates from 1986.[390]

Each of the thirteen gas street lamps that originally surrounded the building comprised a wrought-iron base, painted to look like stone, surmounted by an iron post and copper upper works, painted to look like bronze. The lamp posts were purchased in two sizes, eight large and five narrow, the narrow ones being needed "for want of space" along Juniper and Cuthbert streets. The posts originally supported egg-shaped Dyott patent lamps, but these were replaced with faceted lamps during the 1880s. These street lamps were removed in 1894.[391]

The Building Committee also felt a fence was necessary to prevent close public access to the exterior walls. The one James Windrim designed in 1873 was very simple, made of pointed wrought-iron pickets set through top and bottom rails of cast-iron gas pipe, with decorative cast-iron posts and sliding gates at the building's various entrances. Repaired numerous times as it was damaged by construction work and traffic accidents, the fence was finally replaced in 2008 with a sympathetic imitation made from cast and welded components. Some posts from the original fence were retained.[392]

2. Outbuildings: None. From 1954 to 1971 the Grand Lodge of Pennsylvania owned the Temple

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[390] CoP&c. report, Aug. 30, 1873, box 3, CRMT; HSR I, 143; AoP 1948, 154 and 1986, 93. See also City of Philadelphia building permit 4280, 1948, cited in HSR I, 143.

[391] Gihon, *Free Masonry*, 122; CoP&c. report, May 1, 1873, box 3, CRMT; CoT minutes, June 8 and Nov. 12, 1894.

[392] "Specifications for Wrought Iron Railing to enclose the New Masonic Temple," Feb. 1, 1873, folder "Building Committee Report, Feb. 13, 1873," box 3, CRMT.

Building (originally the Evening Bulletin Annex), located across Cuthbert Street north of the Temple and east of Arch Street Methodist Church, which it operated as a rental property.

PART III. SOURCES OF INFORMATION

Abbreviations used in the footnotes:

AoP	*Abstract of the Proceedings of the Right Worshipful Grand Lodge*
BCMB	Building Committee minute book, 1865–73
CoP&c	Committee on Plans, Estimates, and Materials
CoT	Committee on Temple
CoT copybook	Committee on Temple letterpress copybook, 1883–1897
CRMT	Construction Records of the 1873 Masonic Temple, Masonic Library and Museum of Pennsylvania
GHC	George Herzog Collection, Athenaeum of Philadelphia
HSR	*Masonic Temple of Philadelphia Historic Structures Report*
MAI	Committee on Temple minute book for meetings to consider alterations and improvements
Perkins copybook I	Samuel C. Perkins letterpress copybook, March 1866–June 1869
Perkins copybook II	Samuel C. Perkins letterpress copybook, June 1869–1897

Bibliographic note: Individual committee reports, contractor agreements, and architect James H. Windrim's numerous contracting specification documents are not listed individually in the bibliography, but each can be found where relevant in the footnotes.

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Construction Records of the 1873 Masonic Temple, 1857–1880, comprising committee reports, correspondence, bids, proposals, specifications, and contracts documenting the planning, construction, fit out, and maintenance of the New Masonic Temple (12 boxes).

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C. Masonic Library and Museum of Pennsylvania drawings and renderings:

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- [Study for Norman Hall, east wall and ceiling], ink and watercolor, n.d. [ca. 1890]
- "Ceiling and Side Walls Main Hall, First Story," ink and watercolor, n.d. [ca. 1895]
- "L. Hall Way, First Floor," ink and watercolor, n.d. [1895]
- [Proposal for Superintendent's office], ink and watercolor, n.d. [ca. 1895]
- [Study for Central Staircase, north wall and ceiling], ink and watercolor, n.d. [ca. 1904]
- [Study of Central Staircase, south wall center panel], graphite and ink, n.d. [ca. 1904]
- [Study for Central Staircase, west wall], ink and watercolor, n.d. [ca. 1904]
- "Screen across East End of Main Hall, First Floor," ink and watercolor, n.d. [ca. 1901]
- [Proposal for Gothic Hall with balcony] ink and watercolor, n.d. [ca. 1902]
- [Proposal for Gothic Hall with mural cycle] ink and watercolor, n.d. [ca. 1902]
- [Sketch of Gothic Hall existing conditions], graphite, n.d. [ca. 1902]
- "General Scheme for Ceiling & Wall Decoration, Corinthian Hall," ink and watercolor, n.d. [1903]
- "For East Wall, Corinthian Hall, Masonic Temple, Phila.," ink and watercolor, n.d. [1903]
- "For West Wall, Corinthian Hall, Masonic Temple, Phila.," ink and watercolor, n.d. [1903]
- "For North Wall, Corinthian Hall, Masonic Temple, Phila.," ink and watercolor, n.d. [1903]
- [Sketch of Corinthian Hall showing minor modifications and light standards], ink, n.d. [1903]
- [Sketch of Corinthian Hall showing stopped-flute columns and mythological paintings], ink, n.d. [1903]
- [Sketch of Corinthian Hall showing fluted columns and mythological panels], ink, n.d. [1903]
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probably by Frederick Gutekunst, photographer, ca. 1873.)

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- "Details of the South-east Lodge Room on the Second Floor of New Masonic Temple," n.d. [ca. 1872].
- "Details of the Central Lodge Room at East End of Principal Story, New Masonic Temple, Phila.," Jan. 1872.
- "Library," n.d. [ca. 1872].
- "Norman Lodge Room, Second Floor N.E., New Masonic Temple," Feb. 23, 1872.
- "Grand Staircase, Section looking North," n.d. [ca. 1872].
- "Grand Staircase, Section looking West," n.d. [ca. 1872].
- "Grand Staircase, Section looking East," n.d. [ca. 1872].
- "Third Floor Plan," date not legible [ca. 1872].
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views).

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Committee on Temple minute books, 1915–present, Masonic Library and Museum of Pennsylvania.

PART IV. PROJECT INFORMATION

The Masonic Temple project was co-sponsored by the Historic American Buildings Survey (HABS) of the National Park Service, U.S. Department of the Interior, and the Masonic Library and Museum of Pennsylvania. The documentation was undertaken by HABS, Richard O'Connor, Chief of Heritage Documentation Programs, under the direction of Catherine C. Lavoie, Chief of HABS. The project leaders were architect Robert R. Arzola and historian James A. Jacobs. The documentation was completed during the summer of 2009 at the Masonic Temple by project supervisor Maryellen Strain Wikoff, architect (Wilmington, Delaware); architecture technicians Michelle Lynn Coble (University of Notre Dame); Christopher Allan Johnson (Kent State University); William Cooper Koning (University of Colorado); Kristina Simcic (Temple University); and Ian Arthur Thomas (University of Wisconsin–Milwaukee). The project historian was Michael R. Harrison (Washington, D.C.). The large-format photography was produced by HABS photographers James Rosenthal and Renee Bieretz.

The team would particularly like to thank the following staff members at the Masonic Temple for their generous assistance and support: Dennis P. Buttleman, curator; Catherine L. Giaimo, assistant librarian; Daniel J. Hinds, superintendent; John Orr, former executive assistant; and Glenys A. Waldman, senior librarian.

APPENDIX I:
1867 COMPETITION PROGRAM

The Grand Lodge's Committee on Site adopted the following "Specifications to be observed by Architects" on May 9, 1867, and ordered fifty copies to be printed. This transcription is from a copy bound between pages 24 and 25 in the Building Committee's 1865–73 minute book. The sentence added in brackets was appended by the committee at their meeting of May 30, 1867.

Philadelphia, May 9th, 1867

SPECIFICATIONS
To be observed by Architects submitting plans for
THE NEW MASONIC TEMPLE.

ALL DRAWINGS of Architects to be made to a scale of eight feet to one inch; to be free from coloring, except so far as may be necessary to indicate materials used.

ELEVATIONS and SECTIONS may be tinted in India ink. [Interior Decorations may be in Color.]

PERSPECTIVE DRAWINGS, of which one at least must accompany each set of Plans offered, may be finished in colors.

THESE DRAWINGS to be accompanied by outline specifications and approximate estimates in detail.

LOCATION.

LOT situated at the northeast corner of Broad and Filbert streets, extending one hundred and fifty feet on Broad street to Cuthbert street, two hundred and fifty feet on Filbert street to Juniper street.

The building to recede from lines of Filbert, Juniper, and Cuthbert streets six feet. The distance receding from line of Broad street limited not to exceed twenty feet.

REQUISITES FOR BUILDING.

THE CELLAR will extend beneath the whole building.

THE EXTERIOR of building to be of white marble. The floors and staircases to be fire-proof.

THE BUILDING to consist of FIRST FLOOR or BASEMENT STORY, with PRINCIPAL FLOOR over first floor.

THE STAIRCASES will extend to the principal floor at each end of building, and a private stair from principal floor to Supper Room.

A CONTINUOUS HALL will extend through to Juniper street, not to exceed twenty feet wide.

TWO ROOMS for GRAND SECRETARY and GRAND TREASURER, about forty feet by fifty feet, supposed location, on either side of front vestibule, northwest and southwest corner of building.

A CROSS HALL, about six feet wide, extend back of them.

ONE SUPPER ROOM, sixty feet by one hundred and ten feet, with the necessary KITCHEN and PANTRY arrangements, they to be separated from Supper Room by a six-feet wide hall supposed location north side of building.

ONE LIBRARY, about seventy feet by fifty feet.

FIVE COMMITTEE ROOMS, about twenty feet by fifty feet, on south side of building.

PRINCIPAL FLOOR.

A CONTINUOUS HALL, not to exceed twenty feet wide, through building east and west.

ONE ROOM FOR "GRAND LODGE," sixty feet by one hundred and ten feet.

ONE ROOM FOR "GRAND CHAPTER," ninety feet by fifty feet.

ONE LODGE ROOM, eighty-six feet by forty-five feet.

TWO LODGE ROOMS, sixty-six feet by forty feet.

The proposed position of Lodge Rooms is at the east end of building, and Parlors, etc., on west end of building. The height of principal story divided, making an *entre sol* story, thus duplicating Lodge Rooms on general floor level.

AMPLE WATER CLOSET and WASH ROOM arrangements to be provided on each floor.

Special reference must be had to the subject of DRAINAGE, HEATING, and VENTILATION.

The Committee will meet on Tuesday, the first day of October, at twelve o'clock, noon, at the Masonic Hall, to open Plans, Estimates, etc., which should be sent, (sealed,) prior to that time, to HENRY M. PHILLIPS, Esq., No. 126 South Sixth street.

APPENDIX II:
CHRONOLOGY OF DECORATIVE ELABORATION IN THE MASONIC TEMPLE

1880	Gothic Hall altered (James H. Windrim)
1888	Egyptian Hall decorated (George Herzog)
1888–90	Ionic Hall decorated (Herzog)
1891	Norman Hall decorated (Herzog)
1894	First committee rooms created in basement
1895	Grand Master's office and retiring room, Grand Secretary's offices, Grand Treasurer's office, and Grand High Priest's office decorated (Herzog)
1895	First- and second-floor corridors decorated (Herzog)
1895–96	Oriental Hall decorated (Murray Gibson)
1898–99	Library decorated (Herzog)
1900–01	Basement banquet rooms 1–4 created
1901	Central Stair extended into basement
1901	Grand Master's office altered and redecorated (Herzog)
1901	Grand Banqueting Hall mosaic tile floor installed (Sharpless and Watts)
1901	Commandery Banquet Room modified and redecorated
1901–02	First-floor main corridor altered and redecorated; screen and fountain installed (Herzog)
1902	Grand Banqueting Hall decorated (Herzog)
1902	Gothic Hall redecoration scheme approved (Herzog, unrealized)
1902	Basement banquet rooms decorated
1902	Grand Secretary's office redecorated (Herzog)
1903	Corinthian Hall remodeled (Herzog and Windrim)
1903	Filbert Street entrance and south corridor redecorated (Herzog)
1903	Rear corridor [now Benjamin Franklin Room] redecorated (Herzog)
1904–05	Second-floor corridor and both stairwells altered and redecorated (Herzog)
1906	Renaissance Hall redecorated (Gibson)
1908	Grand Treasurer's office and Superintendent's room altered and redecorated (Herzog)
1908	Alterations to Grand Master's office (Herzog)
1908	"Tradition" painting added to rear corridor [Benjamin Franklin Room] (Herzog)
1927	Renaissance Hall repaired and further elaborated (John Bagattin)

APPENDIX III: WORKS BY ARCHITECT JAMES H. WINDRIM (1840–1919)

No authoritative catalog of James H. Windrim's works yet exists. This inventory draws from the best contemporary and modern lists that have been found and gives a reasonable but incomplete picture of the scope of his architectural practice. All projects are in Philadelphia unless noted.[393]

Projects with known dates

1863	College of Physicians, 13th & Locust [3d floor and attic added ca. 1885 by T. P. Chandler]	*Founders' Week Memorial Volume* (1909)
1864–67	Union Depot, Pittsburgh [destroyed by fire during 1877 railroad strike]	EB, PPP
1865	Jay Cooke residence [Ogontz], Elkins Park	PPP
1867	Phila. & Reading RR Terminal (competition for Broad St. front), Broad & Cherry [not built; other competitors: C. E. Byers; Fraser, Furness & Hewitt]	AAB
1868	Philadelphia Savings Fund Society (competition), 700–710 Walnut Street 1868 [not built]	AAB
1868–73	Masonic Temple, Broad & Filbert	HABS PA-1532
1868	Academy of Natural Sciences, 19th & Race [designed 1868; construction begun 1872; lecture-hall annex by James H. Windrim & Son, 1890–92]	*A Short History of the Academy of Natural Sciences* (1909)
1870–71	National Bank of the Northern Liberties, 300–302 N. 3d [HABS documentation lists this project as alterations to ca. 1835 Manufacturers & Mechanics Bank; bank history states old bldg was demolished and new one built to plans by Windrim]	*A Century of the Nat'l Bank of the Northern Liberties of Phila.* (1910), PPP, IP, HABS PA-1784
1870	Commercial Exchange (reconstruction), SE cor. 2d & Sansom	HABS PA-1406
1870–71	Tradesmen's National Bank, 3d below Chestnut	PPP, *Public Ledger*, Sept 5, 1870
1870–72	Offices for Penna. RR Co., 4th & Willings Alley	PPP
1870–71	House of Correction, State Road [resigned as superintendent of construction; replaced by Frank Furness]	Scharf & Westcott, *History of Phila.* (1884)
1871–72	‡First Presbyterian Church of Germantown, 35–43 W. Chelten Ave.	AAB

[393] **Sources**

AAB American Architects and Buildings database (www.americanbuildings.org).
ARSIA *Annual Report of the Secretary of Internal Affairs of the Commonwealth of Pennsylvania. Part III: Industrial Statistics, 1875–76,* vol. 4 (Harrisburg: B. F. Meyers, 1877), 962, 966, 979, 981.
BDPA Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects, 1700–1930* (Boston, 1985), 871–73.
EB *Evening Bulletin*, Apr. 26, 1919.
GC Girard College records.
IP *Illustrated Philadelphia: Its Wealth and Industries* (New York, 1889).
HABS Historic America Buildings Survey, Library of Congress.
PHR *Pennsylvania Historical Review Gazetteer, Post-office Express and Telegraph Guilde*, (Philadelphia, 1886), 257.
PPP *Philadelphia and Popular Philadelphians* (Philadelphia, 1891), 9.

Attributions

A dagger [†] indicates work credited in published sources to James H. Windrim or James H. Windrim & Son, but which is possibly the work of John T. Windrim.
A double dagger [‡] indicates unconfirmed or suspect attributions.

1873–74	Phila. Trust, Safe Deposit & Insurance Co., 415 Chestnut	IP, AAB, HABS PA-1181
1873–74	Wilmington Conference Academy, Dover, Del.	Scharf, *History of Delaware* (1888)
1874	First Lutheran Church (project), 9th & Penn Ave. [not built]	BDPA
1874	Mechanics Bank (interior renovation), 22 S. 3d	HABS PA-1443
1874	Peoples' National Bank, 435 Chestnut	IP, AAB
1874	Girard Building, Chestnut bet. 4th & 5th	*Public Ledger*, June 20, 1874
1874–75	City National Bank, 6th above Market	*Public Ledger*, July 9, 1874
1875–76	St. George's Hall (alternations), 13th & Arch [modifications to T. U. Walter's Matthew Newkirk residence]	Knauff, *A History of the Society of the Sons of Saint George* (1923)
1876	Agricultural Building, Centennial Exhibition, Fairmount Park	BDPA, ARSIA
1876	U.S. Government Building, Centennial Exhibition, Fairmount Park 1876	ARSIA
1876	Gillender & Sons' Glassware Building, Centennial Exposition, Fairmount Park	ARSIA
1876	Bankers' Exhibit, Centennial Exhibition, Fairmount Park	ARSIA
1876	Provident Life & Trust Co. (competition), 409 Chestnut [not built; commission awarded to Frank Furness]	AAB
1876–77	Building No. 7 [dormitory], Girard College [1912 addition by John T. Windrim]	GC
1876–78	Chapel, Girard College	GC
1876–77	‡East Boiler House, Laundry & Bakery, Girard College	GC
1878	Strawbridge & Clothier store (alterations), 8th & Market	*Public Ledger*, June 22, 1878
1880	First Regiment Armory, Broad & Callowhill	*Manufacturer and Builder*, Nov. 1880
1880	School of Design for Women [Gaul-Forrest House] (alterations), 1346 N. Broad [Alternations to 1854 residence]	HABS PA-1730
1880–81	Building No. 8 [Lafayette Hall], Girard College [basement remodeled 1901 by John T. Windrim]	GC
1880–81	‡Building No. 6 [infirmary] (additions), Girard College [addition to existing 1857 bldg.; a second addition in 1897 is known to be by Windrim's office]	GC
1881	Harris & Son building, 718–24 Arch	BDPA
1881	Ely Building, Jefferson Medical College (alterations), 126 S. 10th	AAB
1883–84	Mechanical School Bldg, Girard College [enlarged 1924–25 by John T. Windrim]	GC, BDPA
1883–84	‡West Boiler House, Girard College	*Semi-Centennial of Girard College* (1898)
ca. 1884	T. Broom Belfield residence, Narberth, Pa.	*Rural Pennsylvania in the Vicinity of Philadelphia* (1897)
1885–86	Building No. 9 [Good Friends Hall], Girard College	GC
ca. 1885	J. Robb Maury residence [Clover Hill], Germantown	Wells & Hope, *Philadelphia Suburban Houses* (ca. 1895)
1885	Security Trust Co., Wilmington, Del.,	*Delaware: A History of the First State* (1947)
1886	Hood, Bonbright & Co. stores, 11th & Market	*Builder*, Aug. 1886
1886	Penna. Trust Co. (competition), 517 Chestnut	*Builder and Decorator*, Oct. 1886
1887	Western Saving Fund Society, 1000–1008 Walnut [ca. 1910 addition by John T. Windrim]	PPP, HABS PA-1703

1887	National Safe Deposit Co., NE cor. New York Ave. & 15th, NW, Washington, D.C.	PPP, D.C. bldg. permit 45511, Feb. 10, 1887
1887	William L. Elkins residence, Broad & Stiles [design selected in competition]	BDPA
1887	Stores for Girard Estate, cor. 12th & Market	BDPA; AAB; *Builder and Decorator*, Dec. 1888
1887	Pittsburgh Masonic Temple (competition), Pittsburgh, Pa.	BDPA
1887	John McCay factory, Cherry bet. 6th & 7th	BDPA, AAB
1887	Commercial building, 25th & Poplar	*Public Ledger*, Mar. 10, 1887
1887	Merchant & Co. tin plate & metal store, 517 Arch	BDPA, AAB
1887	Soldiers' Home, Erie, Pa.	BDPA, PHR
1887	J. R. Wittman store and residence, 1116 [2226?] Frankford Ave.	BDPA, AAB
1887	Building for Girard Estate, 13th & Vine	AAB
1887	Two residences, 17th & Pine [alterations?]	AAB
1887	‡Pratt Institute, New York, N.Y.	IP
1887–89	Greenhouse, Girard College	GC
1888	Office building for Charles C. Glover, G bet 14th & 15th, NW, Washington, D.C.	DC bldg permit 44310, Mar. 14, 1888
1888	William P. Bonbright residence, Villanova, Pa.	BDPA, AAB
1888	Jacob Disston residence, Chestnut Hill	BDPA, AAB
1888	Building for Girard Estate, 119 N. 8th	BDPA
1888	Milton Jackson residence (alterations), 16th & Allegheny	BDPA, AAB
1888	William H. Kemble, pair of residences, 23d & Green	BDPA, AAB
1888	Methodist Conference Academy ladies hall, Dover, Del.	BDPA, AAB
1888	Pennsylvania Globe Gas Co., 50th & Merion	BDPA, AAB
1888	Pennasylvania Globe Gas Co. stable, 50th & Merion	BDPA, AAB
1888	Roberts & Andrews warehouse, Newmarket & Callowhill	BDPA, AAB
1888	Piers 1 & 2, North Wharves, Phila.	AAB
1889-90	Cottage State Hospital, Connellsville, Pa.	*Centennial History of the Borough of Connellsville* (1906)
1889–90	Altoona Masonic Temple, 111–19 11th St, Altoona, Pa.	PPP, HABS PA-5518
1889	Jacob Disston stable, Chestnut Hill	AAB
1889	E. A. Biddle residence, Swarthmore, Pa.	BDPA, AAB
1889	William H. Kemble stable & coachman's house, 22d & Mt. Vernon	BDPA, AAB
1889	Lutheran Church, 13th & Wolf	BDPA
1889	Ethan Osborn Memorial Presbyterian Church, Cedarville, N.J., [hired by Ethan O. Thompson]	AAB, *The Church at Home and Abroad* (Mar. 1891): 231
1889	Union League (alterations), 140 S. Broad [interior renovation after fire, with T. P. Chandler, Charles Burns, & George Herzog]	HABS PA-1534
1889	Williamson Free School of Mechanical Trades (competition), Elwyn, Pa. [not built; commission awarded to Frank Furness]	BDPA, AAB
1889	U.S. Mint (alterations), 1331 Chestnut [project as Supervising Architect of the Treasury]	AAB

1889–90	†William H. Kemble residence (alterations), 23d & Green	BDPA, AAB
1890–92	†Academy of Natural Sciences (addition), 19th & Race	BDPA. AAB
1890	†Baseball ground, Broad & Dauphin	BDPA
1890	†County Fire Insurance Co. (alterations), 110 S. 4th	BDPA, AAB
1890	†Apt. house for Charles C. Glover, Penna. Ave. west of 17th, N.W., Washington, D.C.	BDPA
1890	†Masonic Home (alterations), Broad & Tioga	BDPA
1890	†Soldiers' Home chapel (alterations), Erie, Pa.	BDPA
1890	†Southern Home for Destitute Children, Broad & Morris	BDPA
1890	‡Office building, NW cor. 12th & Chestnut	AAB
1890	U.S. Post Office, Lancaster, Pa. [as Sup'v'g Arch't of Treas'y]	BDPA
1890	U.S. Post Office, Watertown, N.Y. [as Sup'v'g Arch't of Treas'y]	BDPA
1890	U.S. Post Office & Courthouse (alterations), 9th & Market [as Sup'v'g Arch't of Treas'y]	BDPA
1891	Maternity & contagion hospitals, U.S. Immigration Station, Ellis Island [as Sup'v'g Arch't of Treas'y]	BDPA
1891	U.S. Bureau of Engraving & Printing (alterations), Washington, D.C. [as Sup'v'g Arch't of Treas'y]	BDPA
1891	†Factory for Stanley C. Flagg, 19th St & Penna. Ave.	AAB
1891–92	†Clay Kemble residence, Sunset Mermaid Ln. & Church Rd.	AAB
1892	†Bellevue Hotel (alterations), Broad & Walnut	BDPA
1892	†Thomas Clark & Co. (alterations), 23d & Ritner	BDPA
1892	†Jefferson Medical College, Broad bet. Catharine & Christian	BDPA
1892	†Third National Bank, Broad & Market	BDPA
1892	†Times Annex Building, 8th & Sansom	BDPA, AAB
1892	†Windrim Office Building, 11th & Walnut	AAB
1892	Planning study for the Fairmount Parkway [as Director of Public Works]	AAB
1892–93	†Wills Eye Hospital (alterations), 18th & Race [new front]	BDPA
1893–95	Bank of North America, 305–307 Chestnut [designed with John T. Windrim]	HABS PA-1391
1894	†Smith Memorial Playhouse, Fairmount Park	BDPA
1895	†Thomas H. Baird residence (alterations), Haverford, Pa.	BDPA, AAB
1895	†Warehouse for Girard Estate, 727 Winifred Pl.	BDPA
1895	†John Wanamaker building, 1201–1207 Chestnut	BDPA
1895	†Wills Eye Hospital contagious ward, 18th & Race	BDPA
1896	†Stephen Girard Building, 12th & Girard,	BDPA
1896–98	†Jefferson Medical College hospital, 10th & Walnut [new wing by James Windrim, 1899]	BDPA, AAB
1896	†Barclay Warburton residence & stable, Jenkintown, Pa.	BDPA
1897	†Gibson Estate residence, Point Breeze	BDPA
1897	†Store for Girard Estate (alterations), 12th & Market	BDPA
1897	†Girard Estate (alterations), 17 & 19 N. Water	BDPA

1897	†Real Estate Title & Trust Co., SE cor. 12th & Walnut	BDPA
1897	†L. E. Scattergood residence & stable, Edgewater Park, N.J.	BDPA, AAB
1897	†L. K. Satterwaithe residence, Edgewater Park, N.J.	AAB
1897	Smith Memorial, Fairmount Park [construction begun 1898; completed 1912] Inventory of American Sculpture, Smithsonian American Art Museum; HABS PA-1666	
1897	†Snellenburg store (alterations), SE cor. 12th & Market	BDPA
1897	†Wanamaker & Brown (alterations), SE cor. 6th & Market	BDPA
1898	†Bolt & McCormick (alterations), Broad & Walnut [at Bellevue Hotel]	BDPA
1898	†Dr. Judson Daland residence, 217 S. 18th	BDPA
1898	†St Joseph's Orphan Asylum, Stenton Ave. & Church La.	BDPA
1898	†L.T. Smith residence (alterations), 3908 Chestnut	BDPA
1898	†Casino, Steel Pier, Atlantic City	AAB
1899	†Penna. Mfg Light & Power Co. boiler house, Susquehanna Ave bet. American & Philip	BDPA
1899	†Penna. Heat, Light & Power Co., 1622 N. 18th	BDPA
1899	†Charles A. Porter residence (alterations), Torresdale	BDPA
1899	†Woodside Park bandstand	AAB
ca. 1900	†Dock Street sewer, Dock from 3d to Del. River [built for Girard Estate]	HABS PA-1072
1901–06	†Commonwealth Title & Trust Co., 1201–1205 Chestnut [design selected in competition]	BDPA, AAB
1901	First Bank of the United States (alteration to interior), 120 S. 3d	HABS PA-1417
1901	†Mariner & Merchant Building, SW cor. 3d & Chestnut	AAB
1901	John Wanamaker building (competition), 13th & Chestnut	BDPA
1901	†M. N. Messchert residence, Douglassville	AAB
1902	†Bath house, 718 Wood St.	AAB
1905	†Warehouse for Girard Estate, 9–11 Water St.	AAB
1905	†Lyric Theatre, Broad & Cherry	*Philadelphia Theaters* (1994)
1907	†Adelphi Theatre, Broad & Cherry	*Philadelphia Theaters* (1994)
1907	‡Lafayette Building, NE cor. 5th & Chestnut [credited to both father and son]	AAB

Projects with uncertain dates

before 1874	Fidelity Trust Co., 327–31 Chestnut	*Biographical Encyclopaedia of Pennsylvania of the 19th Century* (1874), PPP, PHR
before 1886	‡Lafayette Hotel or Hotel Lafayette, Broad & Chestnut [alterations?]	IP, PHR
before 1886	William G. Warden residence, Germantown	PHR
before 1886	Thomas Dolan residence, 1809 Walnut?	EB, PHR
before 1886	Edward C. Knight residence, 1605 Chestnut	EB, PHR
before 1886	Cordage works for E. H. Fitler & Co., Brideburg, Pa.	PHR
before 1889	Fleming Building, Washington St.	IP
before 1889	‡Municipal Building, location uncertain	IP

?	Factory for A. F. Moore, 3d & Race	AAB
?	Old State House (alterations), Dover, Del.	AAB
?	Columbia Electric Co., 1622 N. 18	AAB
?	John Rice residence	EB
?	Conrad F. Clothier residence	EB

APPENDIX IV:
WORKS BY DECORATIVE PAINTER GEORGE HERZOG (1851–1920)

No authoritative catalog of George Herzog's commissions is known to exist. This is a partial list reconstructed from sources consulted in the course of studying the Masonic Temple. All projects were in Philadelphia unless noted.

Projects with known dates

Charles Pratt residence, Glen Cove, Long Island, 1884
Thomas H. Dolan residence, before 1886 (James H. Windrim, architect)
Liederkranz Society concert hall, New York City, 1887 (Hermann J. Schwarzmann & William Kuhles, architects)
Masonic Temple, Philadelphia, 1888–1908 (James H. Windrim, architect)
Philadelphia City Hall, mayor's office, 1888–89; Judges' Consultation Room, 1889; Supreme Court rooms, 1890; Common Council Chamber competition, 1896 (John McArthur, Jr., architect)
Young Maennerchor Society Hall interior, 6th & Vine, 1889
Union League alterations, 1889 (James H. Windrim, T. P. Chandler, & Charles Burns, architects)
P. A. B. Widener residence interior, 1887–88, 1892 (Willis G. Hale, architect)
William H. Kemble residence, 1890 (James H. Windrim, architect)
William L. Elkins residence, 1890 (William Powell, architect)
William L. Austin residence, Bryn Mawr, 1901 (Baily & Truscott, architects)
Associated Art Workers' show house, 1518 Chestnut, 1893
Bank of North America, 1893 (James H. Windrim, architect)
John H. Converse residence, 1893 (Wilson Bros. & Co., architects)
Philadelphia *Inquirer* counting room, 1894 (William H. MacCollin, architect)
Charles J. Harrah residence, 1901
Harmonie Club, New York City, 1905 (McKim, Mead & White, architects)
United States Court House and Post Office, Memphis, Tenn., 1905–10 (James Gamble Rogers, architect)

Projects with uncertain dates

Academy of Music
All Saints' Protestant Episcopal Church, 12th below Fitzwater
Miss Anabel's School, Broad & Pine, room on 2nd floor
Charles L. Bernheimer residence, location unconfirmed
L. W. Drexel residence
Mary Drexel residence chapel
James S. Elverson residence
Edwin H. Fitler residence
Girard College
Land Title and Trust Building, banking rooms
Caleb J. Milne residence
St. James Church
St. John's Industrial School chapel

St. Luke's Protestant Episcopal Church, Bryn Mawr
St Mary's Church, memorial painting of the Annunciation
T. H. Schiff residence
Union Synagogue
Walnut Street Presbyterian Church
W. G. Warden residence
Mrs. M. E. Whitaker residence, location unconfirmed
A. Wood residence, location unconfirmed

This list was compiled from the following sources:

Illustrated Philadelphia: Its Wealth and Industries (New York: American Publishing and Engraving Co., 1889), 199.
Lewis R. Hamersly, ed., *Who's Who in Pennsylvania* (New York: L. R. Hamersly, 1904), 326;
George Herzog scrapbook (51-V-001) and surviving renderings, the Athenaeum of Philadelphia.
Michael J. Lewis, " 'He was not a Connoisseur': Peter Widener and his House," *Nineteenth Century*, 12:3&4, 1993, 27–36.
Mark C. Luellen, "The Decorative Work of George Herzog 1851–1920." (University of Pennsylvania, M.S. thesis, 1992).
Mark C. Luellen, "The Decorative Designs of George Herzog (1851–1920)" *Nineteenth Century*, 12:3&4, 1993, 18–26.
Memoirs of Lodge No. 51, F. & A. M. of Pennsylvania (1931), 773–74.
Philadelphia and Popular Philadelphians (Phila.: The North American, 1891), 228.

APPENDIX V:
SPECIFICATION OF THE RENAISSANCE HALL ORGAN

E. & G. G. Hook & Hastings, Church Organ Builders, of Boston built the organ originally installed in Renaissance Hall in 1873. It bore opus number 711. The specification is transcribed from the *Dedication Memorial of the Masonic Temple, Philadelphia*, published in 1875.

Two *Manuales* and a *Pedale* of two octaves and two notes
Compass of Manuales, from C_0 to a^3, 58 notes.
Compass of Pedale, from C to D^0, 27 notes.
Front pipes of the usual number and size in organs of this class, *silvered*, with *gold* mouth-pieces, and contains [sic] the following stops and pipes, viz.:

I. Manuale (*Great*).

1. 8' *Open Diapason*, large scale; tone full, rich and majestic, metal, 58 pipes.
   The largest pipes used for display in the front.
2. 8' *Dulciana*, very quiet and sweet in character; metal, 58 pipes.
3. 8' *Melodia* (all open pipes), rich, full, and mellow; wood, 58 pipes.
4. 4' *Octave*, large scale, full strength; metal, 58 pipes.
5. 2' *Fifteenth*, large scale, full strength metal, 58 pipes.
6. 8' *Trumpet*; metal, 58 pipes.

II. Manuale (*Swell*).

7. 8' *Viola*, soft, delicate, and crisp; metal, 58 pipes.
8. 8' *Stopped Diapason*, clear and bright; wood, 58 pipes.
9. 4' *Flauto Trarroso*, a beautiful imitation of the concert flute; wood, 58 pipes.
10. 4' *Violina*, string-toned; metal, 58 pipes.
11. 8' *Oboe*, } moderate in strength, plaintive in character, { metal, 58 p.
12. 8' *Bassoon*, } like that of the orchestral instruments of these names. {

Pedale.

13. 16' *Bourdon*, very deep and pervading; wood, 27 pipes.

Mechanical Registers.

14. *Manuale Coupler.*
15. *I. Manuale to Pedale.*
16. *II. Manuale to Pedale.*
17. *Tremulo.*
18 *Bellows Signal.*

Pedale Movements

1. *Forte* combination, I. Manuale drawing all, I. Manuale stop.
2. *Piano* combination, I. Manuale taking off all but Nos. 2 and 3.
3. *Adjustable* swell pedal.
   The action *extended and reversed.*

APPENDIX VI:
SPECIFICATION OF THE GOTHIC HALL ORGAN

E. & G. G. Hook & Hastings of Boston built the organ originally installed in Gothic Hall in 1873. It bore opus number 715.The following specification is from the organ builders' proposal to the Masonic Temple Building Committee, which the latter accepted without change.

Specification of an Organ, proposed by *E & G. G. Hook & Hastings* of *Boston* for the Gothic Hall of the new *Masonic Temple Philada.*

To be enclosed in a *Case* of the accompanying design as proposed by the architect Mr. Windrim, built of *Oak* wood with the *front pipes* richly decorated in gold & colors. the total *height* to be 15'-0", *width* 7'-0", *depth* 4"-8".

The *Keyboards* to project 10 1/2".

Manuale — C_0 to a^3, 58 notes.

1. *Open Diap. Bass.*	(lower 7 pipes stop^d)	wood	24 pipes
2. *Open Diapason*	rich & full	metal	34 pipes
3. *Unison Bass*	deep & mellow	wood	24 pipes
4. *Stop^d Diapason*	clear	wood & metal	34 pipes
5. *Dulciana*	very delicate	metal	46 pipes
6. *Octave*	bright	metal	58 pipes
7. *Violina Bass*	delicate & crisp	metal	24 pipes
8. *Flute*	clear & bright	metal	34 pipes
9. *Trumpet Bass*	brilliant & powerful	metal	24 pipes
10. *Trumpet*	brilliant & powerful	metal	34 pipes

Pedale &c.

11. *Sub. Bass*	deep & pervading	wood	27 pipes
12. *Pedale Coupler*			

Swell pedal
Bellows pedal for light playing

All the pipes except those of the Sub Bass & those in front to be enclosed in an *effective Swell.*

APPENDIX VII: FIGURES

Fig. 1. Rendering of the competition-winning "Early Norman Design" by James H. Windrim and George Summers, 1867. From a photographic copyprint by Frederick Gutekunst. Courtesy of the Masonic Library and Museum of Pennsylvania.

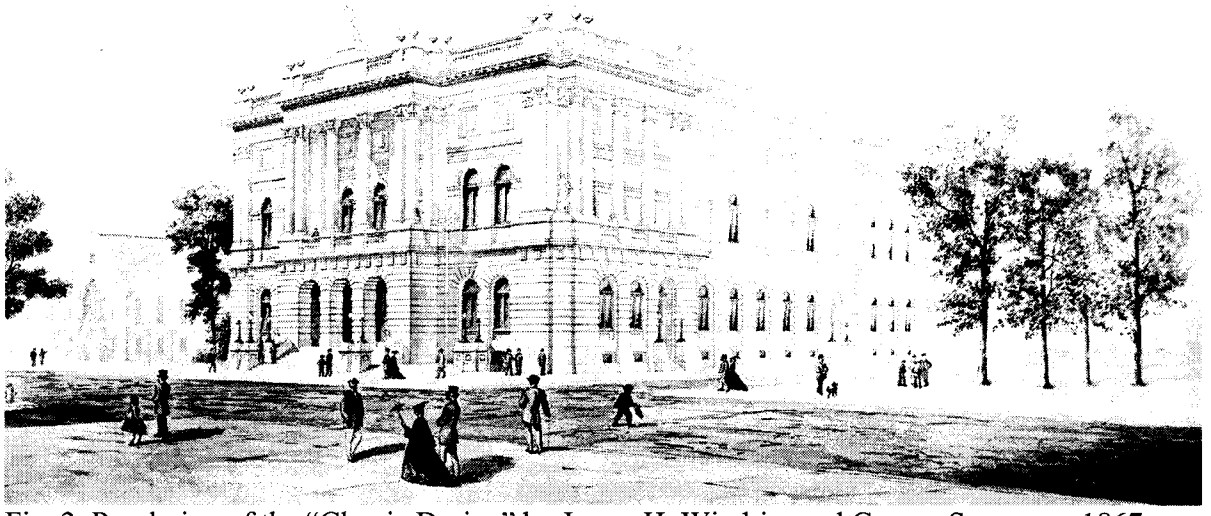

Fig. 2. Rendering of the "Classic Design" by James H. Windrim and George Summers, 1867. From a photographic copyprint by Frederick Gutekunst. Courtesy of the Masonic Library and Museum of Pennsylvania.

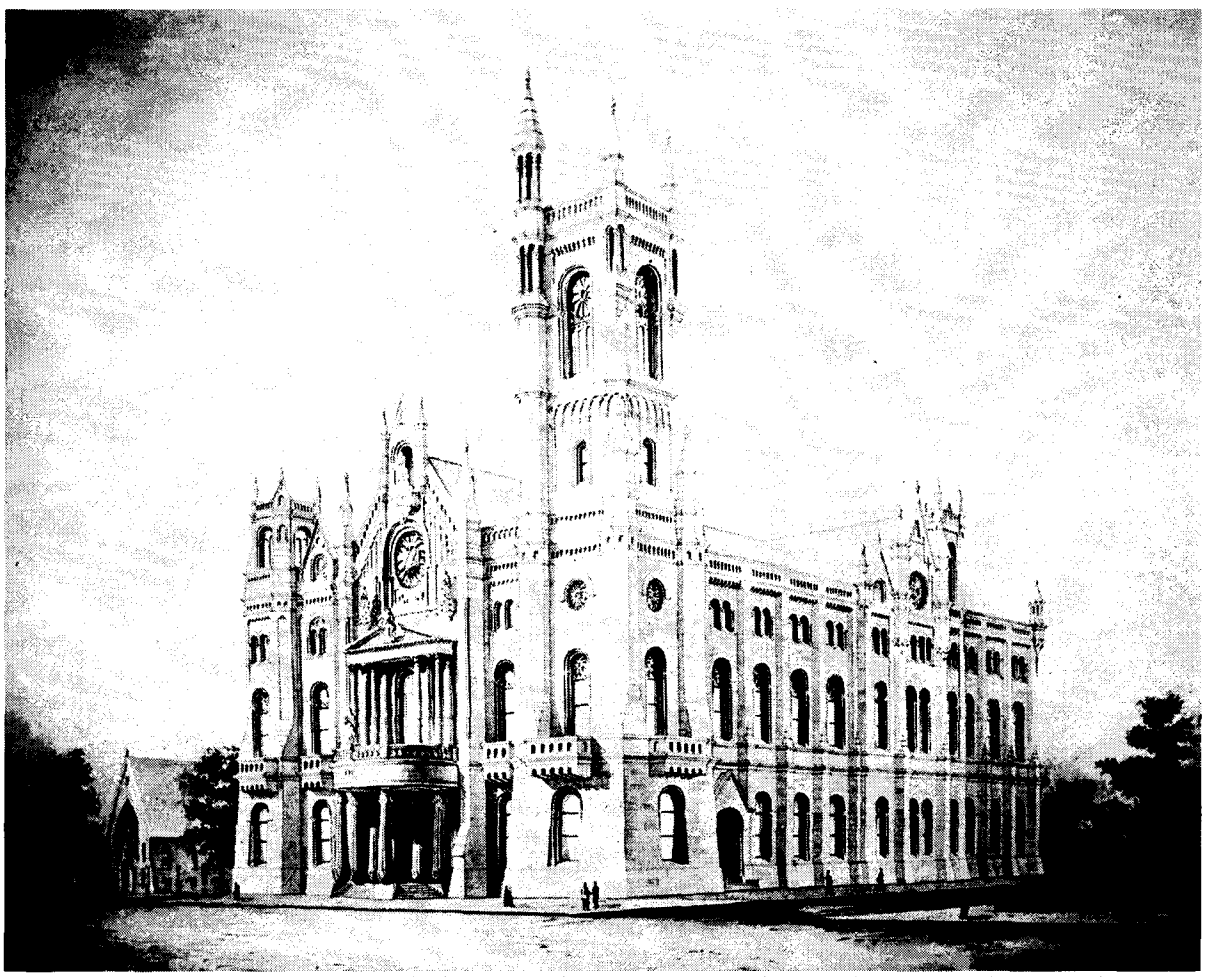

Fig. 3. Rendering of James H. Windrim's revised exterior design, spring 1868, showing the eclectic "symbolical" porch requested by Grand Master Richard Vaux. From a photographic copyprint by Frederick Gutekunst. Courtesy of the Masonic Library and Museum of Pennsylvania.

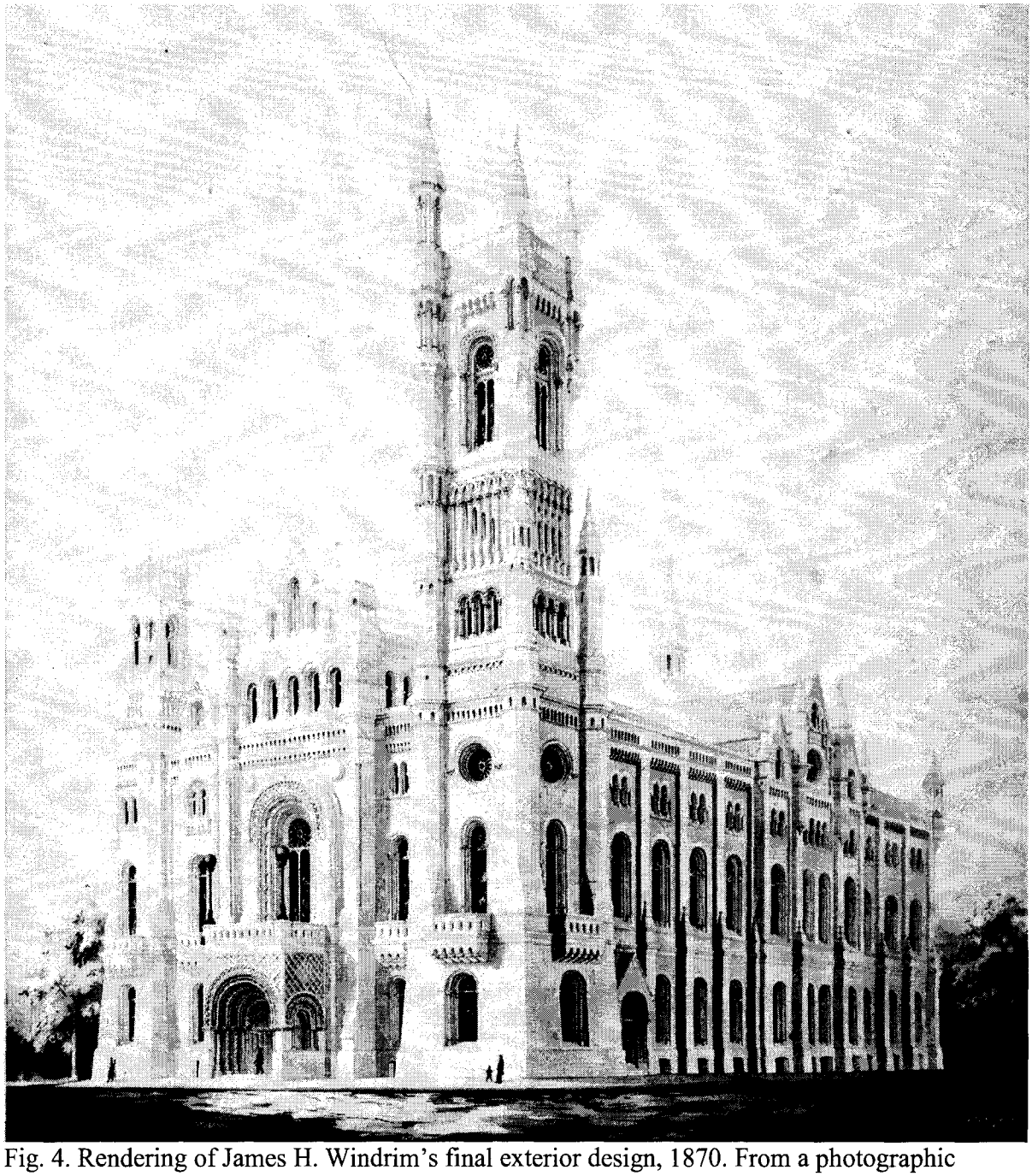

Fig. 4. Rendering of James H. Windrim's final exterior design, 1870. From a photographic copyprint by Frederick Gutekunst. Courtesy of the Masonic Library and Museum of Pennsylvania.

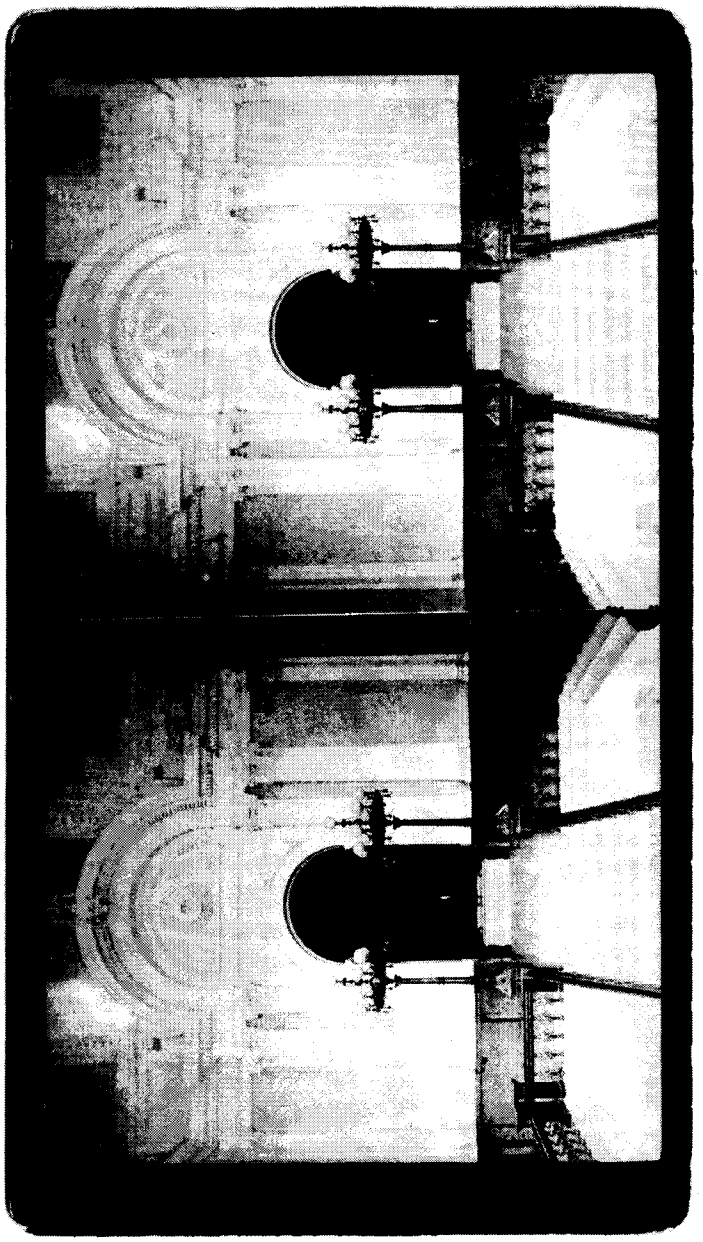

Fig. 5. Second-floor Grand Staircase landing, looking east toward the central corridor, 1873. Stereoview by Frederick Gutekunst. Courtesy of the Masonic Library and Museum of Pennsylvania.

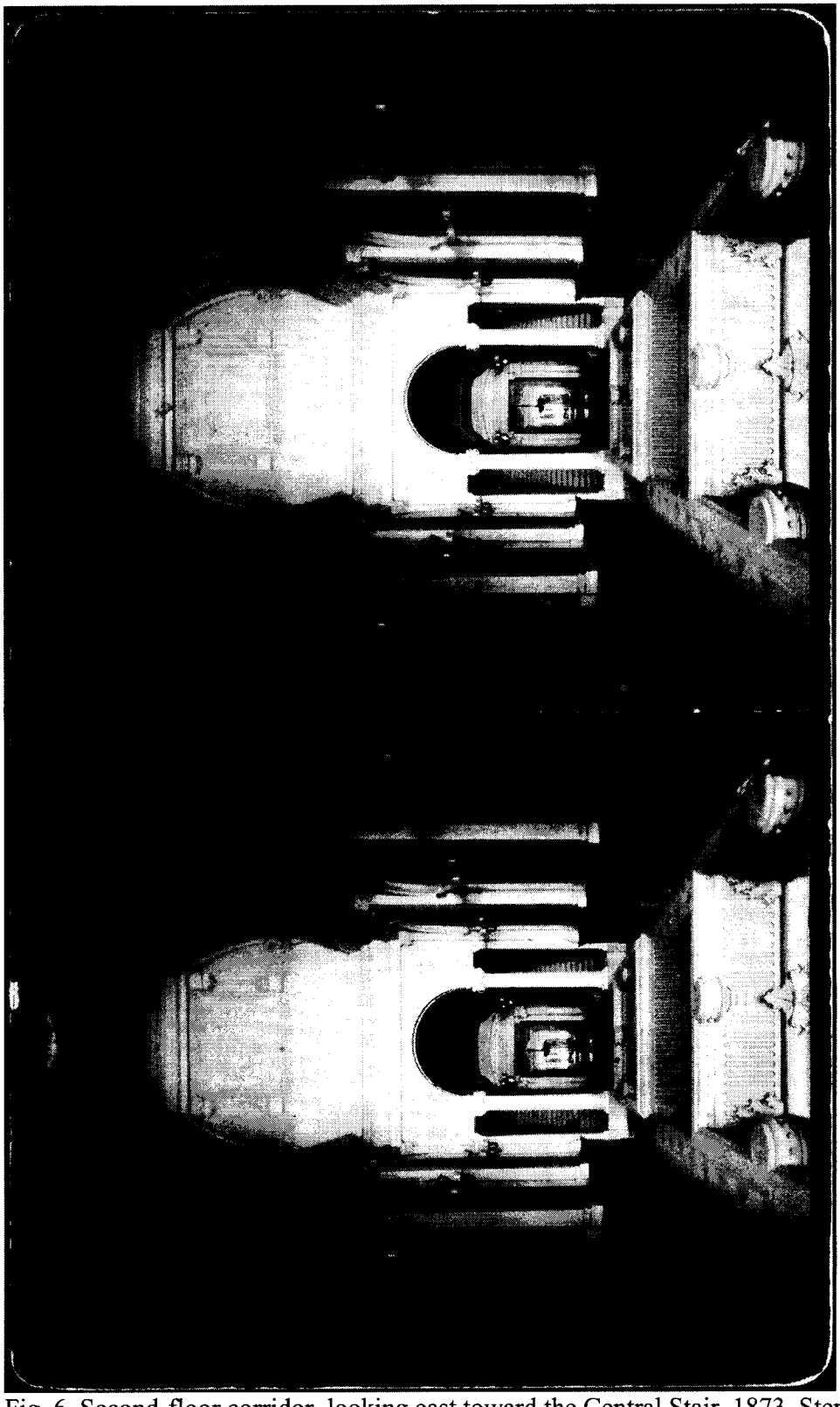

Fig. 6. Second-floor corridor, looking east toward the Central Stair, 1873. Stereoview by Frederick Gutekunst. Courtesy of the Masonic Library and Museum of Pennsylvania.

Fig. 7. First-floor central corridor, looking east, before 1895. William Rush's allegorical statue "Silence" stands in the niche in the distance. Scan from a glass-plate negative. Courtesy of the Masonic Library and Museum of Pennsylvania.

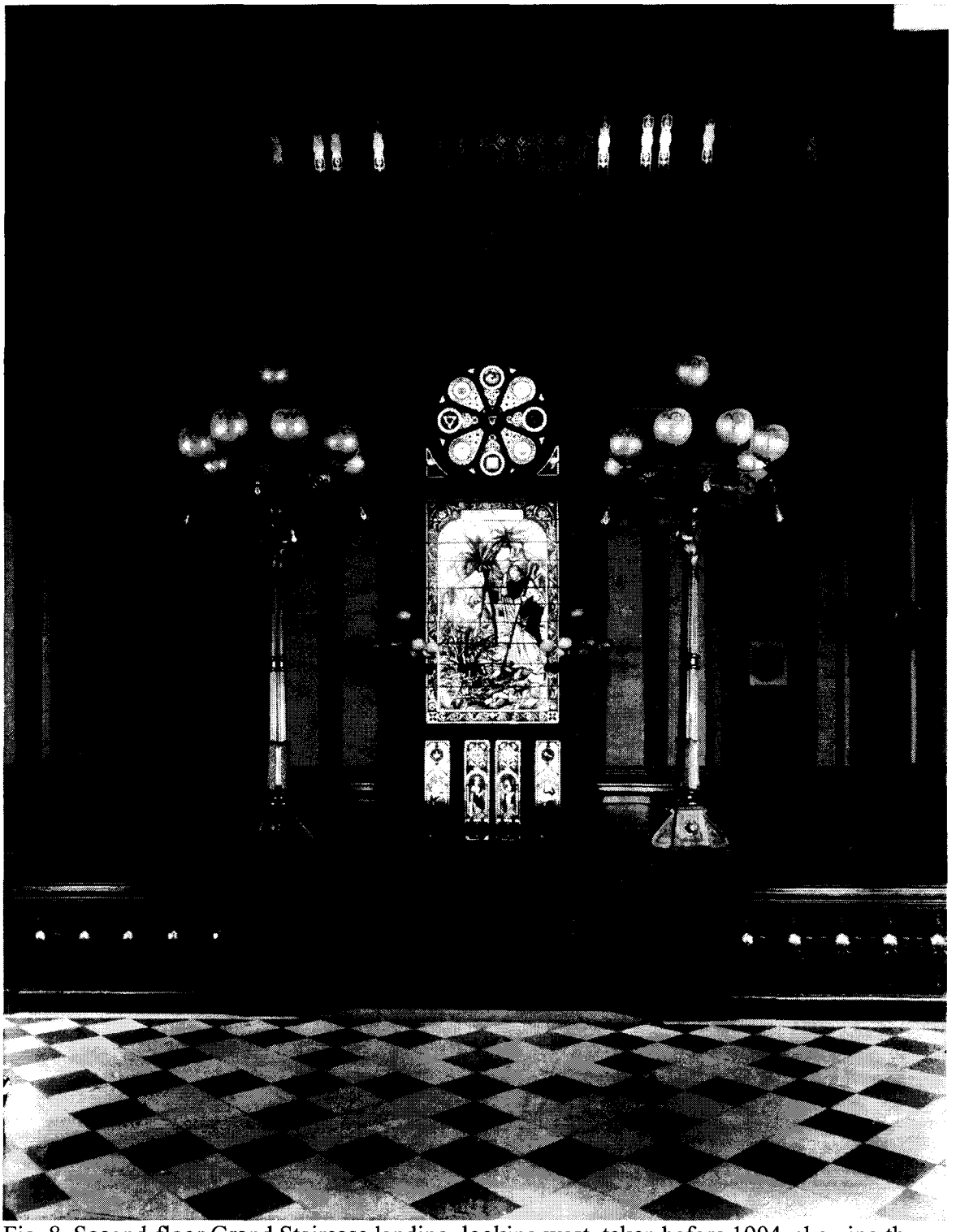

Fig. 8. Second-floor Grand Staircase landing, looking west, taken before 1904, showing the original cast-iron balusters and newel posts and the simply painted decoration George Herzog and his studio added to the Temple's corridors and stairs in 1895. Photograph by William Rau. Courtesy of the Masonic Library and Museum of Pennsylvania.

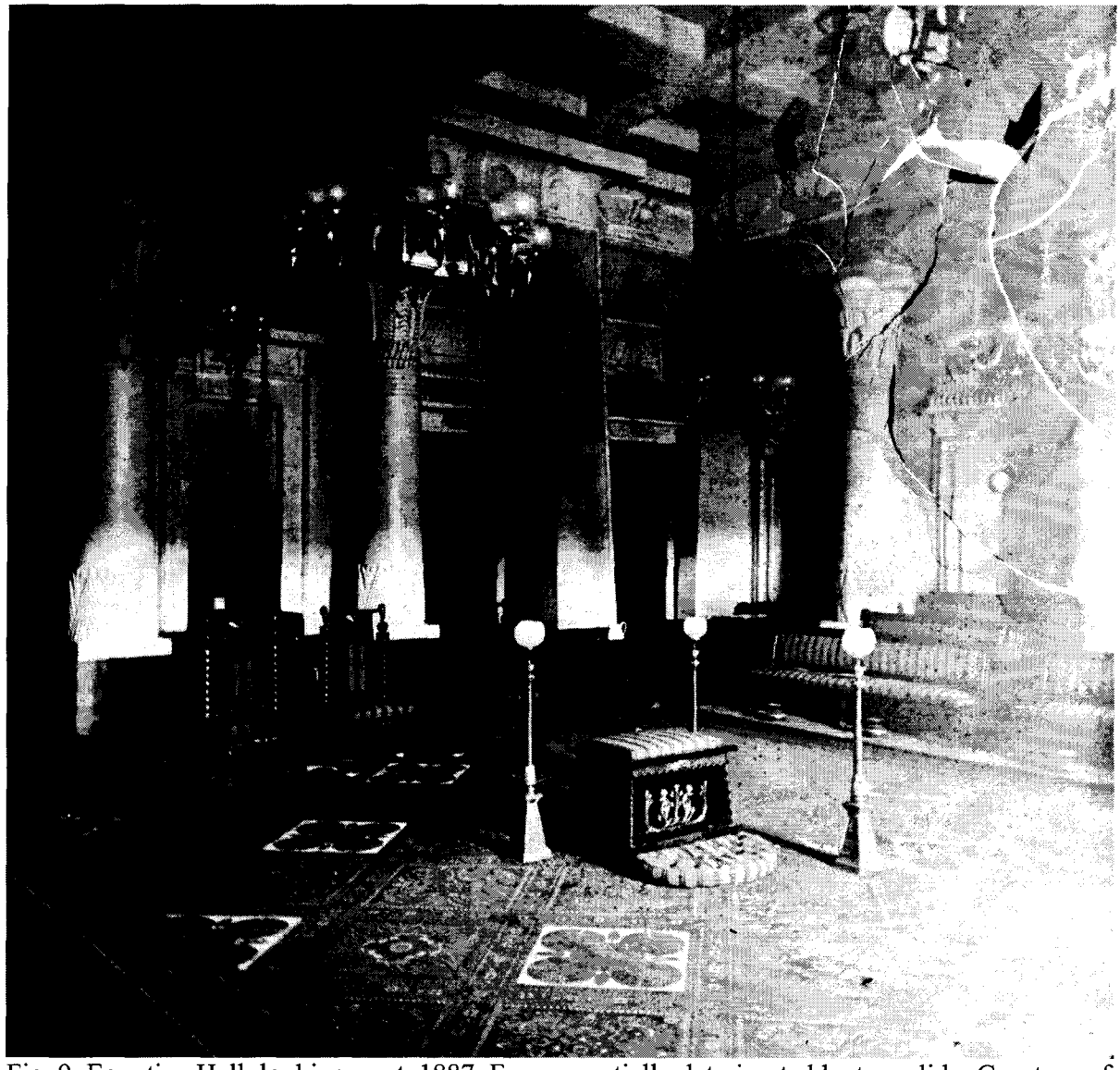

Fig. 9. Egyptian Hall, looking west, 1887. From a partially deteriorated lantern slide. Courtesy of the Masonic Library and Museum of Pennsylvania.

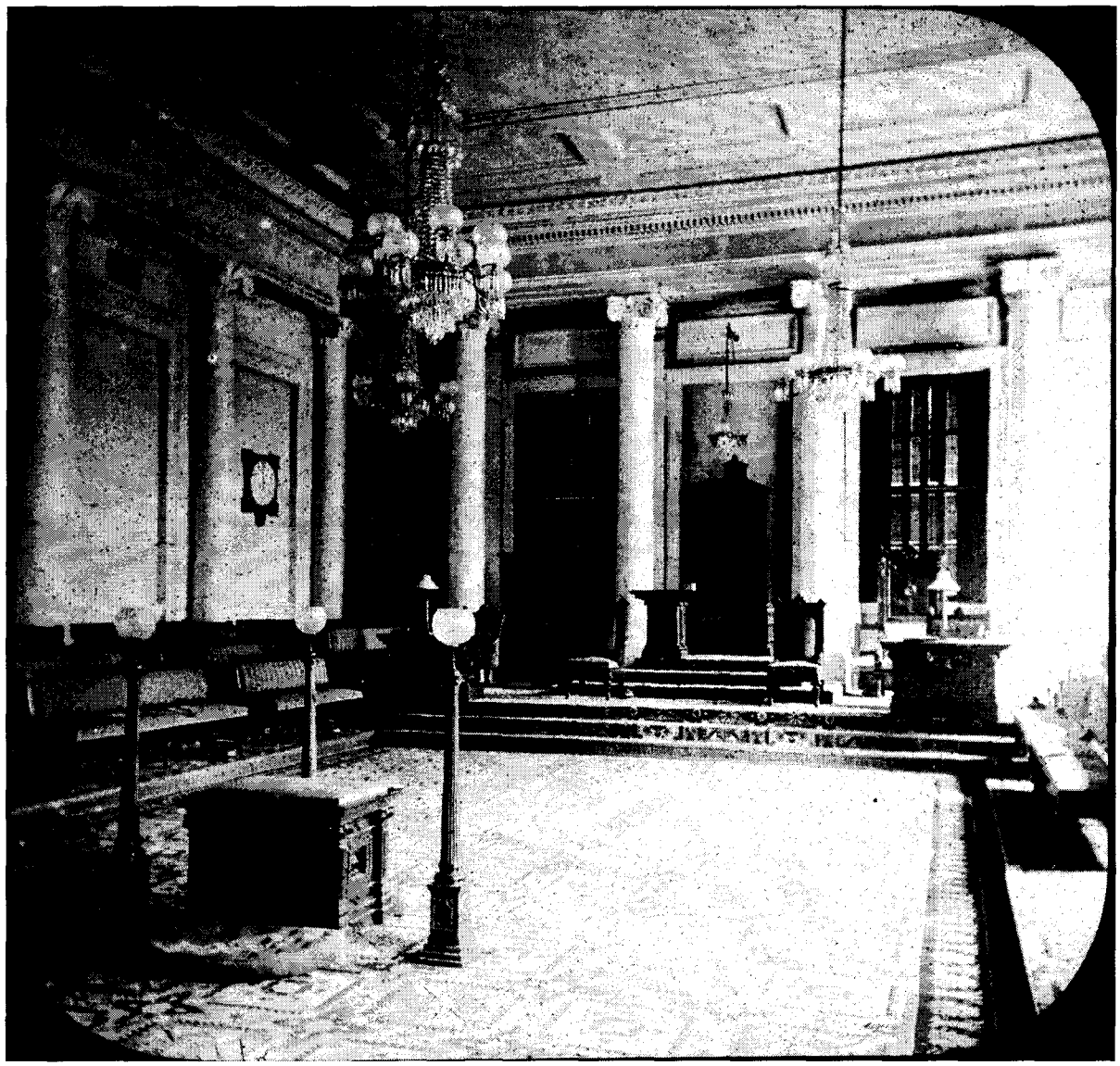

Fig. 10. Ionic Hall, looking east, 1887. From a lantern slide. Courtesy of the Masonic Library and Museum of Pennsylvania.

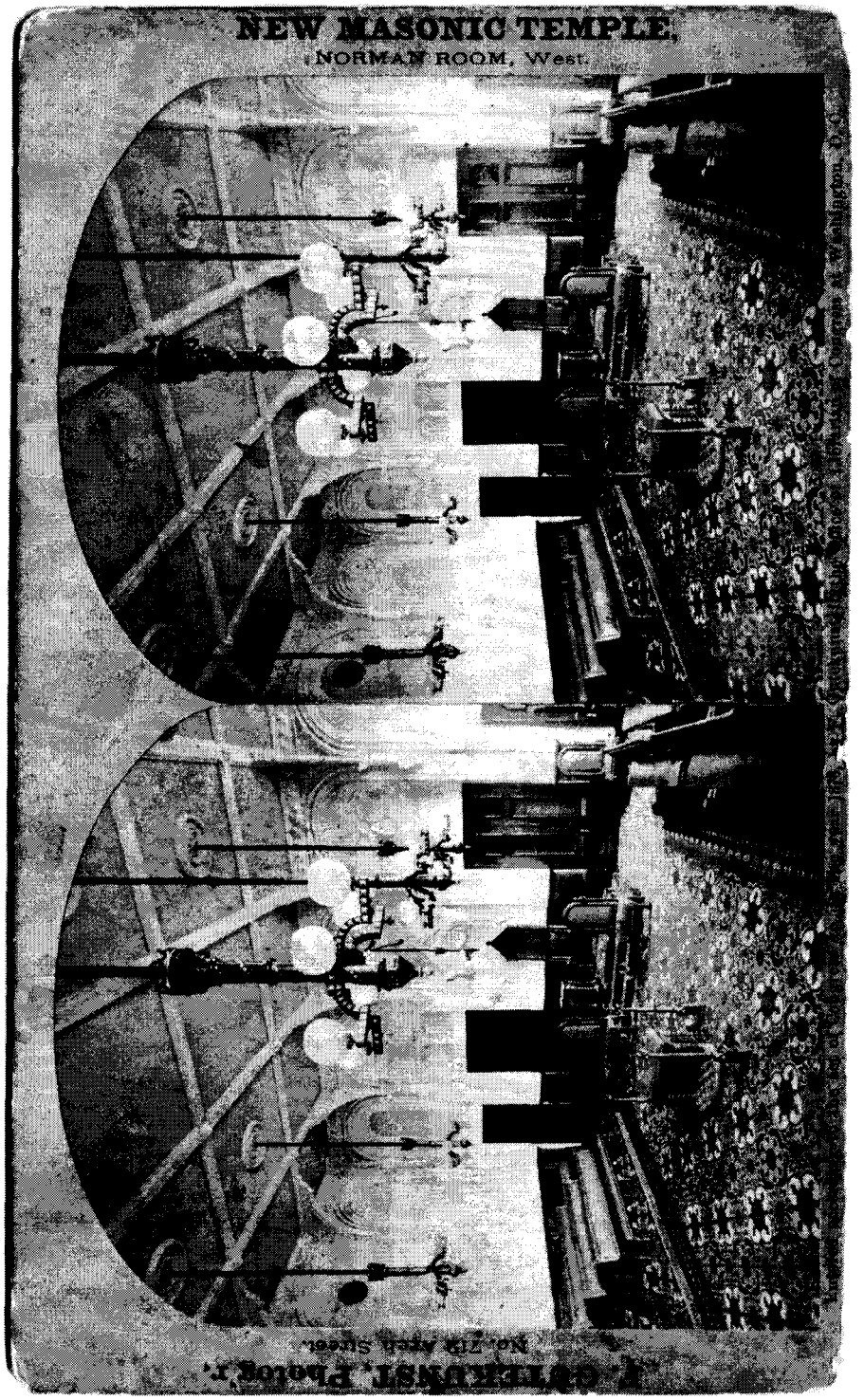

Fig. 11. Norman Hall, looking west, 1873. Stereoview by Frederick Gutekunst. Courtesy of the Masonic Library and Museum of Pennsylvania.

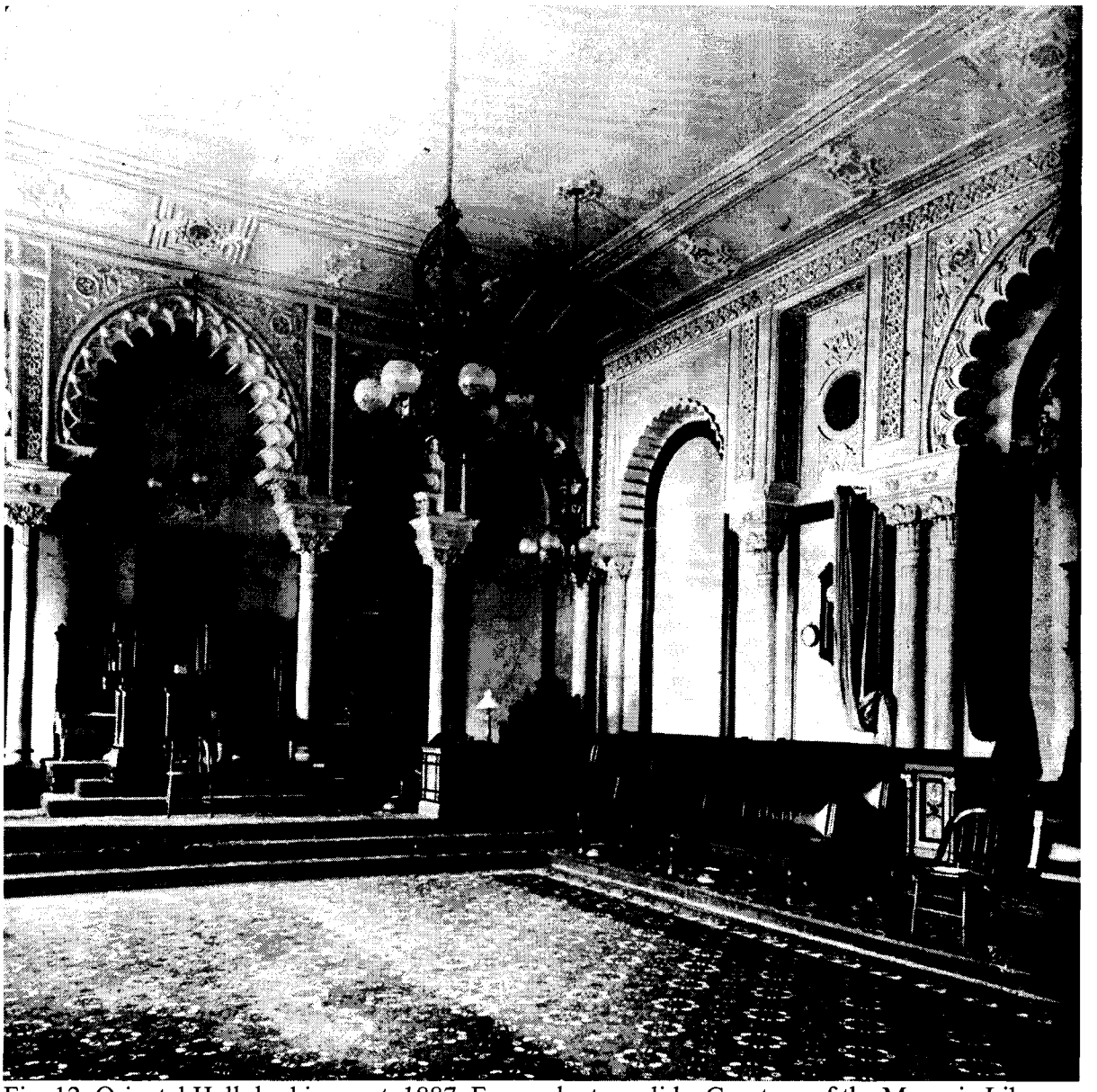

Fig. 12. Oriental Hall, looking east, 1887. From a lantern slide. Courtesy of the Masonic Library and Museum of Pennsylvania.

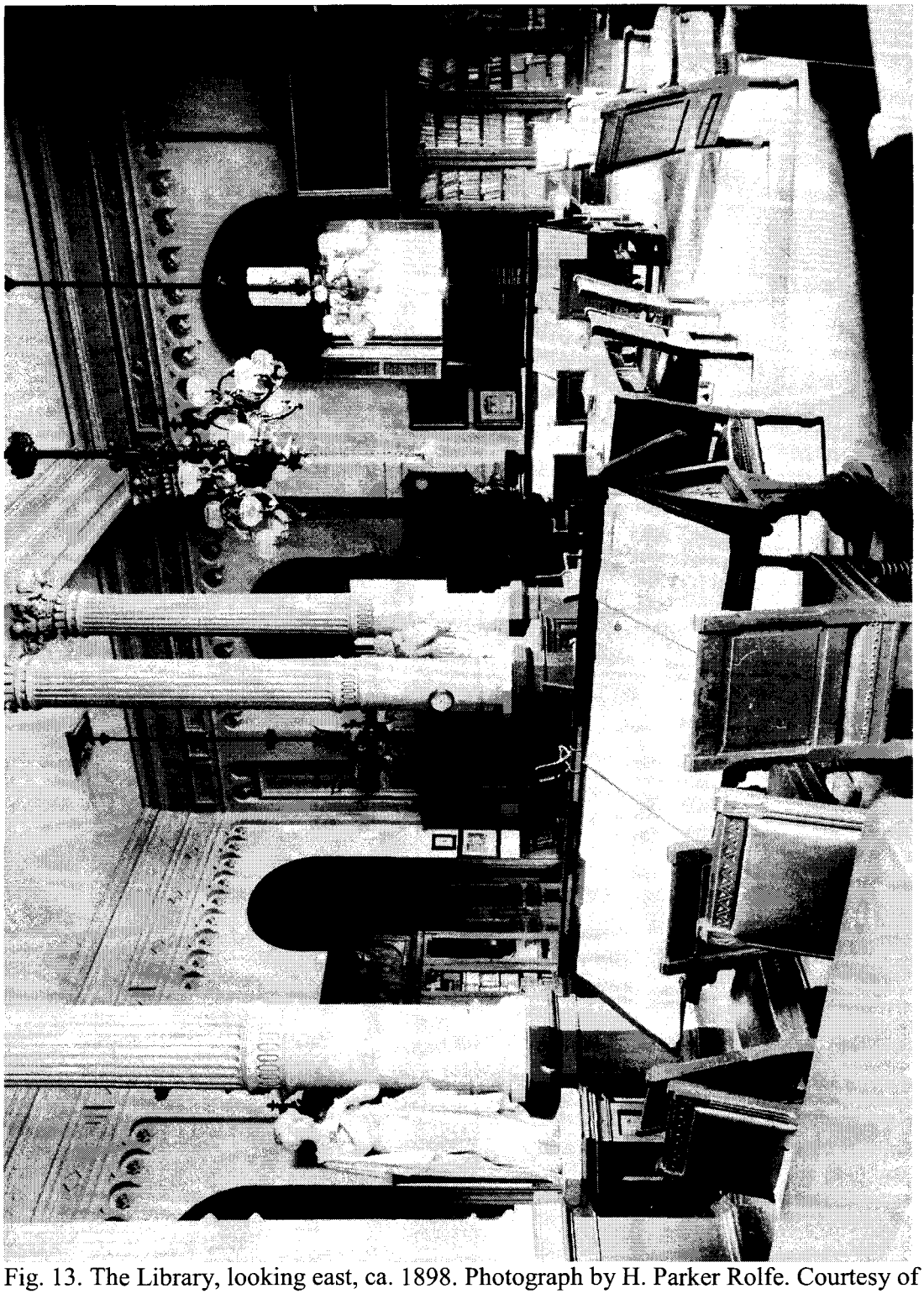

Fig. 13. The Library, looking east, ca. 1898. Photograph by H. Parker Rolfe. Courtesy of the Masonic Library and Museum of Pennsylvania.

Fig. 14. The Grand Banqueting Hall, looking east, 1887. From a partially deteriorated lantern slide. Courtesy of the Masonic Library and Museum of Pennsylvania.

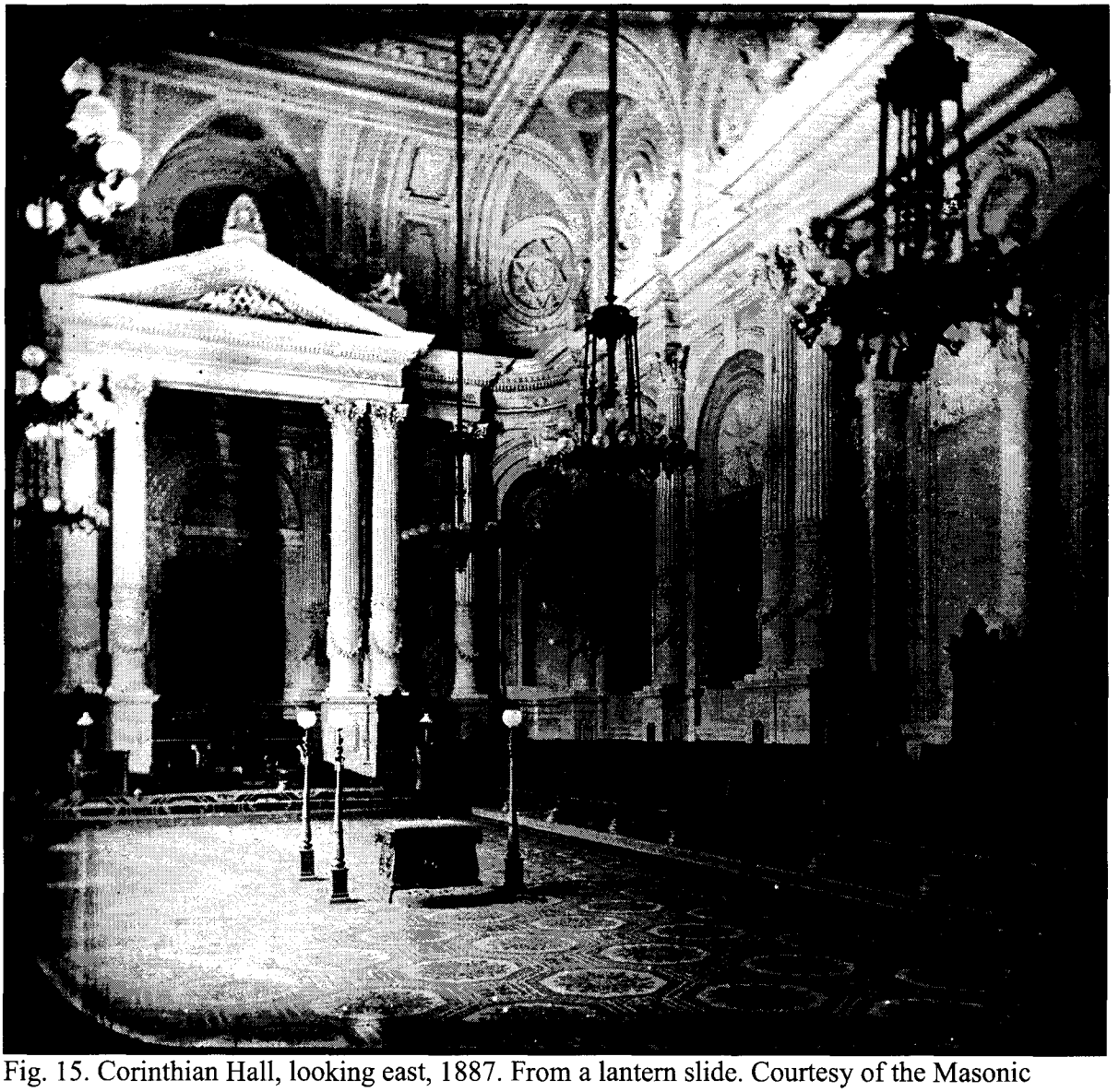

Fig. 15. Corinthian Hall, looking east, 1887. From a lantern slide. Courtesy of the Masonic Library and Museum of Pennsylvania.

Fig. 16. Corinthian Hall during construction, looking west, 1873. Photograph by Frederick Gutekunst. Courtesy of the Masonic Library and Museum of Pennsylvania.

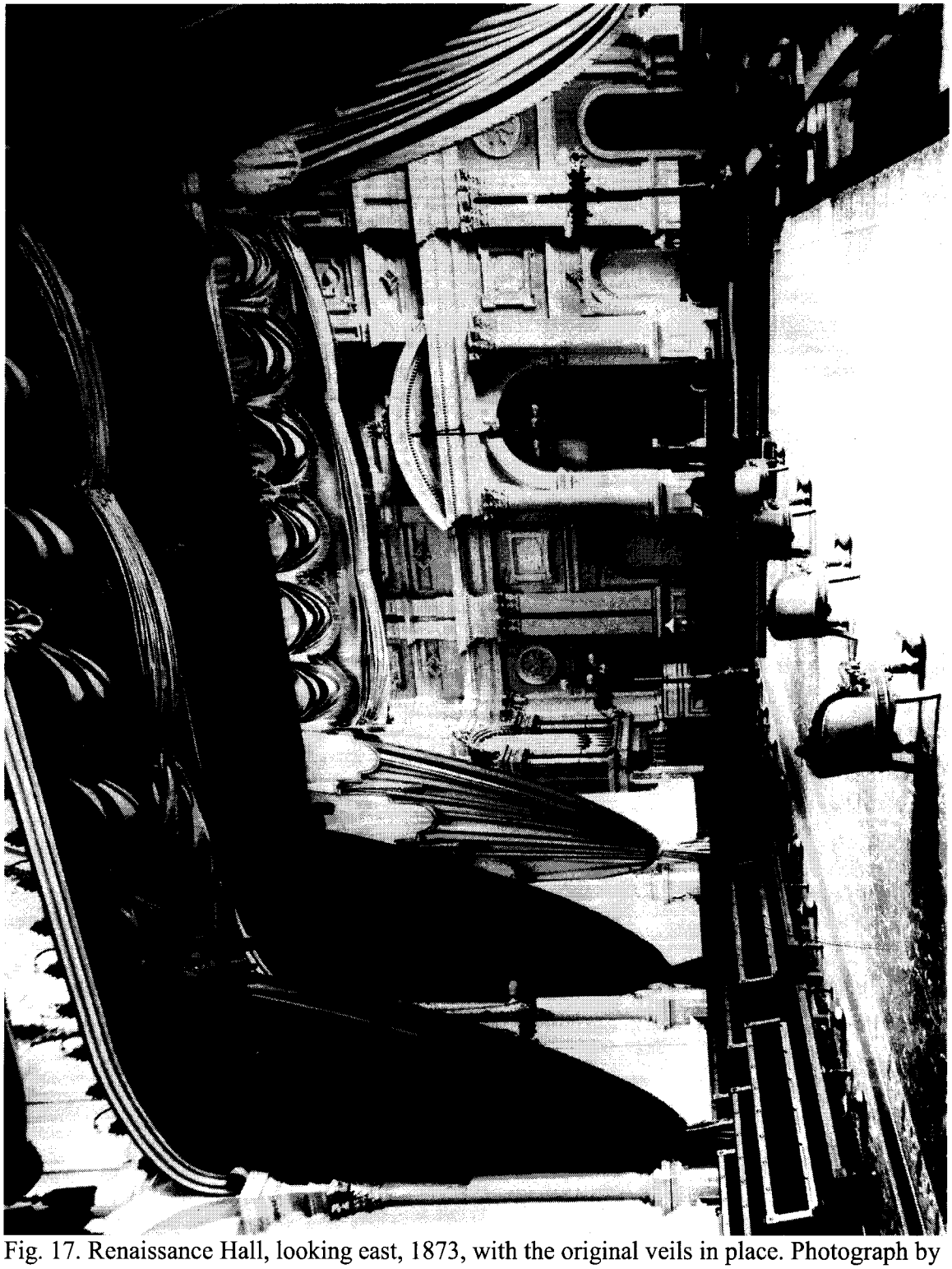

Fig. 17. Renaissance Hall, looking east, 1873, with the original veils in place. Photograph by Frederick Gutekunst. Courtesy of the Masonic Library and Museum of Pennsylvania.

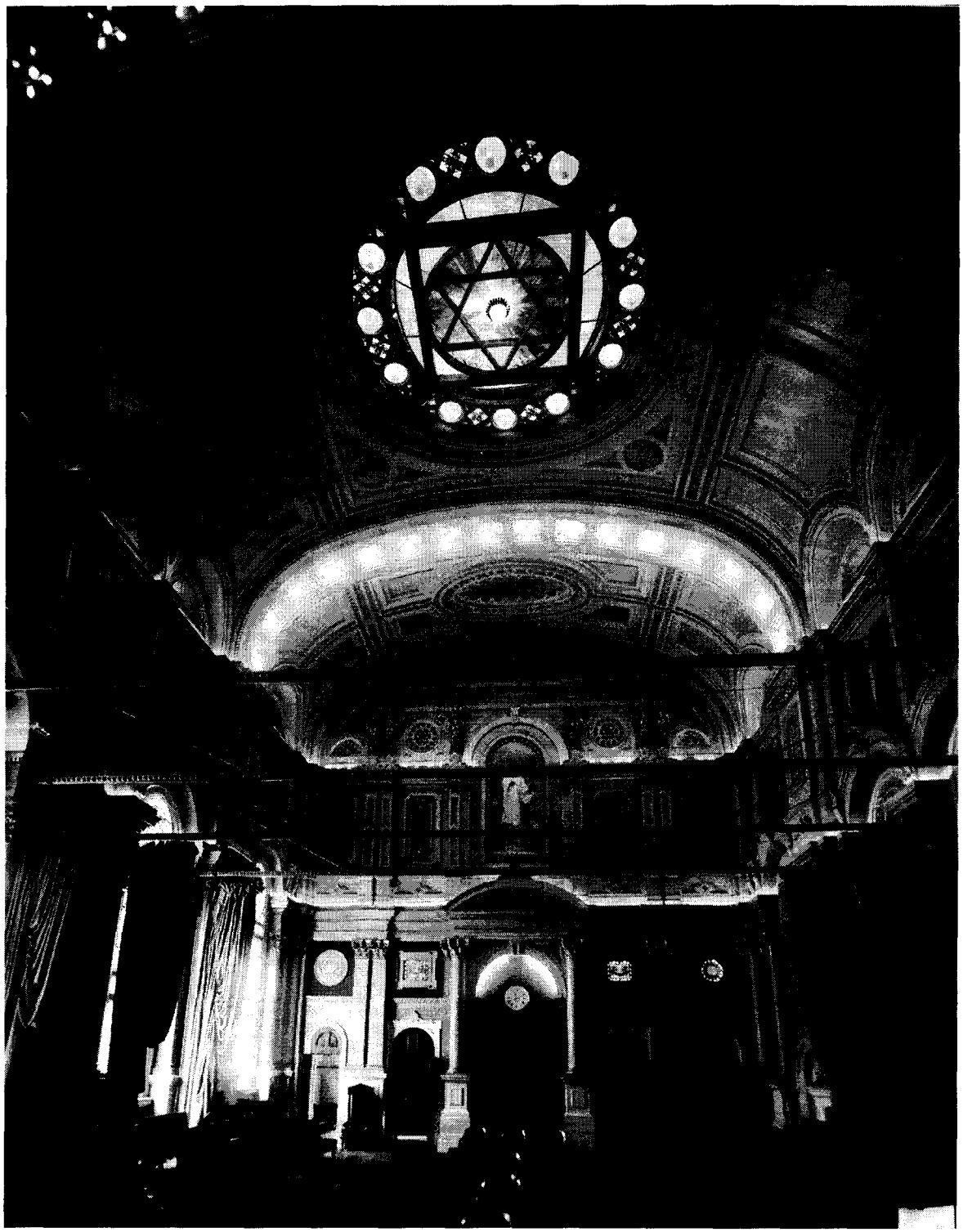

Fig. 18. Renaissance Hall, looking west, after 1910, showing the second set of veils and Murray Gibson's painted decoration and glass work. Photographer unknown. Courtesy of the Masonic Library and Museum of Pennsylvania.

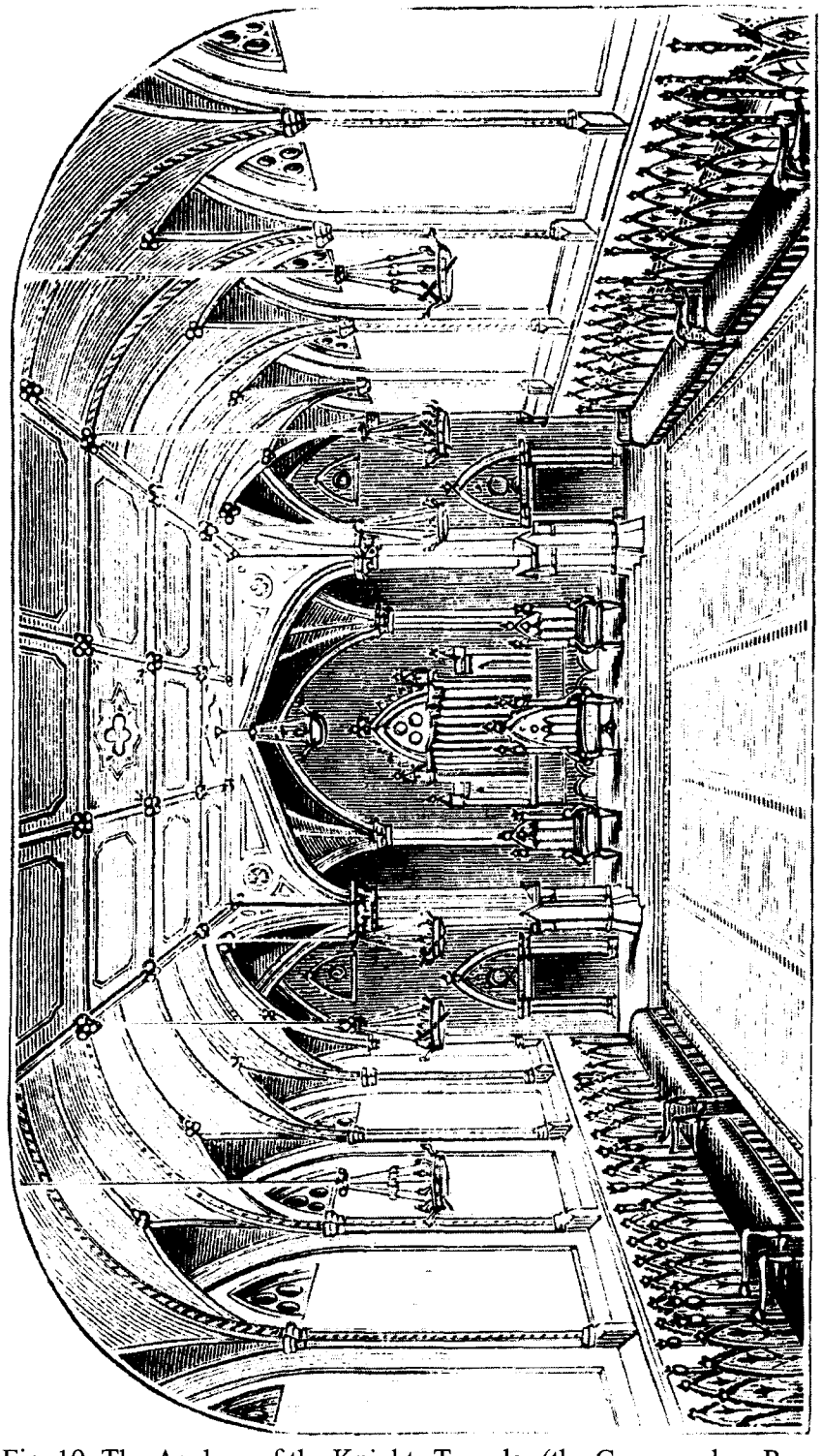

Fig. 19. The Asylum of the Knights Templar (the Commandery Room or Gothic Hall) as originally constructed, looking north. Engraving from *Dedication Memorial of the New Masonic Temple, Philadelphia*, 1875. Courtesy of the Masonic Library and Museum of Pennsylvania.

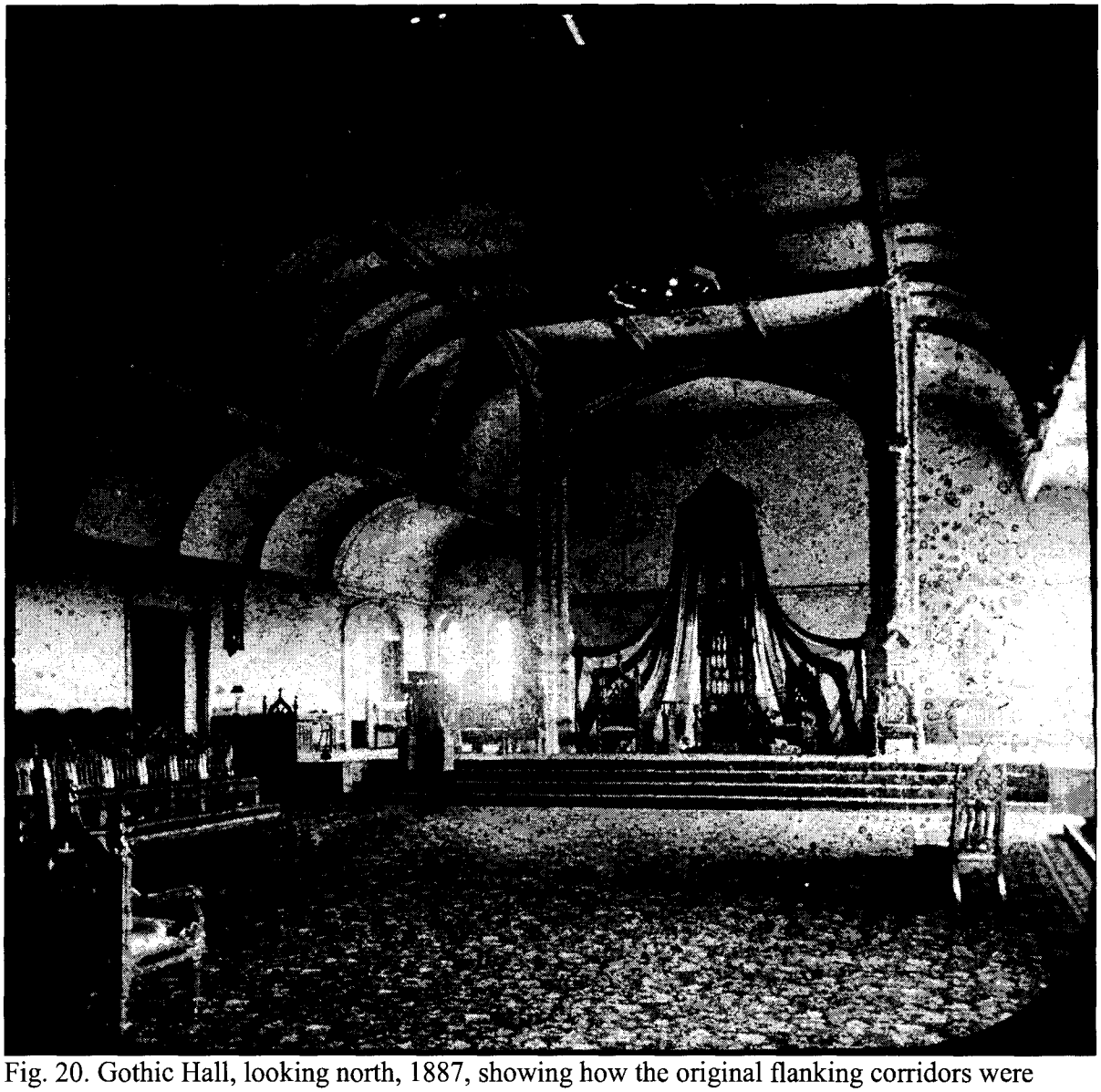

Fig. 20. Gothic Hall, looking north, 1887, showing how the original flanking corridors were incorporated into the main body of the room in 1880. From a lantern slide. Courtesy of the Masonic Library and Museum of Pennsylvania.

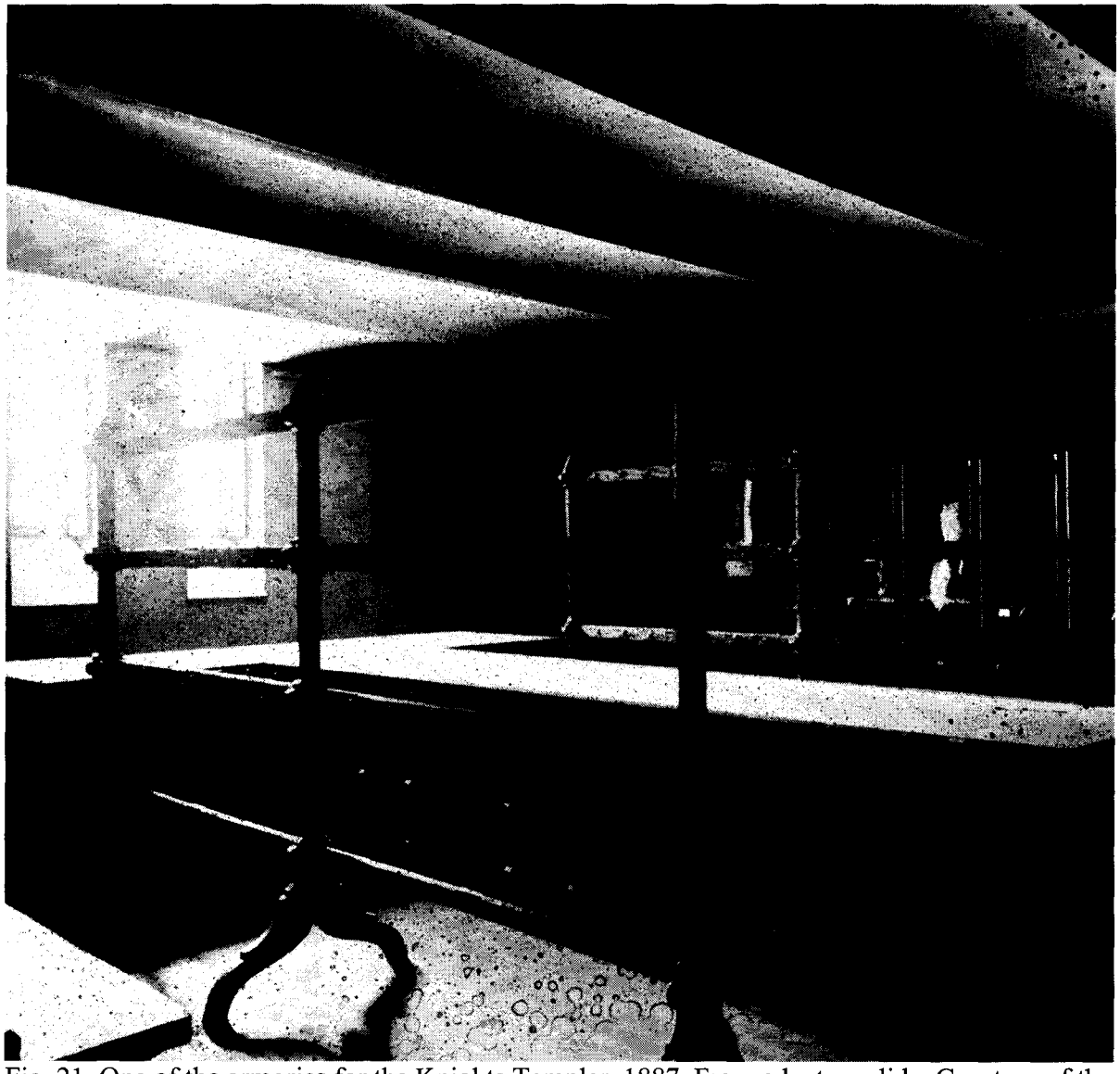

Fig. 21. One of the armories for the Knights Templar, 1887. From a lantern slide. Courtesy of the Masonic Library and Museum of Pennsylvania.

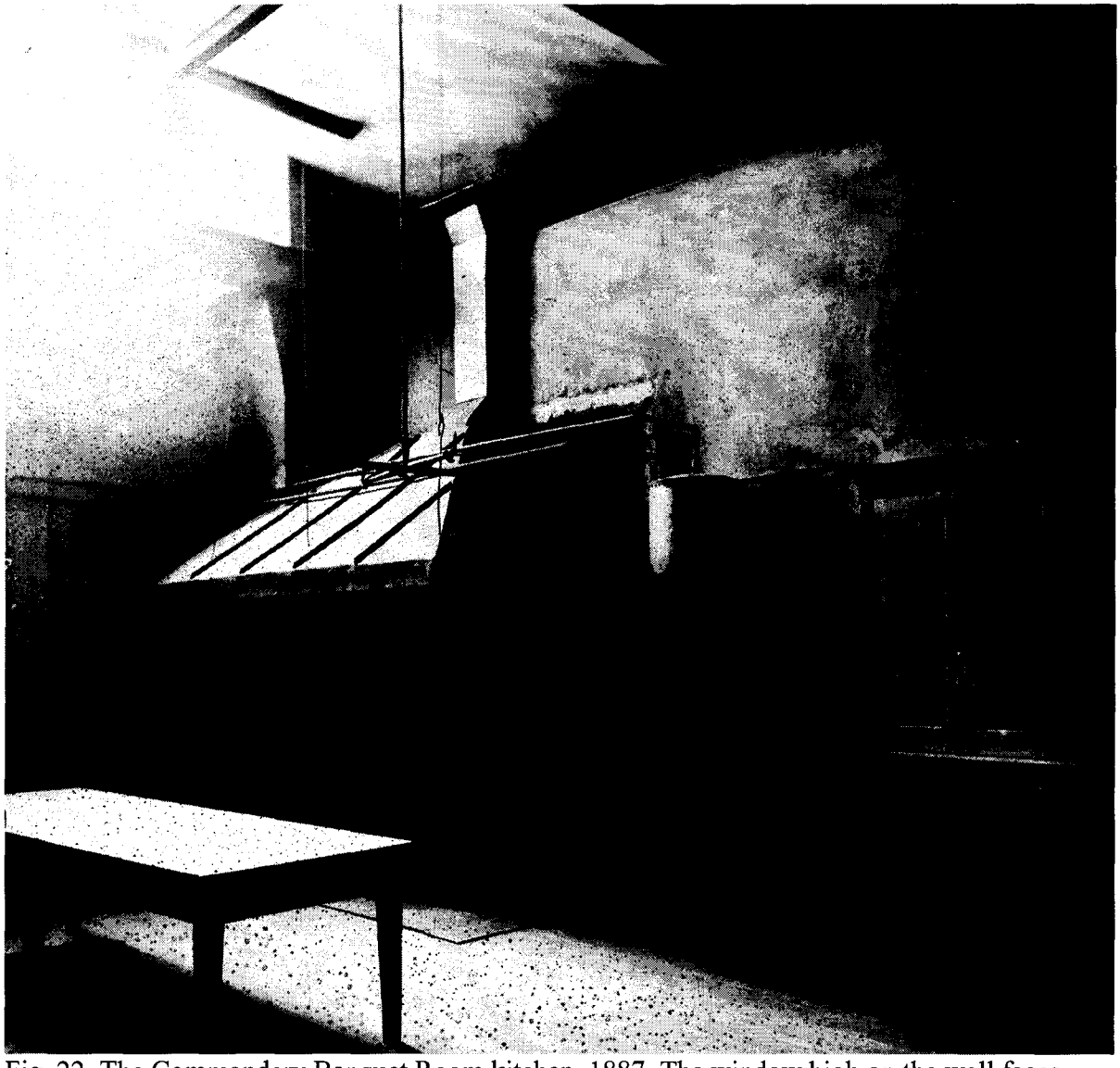

Fig. 22. The Commandery Banquet Room kitchen, 1887. The window high on the wall faces south. From a lantern slide. Courtesy of the Masonic Library and Museum of Pennsylvania.

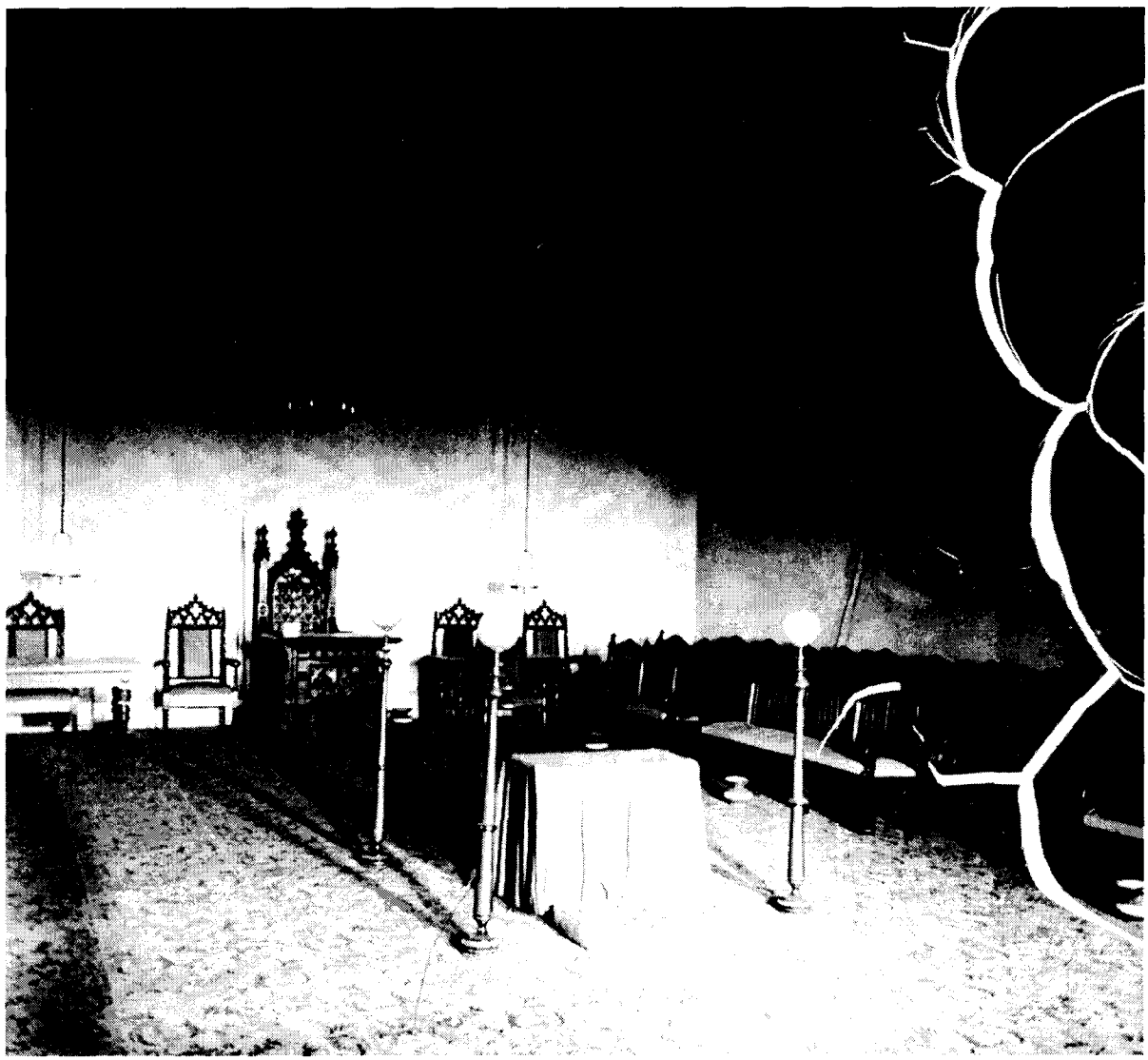

Fig. 23. The northwest-tower lodge room, 1887, furnished with pieces from the 1855 Masonic Hall on Chestnut Street. From a partially deteriorated lantern slide. Courtesy of the Masonic Library and Museum of Pennsylvania.

Fig. 24. The Grand Master's conference room, 1887. From a partially deteriorated lantern slide. Courtesy of the Masonic Library and Museum of Pennsylvania.