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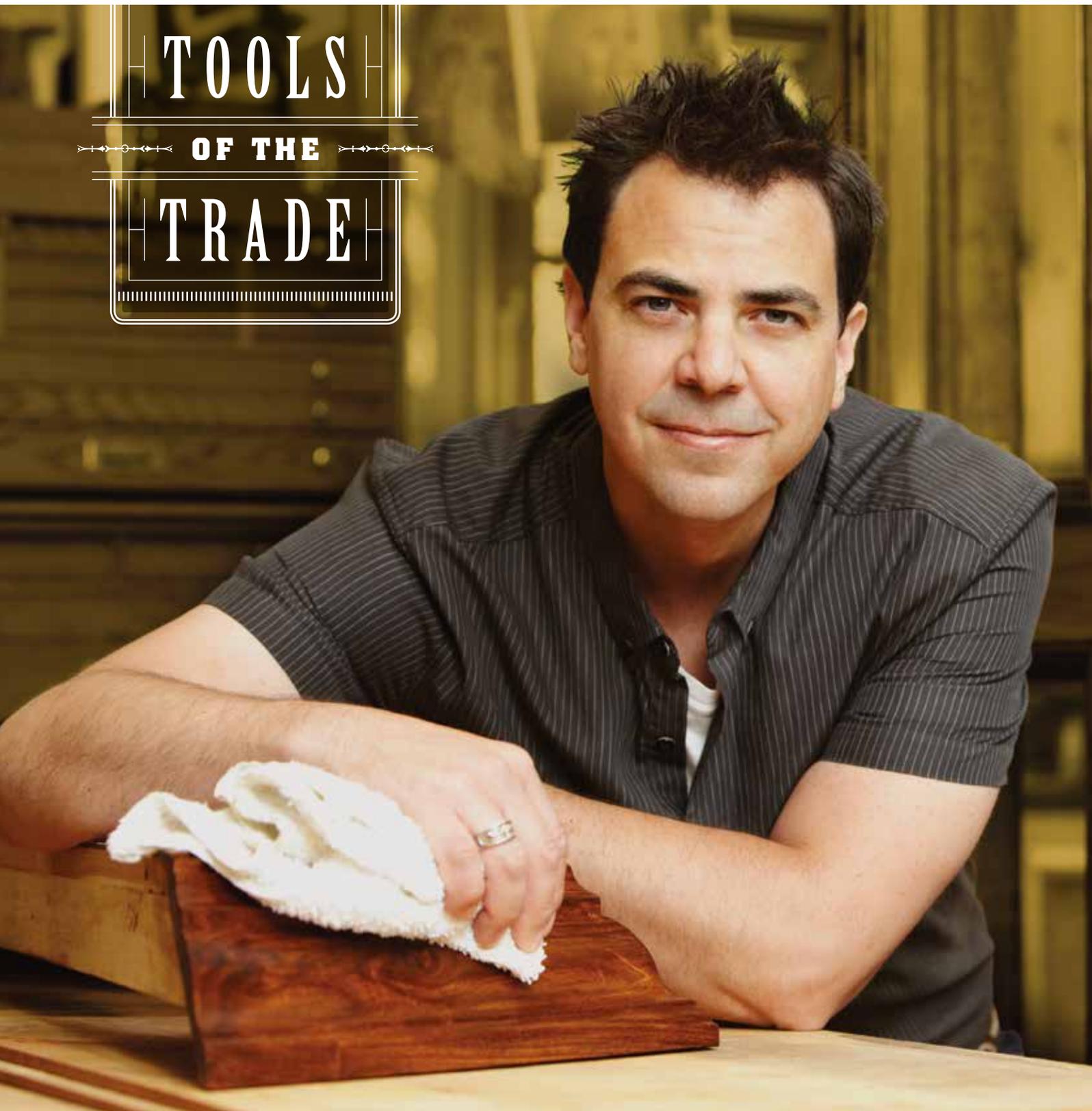
CALIFORNIA

# FREEMASON

TOOLS

OF THE

TRADE



MY DEVOTION TO THE CRAFT CAN BE  
SEEN IN THE THOUGHT AND CARE I  
PUT INTO DESIGNS FOR MY BROTHERS.

Chris Holme

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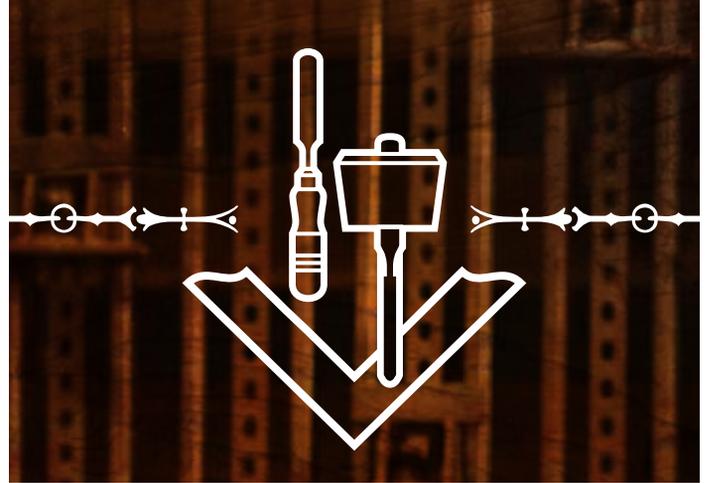
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CALIFORNIA  
FREEMASON

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Fifteen years ago, Chris Holme's woodworking skills inadvertently led him to the fraternity. Today, Masonry is perhaps the greatest influence on his livelihood as a fine-art woodworker. Inside, read about his path to master craftsman and Master Mason, and how, through art, he strives to be a better man.



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# EXECUTIVE MESSAGE

William J. Bray III, Grand Master



## The Craftsman in *You*

**W**hen you enter the Grand Lodge offices in San Francisco, the first thing you see is a display case. Over the past 10 months, it has gradually filled with treasures from my year as your Grand Master (For more information on the Grand Master's collection of handmade gifts, turn to page 4).

Many of these treasures are handcrafted items from lodges and members throughout this great state and our sister states. There's a gavel from Temecula Catalina Island Lodge No. 524, made out of deck planks from the USS California. A stained glass lamp, handmade by the wife of Alaska's grand master. A sounding block and gavel, presented by Home Lodge No. 721, which combines wood from trees in the north, central, and southern parts of California. Such handcrafted items are priceless, because each is truly one of a kind.

This issue is about the Masons who craft them.

There's something very special about the craftsmen among us. They are able to relate to our first Masonic brothers, the stonemasons of the Middle Ages, in a unique way – through the work they do with their hands.

Craft art is about mastery. It's about years of training and devotion. It's about an act of creation, and an end product that reflects the person and the hands that made it. I admire all of the members featured in this issue, and the countless other craft artisans among our fraternity, for the talent, time, and personal investment that goes into such craftsmanship.

Their work is a reminder to all of us of the work that we must do in the lodge, and in our everyday lives. As Masons, we have also dedicated ourselves to a path that requires self-mastery, and a lifetime of hard work. We are in an ongoing apprenticeship to improve ourselves – we're learning which weaknesses to chip away at, and coming to understand what truly makes us strong and balanced.

Along the way, we call upon the lessons and skills of our stonemason brothers. They left us a blueprint for living, based on the way they went about their craft. Stonemasonry required leveling and squaring, balance and a strong foundation. It also required patience, a desire to always keep learning and improving, and commitment to excellence. These philosophies guide us today.

So even if you don't consider yourself a craft artisan, this issue is about you. As Masons, we are all craftsmen. We are all working away at our rough ashlar, year after year. It's only through patience, practice, and devotion that we create our own masterpiece: the perfect ashlar of the self. ✧

# FACES OF MASONRY

## MEET ZULU TATTOO ARTIST MASON SINCE 2004

by *Laura Normand*

Brother Zulu learned how to tattoo as a hobby, at the request of friends who admired his artwork. “I went into it like grandma takes watercolor classes down at the Y,” he says. Today, the waitlist for a tattoo at his Los Angeles shop is as long as a year, and includes numerous celebrities.

What sets him apart? Zulu has a few rules. His tattoos should mean something. He won’t do any gang or hate-related marks. And he insists on getting to know his clients first. This takes time – four to 12 months of consultation. The result is rare in the industry: a custom-designed tattoo with deep personal meaning.

Today, Zulu sees many similarities between learning the ancient art of tattooing and going through the Masonic degrees. He didn’t know about Masonry, though, until a few clients asked for tattoos of Masonic symbols. When he researched the fraternity, something clicked. Now, he’s a past master of North Hollywood Lodge No. 542.

### ***In his own words:***

#### WHY MASONRY:

Masonry teaches a lot of things that I see missing in the world – honor and chivalry and morality. Before, I would bring these things up and people would look at me like I was crazy. But there was one group of guys who understood, and that was the Masons.



#### BUILDING BRIDGES:

I live in a carnival world, full of musicians, fire-eaters, and belly dancers. I feel fortunate that my life is rich in culture, but the rest of the world doesn’t always understand us. I used to have a problem with that. Joining the lodge helped. Now I try to come at those people from a place of education. I take out the trowel and start building bridges.

#### FAVORITE MASONIC MOMENTS:

I meet lots of kids with tattoos who don’t think they can be Masons because of how they look – until they see me. One guy in London was scared to death because he has two full [tattoo] sleeves. I convinced him to join, and now he’s senior deacon. ♦

# THE GRAND MASTER'S HANDMA

GRAND MASTER BILL BRAY SHARES HIS COLLECTION OF HANDCRAFTED GIFTS FROM NEAR AND FAR AND GIVES INSIGHT INTO THE STORIES BEHIND EACH ITEM.

## RESTING ON TOP OF CASE

### 1. Handcrafted Stained Glass Lamp

Gift from wife of Johnnie Wallace, grand master of Alaska, to Linda Bray during Grand Lodge Installation, Sept. 26, 2010

## TOP SHELF, FROM LEFT TO RIGHT

### 2. Gavel

Gift from Masonic Homes at Covina during Covina Christmas Party, Dec. 8, 2010

### 3. Gavel

Gift from Elvan Moen, master of Burbank Lodge No. 406, during Burbank Lodge Meet and Greet Reception for Bill Bray, Jan. 22, 2011

### 4. Miniature Gavel and Gavel

*Handcrafted by Ramiro E. Villalon*

Gift from John Wolcott, past master, during Meet and Greet Reception for Bill Bray, Jan. 12, 2011

### 5. Golf Driver Gavel

Gift from Loyal and Joan Stark, 2011 grand orator, during Grand Lodge Installation, Sept. 26, 2010

### 6. Four Piece Gavel and Sounding Block w/Case

*Handcrafted by Don Moore, past master Sta. Cruz - San Lorenzo Valley Lodge No. 38*

Gift from 2001 Eastern Star Grand Family during Grand Lodge Installation, Sept. 26, 2010

### 7. Napkin Holder

Gift from Madera Lodge No. 280, during Madera Lodge 125th Anniversary, Jan. 7, 2011

### 8. Gavel and Sounding Block

Gift from Pasadena Scottish Rite during Installation of Pasadena Scottish Rite, Jan. 14, 2011

## MIDDLE SHELF, FROM LEFT TO RIGHT

### 9. Gavel and Sounding Block

*Handcrafted by Charles E. Brown, past master*

Gift from David Brown, past master, during installation of Inland Empire Lodge No. 306, Jan 22, 2011

### 10. Walnut Gavel and Sounding Block

Gift from Gary Young, master of ceremonies, during Sacramento Scottish Rite Setting Maul Dinner and Grand Master Reception, April 4, 2011

### 11. Gavel and Sounding Block

*Handcrafted by Glenn Johnson, past master, and his son, Glenn Johnson II*

Gift from William B. Miller, master of San Dimas Lodge No. 428, during Centennial Installation of San Dimas Lodge, Jan. 15, 2011

### 12. Gavel

Gift from Ronald W A Forbes, provincial grand master, Perthshire East, during Grand Lodge Installation, Sept. 26, 2010

### 13. Setting Maul and Sounding Block

Gift from Frank Russell, former inspector and good friend, during installation of Placerville Lodge No. 26, Jan. 8, 2011

### 14. Unique Sounding Block and Gavel

*Constructed from northern, central, and southern California trees to symbolize unity and brotherhood*

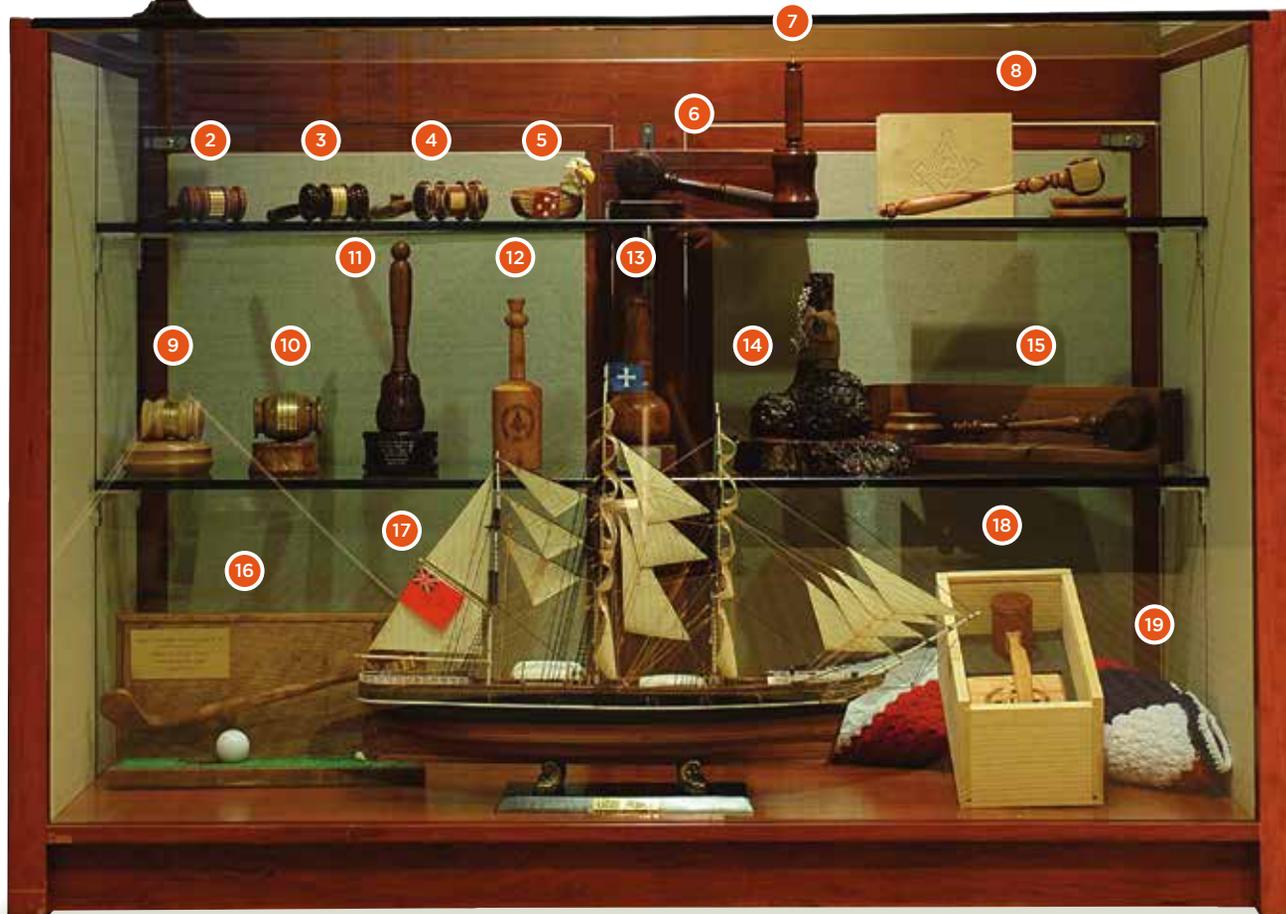
Gift from Steven Eberhardt during installation of Home Lodge No. 721, Jan. 16, 2011

### 15. Gavel, Sounding Block, and Presentation Case

*Handcrafted from wood salvaged from the deck of the Battle Ship U.S.S. Carolina by Sean Scott, junior deacon of Temecula - Catalina Island Lodge No. 524*

Gift from Michael Coe, master of Temecula - Catalina Island Lodge, during Temecula - Catalina Island Lodge Installation of Officers

# DE GIFTS



## BOTTOM SHELF, FROM LEFT TO RIGHT

### 16. Gavel with Golfing Theme

Gift from Ed Roberts, past master, during Orange County Grand Master Reception, March 22, 2011

### 17. Model Ship Lizzie Iredale

Gift from F. M. Bishop, Jr., Master, San Benito Lodge No. 211, during San Benito Lodge Installation, Dec. 18, 2010

### 18. Gavel and Sounding Block

*Handcrafted by Chris Holme*

Gift from Armen Mardirousi, master of No. Hollywood Lodge No. 542, during No. Hollywood Lodge Installation of Officers, Dec. 3, 2010

### 19. Hand Crocheted Blanket

Personal gift from Wonda Prauss, deputy grand matron, Order of the Eastern Star, March 22, 2011 ❖

# CALIFORNIA CRAFTSMEN

## THREE JOURNEYS FROM APPRENTICE TO MASTER

by *Laura Normand*

For many of the fraternity's initiates, terms like Entered Apprentice and Master Mason are a new concept. For others, they're old hat. After all, members who are modern-day craft artisans know a thing or two about apprenticeship.

The California fraternity boasts talented members in almost every craft art imaginable. Here are three of them:

### ***A coach for lodge, and life***

When Kevin Long began the proficiency for his second degree, he had no idea that Brother Kirk Davis would mentor him through two crafts. But that's exactly what happened.

The two men met for proficiency coaching sessions in the local pawnshop where Davis, candidate coach at Humboldt Lodge No. 79 and current tiler, worked as goldsmith. There, amidst the jewelers' tools and between memorizations, Davis began asking Long about his job as a tattooist. Always an artist, Long took an interest in the goldsmith and jeweler work that went on at the pawnshop. Eventually, under his coach's watchful eye, he started working there.

Today, Davis has opened his own store around the corner, and Long has moved up to fill his position at the shop as goldsmith and jeweler. Although Long is now adept at the day-to-day projects – designing, making, and repairing jewelry – he says he continues the master/apprentice relationship with his old coach.

“If there's a stone that I just can't get to sit right, I'll run over to his shop. He'll tell me what I'm doing wrong, and how to do it right,” Long says.

Long, who's senior deacon at Humboldt Lodge, says his fondest memory of the fraternity involves his craft as a jeweler, his father, and a ring he wears today.

Long introduced his father to Masonry, and even recommended him in his application to the lodge. At the time, Long always wore a gold Masonic ring, which he'd acquired at the pawnshop.

“The night that my dad was raised, I stood up in front of the lodge after his degree, and gave him my ring,” Long says. “It totally caught him off guard.”

Long says it gave him the incentive to make his own ring, which he proudly wears today as one of his favorite works of craftsmanship.

### ***Lessons in inclusion***

In Huntington Beach, another member found his way back to the fraternity because of his craft.

Master jeweler, diamond setter, and gem specialist Gabriel Agopyan moved to the United States in 1978 from Istanbul, Turkey. A third-generation jeweler, he began his education at age 12 in his grandfather's shop in Istanbul. He found it boring at first, he recalls. But he also remembers the day he got hooked: His grandfather handed him a stone and asked him what he saw. Agopyan examined it, and spotted a crack. It was his first lesson in diamond inclusions.

Agopyan grew to love the craft and, once he'd earned his title as a master, he brought the family tradition to the States and

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*Continued on page 8*

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“THE APPRENTICESHIP FOR  
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YOUR SKILLS, AND IT’S YOUR  
TIME TO GIVE BACK.”

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## WEB EXTRA

Read more about Forrest Bird in the spring 2008 issue of California Freemason magazine, located online at [freemason.org](http://freemason.org).



opened a jewelry and manufacturing business in Los Angeles. Six years later, he and his wife opened their current retail location in Huntington Beach.

In California, he also fulfilled a long-time desire to become a Mason, which began when he was still a young jeweler's apprentice in Turkey.

"Each time my grandfather did business in the Grand Bazaar, I saw these men who interested me. I found out that they were Masons," Agopyan says. "But at that time, Masonry was still secretive in Istanbul."

Although he was eager to join the fraternity, Agopyan had only completed his first degree when business and time constraints got in the way of his involvement. Gradually, he distanced himself more and more from the fraternity. It was an employee at the jewelry shop who brought him back.

"One of my employees said he knew I was a Mason, and asked why I didn't come to his lodge to continue my degrees," he says.

Today Agopyan is marshal and chairman of Masonic Education at Beach Cities Lodge No. 753, and actively involved in the Shrine, Scottish Rite, and York Rite.

"Since that day, I've been pretty much involved with everything," he laughs.

### **Time to give back**

Like Agopyan, Danney Stiltner, junior warden for Columbia Brotherhood Lodge No. 370, comes from a long line of craft artisans.

"I was born in Virginia, in the hills where everyone does coal mining. We're used to working with our hands," Stiltner says. "I

followed in my dad's footsteps, and in high school took metal shop, machine shop, woodshop, everything I could."

Stiltner was hired right out of school by Bethlehem Steel, where he served as a machinist apprentice, eventually earning his papers as a master mechanic. "I could run every machine in the place," Stiltner remembers. "I learned how to read blueprints, and to do a job from beginning to end, from cutting the metal to the final step of finishing it. It was very fulfilling."

Stiltner went on to use his skills in sheet metal work, metal casting, fabrication, and welding across the nation. At government and military contract jobs, he made submarine parts and reactor seals. At Stanford University, he built experimental devices for cancer research, and met another California Mason and inventor, Forrest Bird. (Bird, member of Palm Springs Lodge No. 693, has been awarded two presidential medals in recognition of his life-saving inventions. He was featured in the Spring 2008 issue of *California Freemason* magazine for his work as a scientist, inventor, and aviator.)

Stiltner's interest in working with his hands hasn't been limited to his profession. He still has a machine shop in his garage. There, he's built custom cars from the ground up, forged old-fashioned rifles for shooting competitions, and has become the highest-decorated arrow builder in the John Dodge arrow-making contest.

Some years ago, Stiltner was injured in a work accident. In the aftermath, as he struggled to cope with the changes in his life, a friend talked to him about Masonry.

"Masonry got me out of my funk," Stiltner says. "It's helped me find peace in my life. It's taught me tolerance and patience. And it's helped me help others."

Because of his background, Stiltner has a real appreciation for the apprentice-master progression in Masonry.

"The apprenticeship for Masonry and machinists are very much alike. You go to a master tradesman to learn skills. You have to work at it, but when you come out you know a craft," Stiltner says. "As a Master Mason you've got your skills, and it's your time to give back." ♦

# DEATH OF A CRAFTSMAN

## THE LEGEND AND LESSONS BEHIND A FAMOUS WORK OF CRAFTSMANSHIP

by John L. Cooper III, Junior Grand Warden

In Rosslyn Chapel, in Scotland, stands a memorial to the remarkable skill of the stonemason's art. Called the Apprentice Pillar, it might also be called the Pillar of Beauty, for it is an exquisite example of freestone carving by an operative mason. The legend, which may not be as old as the pillar itself, tells of the tragic end of the craftsman who carved it, and the jealousy that caused his murder.

### **Crime of passion**

It begins with a Master Mason who assigns an Entered Apprentice the task of carving the third, and most beautiful, of the central pillars in the chapel. He does not give the Entered Apprentice any instruction in how to carve the pillar, perhaps because he wants the Entered Apprentice to fail at the task.

The Master Mason then sets off for a foreign land, ostensibly to study a famous pillar and then bring the design back to the chapel, where he will complete the pillar that the failed Entered Apprentice could not carve. However, upon his return, he discovers that the Entered Apprentice has completed the pillar, and that he has done so with a skill that the Master Mason could never hope to achieve. In his anger, the Master Mason strikes the Entered Apprentice on the forehead with a setting maul, felling him dead at his feet.

As a punishment for his crime, the other stonemasons carve a stone head representing the Master Mason along the inner wall of the chapel, with its gaze forever fixed on the Apprentice Pillar. And across from this, they carve another head – one representing the slain Entered Apprentice, with a great wound

on his forehead, gazing forever at the stone head of his murderer. The crime and its consequences were carved in stone for all time.

Regardless of whether this legend has any basis in fact, the beautiful Apprentice Pillar is still in Rosslyn Chapel, and the stone heads are still looking on after all these centuries. There is a Masonic allusion in this tale, but there is also a deeper Masonic significance in what the story tells us.

### **Lessons carved in stone**

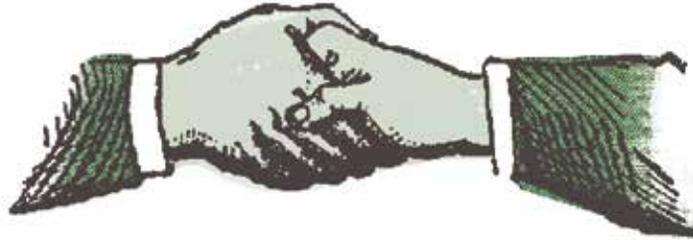
The legend is about the failure of the Master Mason to perform his prime duty of instructing his Entered Apprentice, and, instead, plotting to discredit him and claim the glory for himself. It backfires, and instead of our remembering the great skill of the Master Mason, we remember only his betrayal. The beauty created by the Entered Apprentice is his lasting memorial.

The story teaches three Masonic lessons that we should not forget. First, it is the duty of every Mason to empower another Mason to succeed. Every Entered Apprentice is told that his “future moral and Masonic edifice” will be built well and truly if he stays close to the “master builder” in his lodge – symbolically represented by the master of the lodge. That, in turn, requires the master to teach Freemasonry to those in his charge, and particularly to a new Mason.

Second, we are taught to circumscribe our passions, and keep them within due bounds. Focused energy is a blessing;

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*Continued next page*



unfocused anger and rage is destructive of all societies, and especially of ours. Jealousy has no place in Freemasonry, for – as we are taught – a Mason only succeeds in an environment of those who can work together and agree.

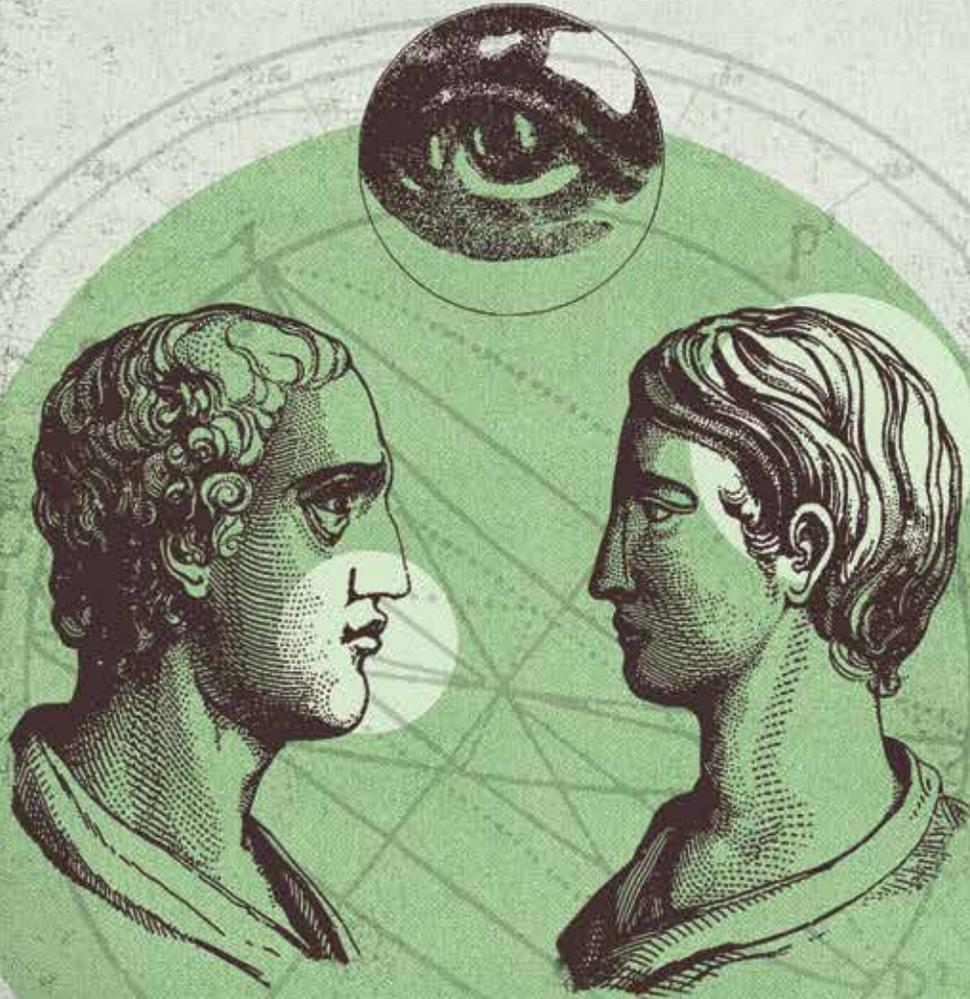
Finally, there is another lesson that comes from this old legend of Rosslyn Chapel and its Entered Apprentice Pillar: the lesson of doing what we are expected to do in the best way that we can, regardless of the consequences. It is possible that the Entered Apprentice knew that he would be in trouble if he completed carving the pillar that the Master Mason had expected to complete himself. But he did so because he wanted to create a thing of beauty. That urge overrode any other possibility.

### ***Give the world the best you've got***

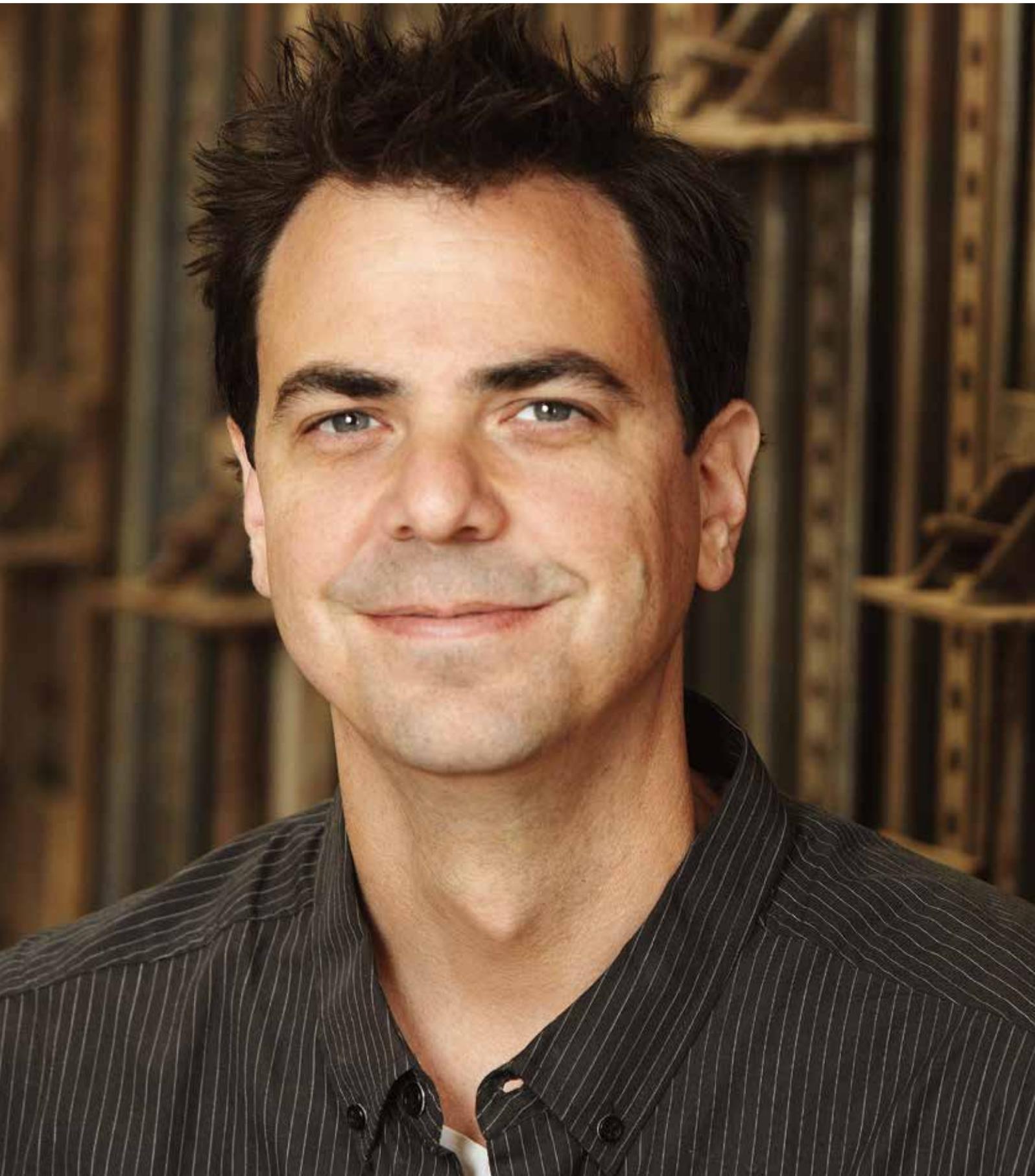
I am reminded of a beautiful poem by Kent M. Keith, which supposedly hung on the wall of Mother Teresa's home in Calcutta, India:

*People are often unreasonable, illogical, and self-centered;  
Forgive them anyway.  
If you are kind, people may accuse you of selfish, ulterior motives;  
Be kind anyway.  
If you are successful, you will win some false friends  
and some true enemies;  
Succeed anyway.  
If you are honest and frank, people may cheat you;  
Be honest and frank anyway.  
What you spend years building, someone could destroy overnight;  
Build anyway.  
If you find serenity and happiness, they may be jealous;  
Be happy anyway.  
The good you do today, people will often forget tomorrow;  
Do good anyway.  
Give the world the best you have, and it may never be enough;  
Give the world the best you've got anyway.  
You see, in the final analysis, it is between you and your God;  
It was never between you and them anyway.*

As the Entered Apprentice of old carved his pillar because it was the best that he could contribute to his beautiful chapel, so we as Masons contribute the best that we can every day to the betterment of the world around us. Regardless of the consequences, he carved his pillar anyway, and regardless of the consequences, we, too, live as Masons should anyway. ✧



**IT IS THE DUTY OF EVERY MASON TO  
EMPOWER ANOTHER MASON TO SUCCEED**





# TOOLS OF THE TRADE



There is a constant hum that accompanies Chris Holme as he moves through his Sherman Oaks workshop. It's not the driving beats of 90s rock or lilting strings of classical music, which alternately emanate from the boom box on the bay windowsill. Nor is it the gentle flow of water from the fountain just beyond that window.

It's something subtler, a whisper: *Morality and truth*, as the square rests in his palm. *Keep your passions in due bounds and circumscribe your wants and desires*, as he describes small or large circles with his compass. *Equality*, as he checks the trueness of a cabinet with his level.

*Continued next page*



by Heather Boerner



And as he shapes, pieces, and builds fine furniture out of cherry, walnut, and other woods: *Convince the world by your acts that on becoming a Master Mason, you have become a better man.*

### A MEDITATION IN MASONRY

“Masonry is in the back of my head almost all day,” says Holme, who was raised 14 years ago at North Hollywood Lodge No. 542. “The fact that I see the symbols of Freemasonry all day long makes me think about them more than I might otherwise.”

Like many Masons, Holme is not just a member of the craft, but a craftsman in the

literal sense. And it’s no coincidence that he became a Mason almost at the same time he started woodworking full-time. His journey to fine-art woodworker was as unexpected as it was steeped in Masonic beliefs.

Now lodge secretary and a district inspector, Holme says his woodwork and his work in the brotherhood both highlight a constant effort to better himself. Besides a portfolio of gleaming wood pieces, the result is a more fully-realized craftsman, husband, and father.

“The hierarchy of what’s supposed to be important is family, work, and Masonry, and we certainly feel that,” says wife Heather. She and Holme have two daughters: Reagan, age 3, and Zoe, age 2. “It’s hard to make it as an artist. You have to put in a lot of extra time if you’re going to do it right. But Chris makes sure that extra effort doesn’t impact his family negatively in any way. We never feel like we take a back seat to his art.”

### SEEDS OF A WOODWORKER

Though Holme didn’t start his business until around the time he joined the brotherhood, his relationship with woodworking is almost as old as he is. He recounts stories of terrified babysitters who found him, just five years old, wielding a real power tool. He designed and built his first piece of furniture – a stool for his grandmother – when he was age six. At 15, he made her a porch swing.

Woodworking was so much a part of his life, Holme can’t remember what first attracted him to it. He’d spend hours following his father around as he “puttered” – a term, he says, that encompassed everything from building a redwood deck and the pergola where he now lives to making minor repairs in the family’s Sherman Oaks home.

But he never it thought it would become the centerpiece of his life or his art. Sure, he admits that he was probably the only kid in his high school woodshop class who was there because he loved the craft, not for the easy A. But he also loved the click of a camera’s shutter as it captured an image. If he were going to make art, he thought, it would be in photography.



NOW SECRETARY AT NORTH HOLLYWOOD LODGE NO. 542, HOLME SAYS HIS WOODWORK AND HIS WORK AS A MASON HIGHLIGHT AN EFFORT TO BETTER HIMSELF.

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If anything, the young Holme figured woodworking would just be a sideline, something he did for family and friends, and a means to keep up his future house. He intended to follow his father into property management. When the time came and no positions were available at the senior Holme's company, he did the next best thing. He got his real estate license.

### PEGGED AS AN ARTIST

"I'm not a salesman," says Holme. "I'm just not that guy."

Selling real estate never sat well with him. He was searching for something more; a better fit. Heather Holme saw it clearly: he was a square peg in a round hole. "I could see that there were all these square holes around that he could fit into," she says.

Holme credits his wife for much of his transformation.

"She's far more art-minded than I was," he says. "When she started to see how unhappy I was in real estate, she encouraged me to do more with my art."

Although he still maintained his real estate business, Holme turned to his love for high-end, black-and-white photography. Encouraged by his future wife, he began selling his photos at street fairs. To give customers other options, he also returned to his old hobby, woodworking.

### MEET THE MASONS

The 1994 Northridge earthquake brought Holme to his first Masonic lodge. In the months following the quake, his future father-in-law, David Bergen, a past master of North Hollywood Lodge, asked if he would do some repairs on the lodge. Unbeknownst to Holme, as he began refinishing the floors, he was also beginning his Masonic journey.

"Everybody I met seemed like such nice, good people," he remembers. "And the link to history, to something so long-lasting, mattered to me. So many well-respected artisans, like Mozart, were Masons."



Holme joined in 1996. A year later, his father became a Mason at the same lodge. (Later, Holme discovered that his paternal grandfather was also a Mason.)

As the teachings of the brotherhood began to take root, Holme struggled with his woodworking career.

### TURNING POINT

When someone saw a small outdoor table Holme had designed with birdhouses for legs, he got his first commission. Soon his long-overlooked woodworking hobby was taking up more time, and more requests came in for custom pieces. It's a period that Holme remembers as a trial by fire.

No matter what the piece, "Heather's knee-jerk reaction was always, 'We can do that,'" he says with a chuckle. "We'd get home and I'd say, 'I don't know what you're talking about. I can't do that.' I'd buy books, read them, and figure out how to make the piece happen."

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*Continued next page*



He became the exclusive furniture designer for a local children's furniture store, building custom changing tables, bookshelves, and other furniture. Finally, he was able to quit his real estate work and devote himself to woodworking.

Still, something wasn't quite right. Clients weren't interested in the natural beauty of the wood. Four days before his wedding, for instance, Holme received a panicked call from a client complaining that a crack had appeared on a changing table. He rushed over to inspect it and discovered that one of the knots in the pine had separated slightly, creating a hairline fracture in the wood and separating the paint.

"Wood is a living thing; it moves, it expands, contracts, and it's why sometimes drawers slide perfectly and sometimes they stick," he says with reverence. "It just sort of illustrated that these people didn't want fine wood furniture."

## **CARVING HIS NICHE**

Holme could have made a living at the furniture store, but he began to realize it would never satisfy him. He had to choose: Chisel out the round hole he'd found himself in, or put himself into a square hole.

"If we were going to keep doing this, we realized we'd either have to build up and go more mass-production and hire people," he says, "or we'd have to take it the direction we wound up going: one-of-a-kind, high-end, custom stuff."

Holme left the children's furniture story and enrolled at the Anderson Ranch Art

Center, a prestigious art school in Colorado where he received his first formal training. There he learned to work with the hand tools of traditional woodworkers and mastered techniques he'd seen but never practiced before.

It paid off. In the dozen years since Holme began woodworking full-time, he's made everything from birdbaths to Murphy beds and bookshelves to consoles and cabinets for local clients and celebrities. Recently, he designed and built a combination bookshelf/couch/Murphy bed for actress Olivia Wilde. All of his work is made of high-quality wood, and all of it is oiled to highlight natural imperfections instead of hiding them.

"Things like burls, insect holes, spalting, or interesting knots are things that many woodworkers avoid but I consider elements worth featuring," says Holme. He relates it to the Masonic reverence for "natural proportions." "I like it to be evident that my pieces are made of natural materials," he says.



## NATURE, GEOMETRY, AND MASONRY

Today, woodworking and Freemasonry are so intertwined for Holme that he finds himself using Masonic principles in both obvious and subtle ways. For instance, he likes to use three different species of wood to represent the three degrees of Masonry. When he's selecting wood for his pieces, he often opts for one that's native to California, "as an homage to California Freemasonry." When building drawers for a piece, he creates one drawer with three dovetail joints, another with five, and the last with seven – a reference to the middle chamber lecture of the second degree.

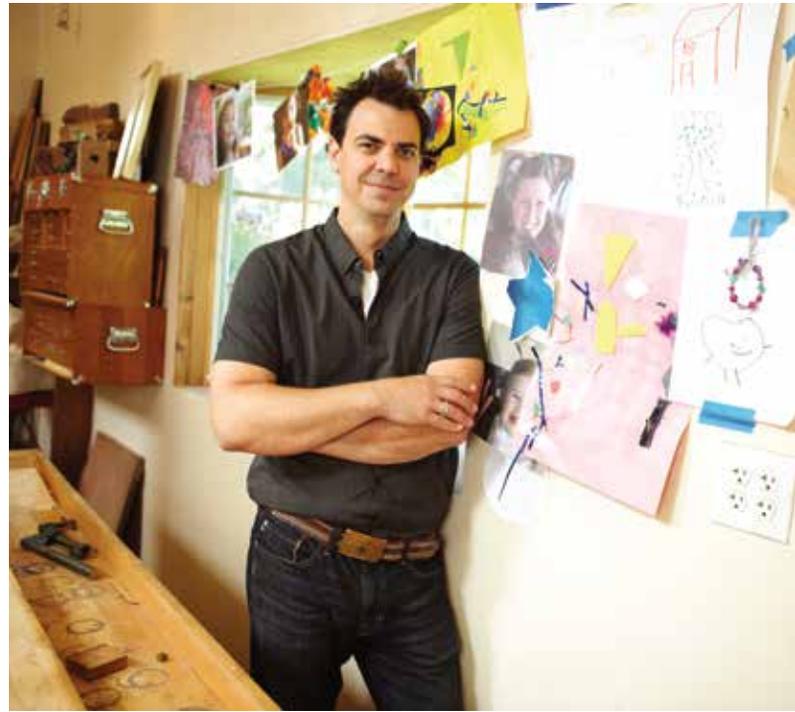
"I think that the more symbols of our rituals and values that surround us, the more we are reminded of the values that should be guiding our lives," he says.

A few years ago, Holme took the interplay of Freemasonry and woodworking even further: He began designing Masonic pieces, including gavels, mauls, sounding blocks, lecterns, and humidors.

For Holme, this is the perfect marriage of skill and values. With this work, he says, he can use techniques that aren't often called for in larger pieces. For example, using different pieces of wood to create an image – a technique called marquetry – is useful in gavels and mauls. The results are exquisite: custom-designed mauls and sounding blocks representing personally significant parts of lectures.

## DEVOTION TO THE CRAFT

Holme recently created a sounding block and maul for Russell Jaeger, senior warden of Hollywood Lodge No. 355. The sounding block is designed to look like an open book; a broken column and acacia are painted on the maul. All are from the master's lecture from the third degree.



FOR HOLME, WOODWORKING AND FREEMASONRY ARE SO INTERTWINED THAT HE FINDS HIMSELF USING MASONIC PRINCIPLES IN OBVIOUS AND SUBTLE WAYS.

"My devotion to the craft can be seen in the thought and care I put into designs for my brothers, but I think it's even more evident when I deal with non-Masons," Holme says. "The awful truth is that in many service industries, it's all too common for clients to be taken advantage of. I try to show my customers that decency and professionalism are still very much alive. I have a sense of pride knowing I'm part of an organization where ethics thrive."

Here, the lecture in the third degree – the bit about being just, faithful, and true, and showing the world that being a Mason makes you a better man – bubbles to his consciousness.

Heather Holme, overhearing her husband's train of thought, can't help but chime in.

"He just walks the walk," she says. "All the stuff about being a better man... I don't know how he could be better, but he's always trying." ♦



# TOYE STORY

## TOYE, KENNING & SPENCER DRAWS ON CENTURIES OF CRAFTSMANSHIP FOR MASONIC REGALIA

by *Cason Lane*

In 1685, a family of French Protestants fled to England after King Louis XIV declared Protestantism illegal in France. The family was in the business of weaving, embroidery, and uniform trimmings, and they were part of an exodus that deprived France of many of its most educated and skilled individuals.

Disguised as cattle dealers, the family of refugees – whose name was Toyé – sailed into the Thames and settled near London, where they resumed the family business. More than 300 years later, that business is still going – and Freemasonry is a big part of it.

The company, called Toyé, Kenning & Spencer, is perhaps the oldest manufacturer of Masonic regalia in the world, supplying the United Grand Lodge of England and lodges worldwide with aprons, jewels, ribbons, furnishings, and other regalia.

### ***Introduction to the craft***

From their earliest days in England, the Toyés used their skills in weaving, lace-making, embroidery, and gold and silver wire-making to create curtains and clothing for the theater and uniform trimmings for English regiments. As the business was

passed from one generation to the next, the family adapted to the needs of the time.

In the mid-1800s, William Toyé became an active and prominent Freemason and, in 1869, a founder of the Burdett-Coutts Lodge No. 1278 in London. This period opened up a whole new segment of business: supplying braids and ribbons for Masonic regalia.

During this time, the company built a modern factory and a retail shop.

### ***Masons and monarchs***

As a result of a downturn in the military business, Masonic regalia became the foundation of the Toyé business. In fact, the demand from Freemasons was so high that the company moved





#### WEB EXTRA

To view Masonic regalia created by Toye, Kenning & Spencer craftsmen, visit their online web gallery at [toye.com/societies/freemasonry](http://toye.com/societies/freemasonry)

its operations closer to the United Grand Lodge of England. It opened up a factory and showrooms in nearby Red Lion Square.

By the early 1900s, the family had dropped the accent from its name, adopted a more English pronunciation, and registered its business as Toye & Co. It continued thriving in its Masonic business and, in 1921, expanded it to include a publishing department that sold rituals and other publications to Masonic lodges.

Soon after, Britain was hit by the Great Depression, but Toye & Co. got a boost with the 1937 coronation of King George VI and Queen Elizabeth. For that occasion, the company produced banners, emblems, robes, insignias, and the velvet cushions that carried the royal crowns into Westminster Abby.

Toye & Co. continued its work for the royals, and in the 1950s, the company was rewarded. It received a Royal Warrant to supply the British monarchy with gold and silver laces, insignias, and embroidery.

### ***Modern-day success, serving modern-day Masons***

All this time, Toye & Co. was not without its competitors. In the early 1800s, an entrepreneur named Richard Spencer – who went on to become the first secretary of the United Grand Lodge of England – was also trading in Masonic regalia, and he even bought his trimmings from Toye & Co. By 1880, another prominent Freemason by the name of George Kenning had become one of the largest makers of ceremonial regalia.

In time, the Kenning and Spencer companies became one, forming George Kenning & Spencer. In 1956, however, Toye & Co. purchased its competitor and, a few years later, changed the company name to Toye, Kenning & Spencer.

Today, Toye, Kenning & Spencer continues to succeed based on a common thread

through the centuries: nurturing the talents of highly skilled craftsmen who have passed their skills from one generation to the next.

Another common thread is Masonry. Many of the company's 200-plus employees are Freemasons; chairman Bryan Toye is a Freemason; and almost every leader of the company through the years has been a Mason, as the helm has been handed from father to son since the company was founded. Fittingly, the company's London showroom is opposite Freemasons' Hall on Great Queen Street.

### ***A tradition of dignity***

Today, Toye, Kenning & Spencer plies its craftsmanship for many kinds of customers – from ribbons for Ralph Lauren to checkered caps for policemen – but the company remains passionate about Masonic regalia. In fact, in the U.S., almost all of the company's customers are Masons.

That's according to North American Representative Michael Seay, who says the company approaches Masonic regalia as an opportunity to preserve traditional observance in Freemasonry. He says the company strives to create pieces that "capture the romanticism of the modern Masonic movement" – before regalia evolved into more commercial pieces that simply don't reflect the same level of pride and honor.

"We get a touch of the old traditions, and we use the lodges' imagination and our fashion taste to create something innovative," Seay says. "We offer the tradition of dignity that Freemasonry deserves." ♦



# WORTHY OF BEING WORN

## PATRICK CRADDOCK REVIVES MASONIC APRONS FROM ERAS PAST

by *Cason Lane*

When Academia Lodge No. 847 in Oakland wanted to give a custom-made apron to its sister lodge in Stuttgart, Germany, the lodge knew just who to call. They contacted Masonic craftsman Patrick Craddock, who hand-painted a white lambskin apron with a design that merged elements from both lodges' seals.

Craddock, of Conlegium Ritus Austeri Lodge No. 779 in Nashville, Tenn., is known for handcrafting Masonic aprons in a traditional 19th-century style. He has created aprons for Masons in 18 states, and he speaks at lodges throughout the U.S. about the evolution of the Masonic apron in America.

### ***The making of a craftsman***

Craddock's passion for aprons was sparked some 20 years ago when he got involved in historical reenactments of the American Civil War. During these "living histories," he sought to portray the attire of the Civil War era as authentically as possible – and that attire included Masonic aprons.

"I started doing research on historic aprons and realized that the aprons during the Civil War are nothing like Masonic aprons today," says Craddock, 43, who has several degrees in history. "They were much more decorative."

But when Craddock went looking for someone to make him a Masonic apron in a Civil War-era style, he hit a dead end.

"What I found was not only did no one make them, but very few people had an inkling of what I was talking about," he says. "So I had to make the apron myself."

Despite a lack of formal art training, Craddock designed and painted his own lambskin apron, as well as a few aprons for other living historians who were Masons. Word of his unique aprons spread throughout the Masonic community, and about four years ago, he turned his hobby into a successful side business.

"It's something I do on evenings and weekends because I'm passionate about it," he says.



IMAGES COURTESY OF PATRICK CRADDOCK



### **History of the American apron**

Today, Craddock's handcrafted aprons are a rarity. But throughout much of the history of U.S. Masonry, they were the norm.

In the mid-18th century, Masonic aprons in the U.S. were larger, designed simply to look like a stonemason's apron. Then, influenced by French Masonry, they began to incorporate elaborate decorations, usually embroidered or hand-painted.

By the turn of the 19th century, aprons were being custom-made in a variety of shapes, sizes, and colors. Production was purely artisan-driven. Much of the time, it was a side business – a sign or billboard painter by day would decorate aprons by night, or a Mason's wife might do the embroidering and hand-painting. As a result, there was no such thing as a “standard” apron.

“Not all apron makers were trained artists, although some definitely were,” says Adam Kendall, collections manager for the Henry W. Coil Library and Museum of Freemasonry. “Each [apron] style was commensurate of the maker's skill and interpretation of Masonic iconography.”

The museum houses several noteworthy examples. One apron, dated 1821, belonged to influential American Freemason Giles Fonda Yates. According to Kendall, Yates – an artist himself – likely drew the design and contracted a printer to make an engraving plate. Another two aprons, circa 1800, came from a group of German Americans. “They illustrate American Masonic symbolism through German eyes,” says Kendall.

Kendall refers to these aprons as “seldom-explored examples of folk art.” After all, the selection of symbols, the materials used, and the style of adornment all say something about the wearer, the maker, and the historical period.

But as the 19th century crept on, the Industrial Revolution ushered in a culture of mechanization. At the same time, fraternal societies like the Freemasons were booming, creating a huge demand for regalia.

“They were cranking out aprons as quickly as possible,” Craddock says. “Instead of choosing an apron shape, size, and design, you'd get a laborer off the street, pay him minimum wage, and give him a template.”



Craddock believes that the standard apron worn by Masons today was popularized as a convenient design for mass production. Today, most members aren't even aware of a time when aprons were handcrafted. It's his goal to turn that around.

### **A badge with meaning**

The Masonic apron is often one of the first gifts presented to a candidate when he joins a lodge, and it's considered the badge of a Mason.

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“When people call me and say they’re interested in an apron, I talk to them at length about the things that are important to them in Masonry,” he says. “I want the apron to reflect the individual.”

Craddock produces 10 to 12 custom aprons each year. His handiwork is now part of an important tradition at Prometheus Lodge No. 851 in San Francisco, where each new Entered Apprentice is presented with one of his handmade white lambskin aprons.

“There’s something special in presenting an apron that was custom-made, by hand, just for them,” says Master Jordan Yelinek. “Knowing the aprons are made by the hands of a brother, linking us to the traditions of our founding fathers, makes all the difference in the experience and practice of Masonry.”

“It should be the thing an individual Mason feels most closely connected to,” Craddock says. “Many Masons wear Masonic rings, pins, chains, and medallions, but none of these things were presented to them when they were taking their degrees.”

While Craddock offers aprons in silk and cotton, most buyers select the lambskin, which is imported from Europe. He then hand-cuts and machine-sews each apron into the client’s desired shape, and once they agree on a final design, Craddock spends eight to 40 hours painting the apron. Though common design motifs include the square and compass and the all-seeing eye, Craddock works closely with his clients to develop a design with personal meaning.

### ***The reason for regalia***

In addition to crafting aprons for lodges and individuals, Craddock was commissioned by the Boston Historical Park to create a replica of an American Revolution-era Masonic apron. This apron was for an exhibit featuring Maj. Gen. Joseph Warren, a famous patriot and Mason who died in the Battle of Bunker Hill.

Craddock hopes the quality of his aprons will inspire Masons to think twice about the importance of their regalia.

“I feel strongly that each Mason should be responsible for his own regalia and should take pride in it,” he says. “Most Masons in this country expect to pull a cloth apron out of a box or drawer and wear it to lodge. I think that when we’re raised and given an apron, which is symbolic for many reasons to Masons, it should be a source of reflection for the individual. He should want his apron to be something worthy of being worn.” ✧



## ***Family and fraternity, reconnected***

And then there's the piece that reconnected Fresno Lodge with the daughter of a lodge elder. Coleman and Hill wanted to commission artwork to represent the third degree, since they already had pieces for the first and second degrees. Blacksmith Hill knew just the thing: A weeping virgin with Father Time standing behind her, done in copper repoussé, a style of metalwork that turns a flat piece of copper three-dimensional.



MOST PIECES AT FRESNO LODGE ARE DESIGNED AND BUILT BY MEMBERS WHO USE THEIR CREATIVE VISION TO TELL THE STORY OF FREEMASONRY.

Hill didn't do that type of work, so he began a search for someone who did. After receiving an estimate of \$35,000 from a metalworker in Arizona ("You're about \$30,000 over our budget," Hill remembers telling him), he remembered that a local artisan had taken a class in the style. Hopeful, he called her up.

Understandably, Hill's first inquiry was about cost.

"What's it for?" he remembers the artist, Deborah Montgomery, asking. He explained it was for the lodge, and that was all Montgomery needed to hear.

It turned out that not only was her husband a member, but her grandfather was John Montgomery, one of Fresno Lodge's early members. Hill recalls Montgomery's immediate enthusiasm.

"She told me, 'Whatever your budget is, I'll do it,'" Hill says. "Everything fell together after that."

## ***Levels of mastery and meaning***

Now the artwork is not just inspirational, but instructional. When brothers come together on Tuesday nights to work toward their degrees, it furthers their understanding.

"These pieces aren't just beautiful and meaningful; they're also a teaching tool," says Coleman. "There are so many levels of meaning wrapped up in each one."

And just as a Mason's work is never done, Coleman says there's still room for more handcrafted works at the lodge. He has his eye on the front of the building, where windows decorate the three-story entrance. He has visions of a large stained glass window in the space, depicting a Masonic teaching. When the time comes, he knows he'll talk to the lodge's resident stained glass artisan, Brother Hovanesian.

"There's a difference between a journeyman and a master craftsman," he says. "The guys who did this stuff, they're all master artisans. For them to see it in their heads and bring it to life is just remarkable."

Now when Coleman walks into the lodge, he feels pride and brotherhood.

"This truly belongs to the membership," he said. "It's by and for the members, and that makes it special." ♦

# THE ARTS OF GIVING

## RESIDENTS OF THE MASONIC HOMES USE THEIR CRAFT TO GIVE BACK

by Laura Normand

A bulletin board covered in cartoons. A stained glass window hung above a lodge station. A crocheted doily on a table. A quilt on a child's hospital bed.

To the casual passerby, these handmade items add a special touch to the scenery. To the Masonic Homes residents who crafted them, they represent hours of work. And for as different as each piece of art and each artisan may be, all four have one thing in common: They're using their craft to give back.

These crafts also offer a unique look at the Homes' new philosophy of care, which embraces not just physical well-being, but also intellectual, social, and spiritual health. The key is staying active and finding ways to grow. That's just what these resident artists are doing, even through their crafts.

### ***The Helping Hand***

When William Fretz offered to help his sister get an old stained glass window restored, he never dreamed it'd lead to his own stained glass art hanging in a Masonic lodge.

It was nine years ago that Fretz accompanied his sister to a stained glass shop. The shop offered a class for beginners, and Fretz decided to give it a try. Now, he has a small workroom in the basement of the Home at Union City where, every day, he spends two to four hours.

Fretz, who is 92, laughs off the label of "artisan." "It's a hobby and I'm enjoying myself," he says.

He admits the craft has its trials, from properly grinding and cutting the glass to fitting it with structural lead pieces. "Sometimes it doesn't break how you want it to and you have



WILLIAM FRETZ BEGAN WORKING WITH STAINED GLASS NINE YEARS AGO. NOW HE HAS A SMALL WORKROOM AT THE MASONIC HOME AT UNION CITY.

to start all over again," he says. "When that happens, I have to lay it down and come back later."

What motivates him? "Most things I make to give away to relatives and friends," he says, from windows to Christmas tree decorations.

Probably the biggest thing he'll give away is his current project: three stained glass pieces for the new outdoor lodge at the Home at Union City. The pieces, which Fretz estimates will take at least a month of daily work to complete, will hang above the officers' stations.

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*Continued next page*

# MASONIC ASSISTANCE

*“I enjoy it, because I know that I’ve just created something that somebody’s going to enjoy.”*

|||||  
MICKEY FAHNESTOCK

That’s not the only way he uses his skills to help out. When he first moved in, the Home had a closetful of broken grandfather clocks. Today, all are ticking along smoothly. Fretz, who spent 12 years as a watchmaker, restored them.

## ***The Heirloom Crafter***

At the Home at Covina, resident Mickey Fahnestock gives away her handiwork, too. An avid crocheter, she’s been known to devote 100 hours to a single project. Of late, her projects of choice are intricately patterned doilies. They’re cherished gifts among family members: She’s crafted them for her grandson and his wife; her two granddaughters; her son-in-law; her daughter – and the list goes on. Fahnestock says she makes each piece to order, often consulting with the recipient to pick the patterns they like best.

The first time she was handed a crochet needle, she was about 15 years old and visiting her mother for a few weeks.

“My mother tried to teach me how to do a very simple coaster. Well, I couldn’t do it,” Fahnestock recalls. “She left to go to the doctor, and while I waited, I just kept looking at it and thinking, I know I can do this. By the time my mother came back, I’d done it. I went off from there.”

It’s fitting that Fahnestock’s crochet work is connected to her mother, because today, her work represents a strong connection with the rest of her family.

“I enjoy it, because I know that I’ve just created something that somebody’s going to enjoy,” she says.

## ***The Volunteer***

When Miriam Covey moved into the Home at Covina three years ago, one of her first orders of business was to volunteer as librarian. Her philosophy was simple: “I figured, I’m still healthy enough; I can volunteer.”

That desire to get involved has been the perfect outlet for her skills as a needle crafter, too. Covey has been crocheting since age 14, taught herself to knit at a young age, and is a talented quilter. She’s also one of the driving forces behind the hand-made items that the Home creates and sends to charity.

During group sewing sessions on Wednesday afternoons, and on her own time throughout the rest of the week, Covey knits caps for cancer patients, creates stockings and stuffed toys for local shelters during the holiday season, and makes small quilts year-round for patients at the Shriners Hospitals. For the past few years, Covey and a handful of fellow quilters have turned out about 55 quilts per year.

She estimates that she’s made more than 100 quilts in her lifetime, and of those, many have incorporated complicated appliqué designs used in Celtic quilting patterns.

What’s the hardest part? For Covey, there isn’t one: “I’ve never thought of any of it as hard, because I like doing it,” she says.





CARTOONIST AND ARTIST JOHN DAHLE POSTS AS MANY AS NINE NEW CARTOONS FOR RESIDENTS' ENJOYMENT EACH WEEK AT THE MASONIC HOME AT UNION CITY.

### ***The Entertainer***

John Dahle, resident at the Home at Union City, says he's always known what he wanted to be: "They used to go around in school and say, 'What do you want to be when you grow up?' By age seven, I knew I wanted to be an artist."

His skills led him into a career with many memorable junctures, such as 25 years at Hughes Aircraft Company and a 10-year stint as toy designer for Louis Marx & Company, the world's largest toy manufacturer at the time. (Dahle helped design the original Big Wheel, a line of Davy Crockett figures, and the 500-piece "Sea Witch" clipper ship model, to name a few.) But even outside of work, art has been a central part of his life.

"I'm never bored," says Dahle. "Just give me a pen and paper."

Now, Dahle's the one doing the entertaining, and he's using his art to do it. The Home designated a community bulletin board to display his cartoons. Every week or so, when inspiration strikes, he posts as many as nine new cartoons for resident enjoyment.

Dahle's path to Masonry began early. An orphan at age eight, he lived in an orphanage until age 15.

"We didn't know what Christmas or Easter was, but we'd get a basket of gifts. It was from the Masons," he says. "I thought, When I get out of here, I'm going to return the favor."

To witness one of the ways he's fulfilled that promise, visit Nevada Lodge No. 13 in Nevada City. Dahle and his son, who shares his name, painted the lodge's 6-by-20-foot mural.

Father and son are both past masters of the lodge, and both artists.

"I taught him everything I know," says the elder Dahle. Ever the entertainer, he pauses for the punch line: "It took me five minutes." ❖

# Connecting with Masonic Assistance



## MASONIC SENIOR OUTREACH

Masonic Senior Outreach, a program of the Masonic Homes of California, provides the senior members of our fraternal family access to the services and resources they need to stay healthy and safe in their homes or in retirement facilities in their home communities.

These services include:

- \* Information and referrals to community-based senior providers throughout California
- \* Ongoing care management at no cost
- \* Financial support

Masonic Senior Outreach also provides interim financial and care support to those who are on the waiting list for the Masonic Homes of California. Contact us at 888/466-3642 or [masonicassistance@mhcuc.org](mailto:masonicassistance@mhcuc.org).

## MASONIC FAMILY OUTREACH

Masonic Family Outreach support services are available to California Masons and their families who need help dealing with today's complex issues, such as the impact of divorce, the stresses of a special needs child, job loss, and other significant life challenges.

Our case management services are broad, flexible, and able to serve families in their own communities throughout the state. If you are in need of support or know of a family in distress, contact us at 888/466-3642 or [masonicassistance@mhcuc.org](mailto:masonicassistance@mhcuc.org).

## MASONIC CENTER FOR YOUTH AND FAMILIES

The Masonic Center for Youth and Families provides integrated psychological services to youth ages 4 to 17 struggling with behavioral, academic, emotional, or social difficulties. To learn more about MCYAF, visit [mcyaf.org](http://mcyaf.org) or call 877/488-6293.

## ACACIA CREEK

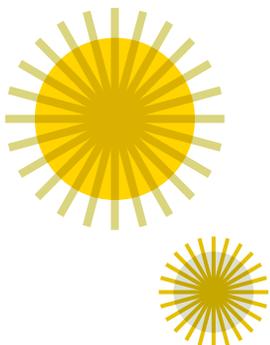
To learn more about Acacia Creek, our new senior living community in Union City, visit [acaciacreek.org](http://acaciacreek.org) or call 877/902-7555.

## STAY INFORMED

You may request a presentation be made at a lodge meeting about the Masonic Homes and Outreach programs by contacting Masonic Assistance at 888/466-3642 or [masonicassistance@mhcuc.org](mailto:masonicassistance@mhcuc.org).

## VISIT THE HOMES

Arrange a private or group tour to get a firsthand look at residential services on our two campuses. Be sure to call ahead (even if on the same day) so we can announce your arrival at the front security gate and make proper tour arrangements. Contact the Home at Union City at 510/471-3434 and the Home at Covina at 626/251-2232.



## MASONIC ASSISTANCE

FRATERNAL CARE BASED ON MASONIC VALUES

*We support and serve the whole family*

- Masonic Homes of California
- Masonic Senior Outreach
- Masonic Family Outreach
- Masonic Center for Youth and Families

Call **888/466-3642** for information and support



162<sup>nd</sup>  
Annual Communication

*Grand Lodge of Free and  
Accepted Masons of California*

# A FAIR TO REMEMBER

*September 23-25, 2011  
San Francisco, California*

*Grand Lodge Opening  
Friday, 1 p.m.*

- Ladies Tea at the Fairmont Hotel
- A Fair to Remember Banquet
- Public ceremonies
- Hotel packages available

Visit [freemason.org](http://freemason.org) for more  
information and registration.





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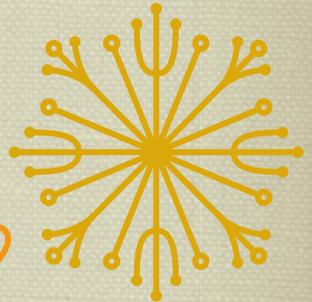
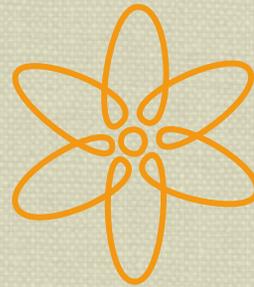
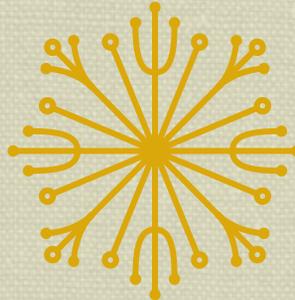
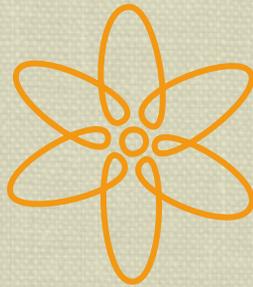
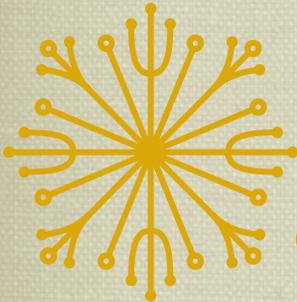
## GRAND MASTER'S PROJECT 2010-11

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# BY YOUR SIDE

BRINGING THE BEST NURSING CARE  
TO CANCER PATIENTS AND FAMILIES



Cancer is a lifelong battle for the person affected, and his or her entire family. There are more than 1 million Californians already fighting. This year, more than 120,000 will be told they have cancer.

The Grand Master's Project is dedicated to these individuals and their families.

Building on our partnership with the Association of California Nurse Leaders, By Your Side will provide support where it's most needed: educational resources for more California nurses to become certified nurse oncologists, a critical need in the state.

With more of these specialists in every hospital, clinic, and medical care center, we will provide comfort and hope for thousands of patients and their loved ones.

TO CONTRIBUTE, CONTACT THE OFFICE OF PHILANTHROPY  
AT 415/292-9117 OR [DAVILA@FREEMASON.ORG](mailto:DAVILA@FREEMASON.ORG)