

JUNE / JULY 2013



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CALIFORNIA

FREEMASON

THE

ARCHITECTURE
OF THE
FUTURE

OF AMERICAN FREEMASONRY



*“Within these consecrated
spaces, the abstract concept
of a fraternity of men
assumed concrete form.”*

William D. Moore

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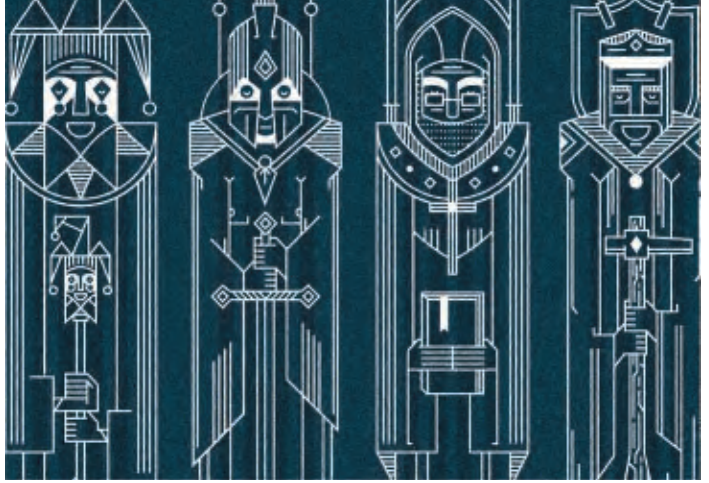
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The diversity of California Masonry is reflected in the myriad of architectural styles and materials that shape its lodge buildings.

EXECUTIVE MESSAGE

M. David Perry, Junior Grand Warden



The Foundation of Every Lodge Lies Within

California Freemasonry is blessed with some of the most diverse and beautiful architecture in the state, as seen in our many lodges. In towns throughout California, some of the first buildings built after schools and churches were Masonic lodges. Our buildings are often the centerpiece of communities, and are widely known as a gathering place for many.

Each lodge building is unique and special. Some are concrete, or block or stick buildings, while others are made of stone and brick, with facades that celebrate the specific style of their architects.

My home lodge, Napa Valley Lodge No. 93, is an impressive building. It is located in the center of St. Helena and you cannot drive up Highway 29 without noticing it. It is the tallest building in town, with its American flag welcoming all who enter. It is also St. Helena's most photographed building, and our lodge's pride of ownership is apparent at first glance. Our past and current members have made sure that the lodge building we all love will continue to serve the Masons of Napa Valley for many years to come. Our members have been good stewards, making necessary upgrades, retrofits, and remodels

without changing much of the building's original architectural beauty. The lodge is even registered as a historic landmark; one couldn't ask for more.

When we think about lodges, it is important to remember that the word "lodge" really has two meanings to Freemasons: It is both the place where we meet as Masons and a collective term for the brothers who meet there. So, as odd as it may sound, one can say that a lodge meets in a lodge. And while it may be tempting to think of only the building as the 'lodge,' the building by itself is just that—a building. It only becomes a Masonic lodge when Masons choose to meet there. Without the members, all the beautiful architecture and stonework lose their meaning. As much as I love Napa Valley's lodge building, I go there because of my brothers who meet within.

On June 29, 2012, Crescent Lodge No. 45 lost their lodge building. That Friday night, I received a phone call from Inspector Bill Mc Broome, informing me that Crescent Lodge was on fire. As no one was inside the building, emergency responders let the fire consume the entire structure, and the result was a total loss. The only things salvaged were the bible, original charter, and the square and compass. Imagine losing everything in a lodge fire—your pictures, jewels, aprons, and all of your lodge's history. Still, the following Monday, the members of Crescent Lodge met in the parking lot for dinner and stated meeting. Even with all of their possessions gone, the lodge survived that fire and endured.

While it is true that the greatest financial asset of many lodges is oftentimes their lodge buildings, we must keep in mind that the single greatest asset of every lodge is actually its members. Without members, there can be no lodge. And building or no building, as long as there are Masons gathering together, there will always be a lodge. ♦

WEB EXTRA

Read more about the multifaceted importance of the Masonic lodge in the California Freemason Oct/Nov 2009 feature article.



PHOTO CONTEST: MASONIC ARCHITECTURE

This spring, the fraternity launched its second annual photo contest. The theme was *Masonic Architecture* and entries were judged by thousands of Facebook fans, from throughout California and around the world. Thank you to everyone who participated and congratulations to our winners!

1

First place

submitted by **JOHN MALDONADO**
NORTH HOLLYWOOD LODGE NO. 542

Title of photo: **SEEING THE LIGHT**

Location: **NORTH HOLLYWOOD LODGE NO. 542**

Why: I stood at a turning point in my life, and I was met here with greetings of friendship and brotherly love. It was here that I saw the light. It was here that I was initiated, passed, and raised. So it was an effortless choice to photograph my lodge, which is home to myself and all my trustworthy brothers.

Continued next page



IN CALIFORNIA



Second place

submitted by **HARRIS MASLIN**
SANTA MONICA LODGE NO. 307

Title of photo: **STAIRS TO LIGHT**

Location: **SANTA MONICA MASONIC CENTER**

Why: **Obvious**

Third place

submitted by **JEFF ONSTAD**
LIBERTY LODGE NO. 299

Title of photo: **SADDAM'S UNFINISHED PYRAMID**

Location: **IRAQ – 30 KM NORTH OF BAGDAD**

Why: This is a photo of Saddam's bunkers above ground. It is in the shape of an unfinished pyramid.



LOOK AROUND

THE ARCHITECTURAL RENAISSANCE IN LONDON AFTER THE GREAT FIRE IS A CREDIT TO THE VISION AND LEGACY OF SIR CHRISTOPHER WREN

By John L. Cooper III, Deputy Grand Master

Early on a Sunday morning, Sept. 2, 1666, a fire broke out in a bakery in Pudding Lane, in the center of London. By Sunday evening winds had created an inferno which destroyed most of the historic city within the ancient Roman walls, including St. Paul's Cathedral atop Ludgate Hill. Thousands of homes were destroyed, as well as 87 parish churches, and the British capital was reduced to ruins. By the time the fire had burned itself out on the following Wednesday, the great city was no more. Some 100,000 people were left homeless, and the smoldering ruins prevented a quick return to the houses that remained untouched.

St. Paul's Cathedral was the most important symbol of the old London, and King Charles II moved immediately to replace the destroyed church to show his commitment to the British capital. The architect Christopher Wren had been retained even before the Great Fire to remodel the old cathedral, and it was natural that he would be given the assignment to build its replacement. The building that arose on the site was truly a monument to the man who was undoubtedly the greatest British architect of his day. In the month of June, 1675, the first stone of the new cathedral was laid by the stonemasons of London under the direction of Thomas Strong, one of the two Master Masons that Wren appointed to oversee the construction. There is no evidence that these two Masons belonged to the Masonic lodge which met at the Goose and Gridiron Tavern across the square from the cathedral site, but it is possible that they were members. We know that this lodge was a "time immemorial lodge," and one of the four lodges which founded the first grand lodge in 1717. The lodge is still in existence, with the name and number of "The

Lodge of Antiquity No. 2" on the rolls of the United Grand Lodge of England.

The new cathedral was built of Portland stone in a late renaissance style, which was Wren's version of English Baroque. The structure is a tribute to his understanding of the beauty and harmony of classical architecture melded with the historic cruciform style of ancient cathedrals. The building was declared complete by Parliament on Christmas Day, 1711. It was Wren's masterpiece – the culmination of his life as an architect – and he is thus considered to be one of the most acclaimed architects in English history. In addition to St. Paul's Cathedral, he built fifty-two more churches in London after the Great Fire, as well as some secular buildings of note.

In keeping with his time, Wren came to the study of architecture from the study of the liberal arts and sciences, especially astronomy, mathematics and geometry. He was a founder of the Royal Society, the world's first scientific organization, which at his death in 1723 included many of the most famous names in the world of science and mathematics. He was knighted by the king on Nov. 14, 1673, and thus is known to history as Sir Christopher Wren.

There is no evidence that Wren was a Freemason, although in 1738 the premier grand lodge claimed that he was. In fact the Constitutions of 1738 explicitly stated that his "neglect" of the craft as "grand master" due to his advancing years was responsible for the decision in 1717 to form the world's

Continued next page

MASONIC EDUCATION



first grand lodge. We may never know for sure if England's most celebrated architect was a Mason, but the monument that he left in the magnificent cathedral in the heart of London is truly a tribute to the builder's art. He certainly associated with prominent Freemasons such as John Desaguliers, who was grand master in 1719, and who was also secretary to the Royal Society when Wren was a member.

At his death he was buried in the cathedral which was his greatest achievement, and this inscription was carved on his tomb:

SUBTUS CONDITUR HUIUS ECCLESIAE
ET VRBIS CONDITOR CHRISTOPHORUS
WREN, QUI VIXIT ANNOS ULTRA
NONAGINTA, NON SIBI SED BONO
PUBLICO. LECTOR SI MONUMENTUM
REQUIRIS CIRCUMSPICE Obijt XXV
Feb: An^o: MDCCXXIII Æt: XCI.

In English it reads:

"Here in its foundations lies the architect of this church and city, Christopher Wren, who lived beyond 90 years, not for his own profit but for the public good. Reader, if you seek his monument—look around you. Died 25 Feb. 1723, age 91."

Whether or not Sir Christopher Wren was a Freemason as alleged by the Grand Lodge in 1738, no greater tribute to any Mason could be given than this. The lives that we lead, "not for [our] own profit but for the public good....." are the best and most lasting monument to our work as Freemasons. At the end of our earthly journey what we did in life will be a far greater monument than any of marble or brass. It may well be said of each of us when we lay down our working tools, "Reader, if you seek his monument – look around." ♦

MOTOWN'S MASONIC MONUMENT

IN THE HEART OF DETROIT RESIDES A TREASURE OF AMERICAN MASONRY

By Jay Kinney

During the Roaring '20s, life in the United States changed dramatically. Many Americans left farms in favor of swiftly growing cities, and the unheralded economic prosperity enjoyed by new urban residents generated a consumer-driven society. A number of American Masonic jurisdictions were inspired to embrace this surge of affluence as an opportunity to fulfill their mythic heritage as temple-builders; they erected grand Masonic structures to grace the nation's flourishing cities.



WITH 1,037 ROOMS, THE DETROIT MASONIC TEMPLE IS
THE LARGEST MASONIC BUILDING IN THE WORLD.

This impulse was particularly strong in the Midwest, where a Scottish Rite cathedral arose in Indianapolis in neo-Gothic splendor. Massive Masonic temples shot up in Cincinnati and St. Louis, while the Scottish Rite in Oklahoma, thanks in part to the local oil boom, built a Greek-style temple, with a stunning interior in Guthrie.

But none of these imposing structures surpassed the Detroit Masonic Temple, which boasted 1,037 rooms, sufficient to lay claim as the largest Masonic building in the world.

Detroit in the 1920s was a flourishing metropolis, the epicenter of the expanding automotive industry, and local Masons included such notable figures as Henry Ford, founding genius of the then-burgeoning Ford Motor Company. Detroit Masons built a sizeable Romanesque-style Masonic temple, dedicated in 1894, but it barely took a dozen years before the fraternity's needs outgrew this edifice. Expansion proved impossible without violating the integrity of the building's design, which was based on the Masonic proportions of 3-5-7. So planning began for a much larger temple, which would be built on property formerly belonging to Lewis Cass, Michigan territorial governor from 1813-31 and the first grand master of Michigan.

Builders broke ground on the new temple in 1920, and six years later, it was dedicated. The temple housed two theaters, a 17,500 square foot drill hall, eight craft lodge rooms with assorted architectural styles and motifs, and numerous other amenities, including its

Continued next page

AROUND THE WORLD

own barber shop and bowling alley. It stood as a physical testament to the cooperation of local blue lodges; York Rite and Scottish Rite bodies; and the Shrine; all of whom had ample quarters there and shared membership on the board of the Temple Corporation.

As the excesses of a time of great prosperity turned to hardship thanks to the stock market crash of 1929 and the ensuing Great Depression, certain luxuries that appeared reasonable at one point became undue burdens for Detroit Masons. For example, an indoor swimming pool, which was part of the temple's original design, was never finished.

As a hub of American industry, Detroit benefited from the U.S. entry into World War II, as it re-tooled auto plants to churn out tanks, troop carriers, jeeps, and other military supplies. Lodge membership, which had declined as the hardships of the 1930s wore on, began to rebound as many men enlisting in the armed forces sought out Masonry as a support network while stationed overseas. Following the conclusion of the war and an economic return to prosperity, involvement with the fraternity reached levels not seen since the 1920s.

Despite the ups and downs of the American economy pre- and postwar, the Detroit Temple survived. Its theatres hosted touring Broadway musicals and other stage productions; its ballroom welcomed dance bands; and its meeting spaces accommodated conventions and auto shows. Such public use of the space was a crucial source of both income as well as Masonic pride in the community.



THE TEMPLE'S STRIKING FACADE HAS INSPIRED GENERATIONS OF DETROIT MASONS.



Today, John Snider serves as docent of the Detroit Temple. A past president of the Temple Association, and an inspector general in the Scottish Rite, among other Masonic honors, Snider underscores that Masonry is a reflection of the greater society. When times change, Masonry, along with structures like the Detroit Temple, is unavoidably affected.

For the past 50 years, Detroit has seen more than its share of sadness. Ravaged by urban riots in the 1940s and 1960s, the decline of the auto industry, and “white flight” out of the inner city, a once great American city has become a challenging backdrop for its grand Masonic Temple.

Through municipal neglect – or perhaps the vagaries of urban blight in the Rust Belt – the Temple’s surrounding neighborhood has been overrun with criminal activity, a dire situation for a building trying to attract rentals for public events. But, in spite of hardships over the years, Snider is encouraged by an omen that he can’t quite explain: In a neighborhood covered with graffiti, the Detroit Masonic Temple remains unscathed.

As energy prices have risen, the gas and electric costs for the Temple have ballooned to astronomical monthly rates during the brutal Midwest winters. But there are plans underway to address this. Lodges are working together to install energy-saving light bulbs in the Temple – an effort that can potentially save some \$10,000 per month in utility costs. And lodges are also researching additional energy saving options, such as solar panels.



CURRENTLY USED FOR BOTH LODGE MEETINGS AND PUBLIC EVENTS, THE TEMPLE SERVES A MULTIFACETED PURPOSE FOR THE CITY.

Originally designed for use by 35 blue lodges, the Detroit Masonic Temple now serves as home to only seven. However, Snider emphasizes that an influx of younger Masons has re-energized these resident lodges, a phenomenon not uncommon in other jurisdictions around the country.

And despite setbacks, Snider insists that the outlook for the future of the Temple remains positive. After contracting with production companies for several years to provide facility rentals and events, booking management is once again the Temple’s responsibility and business is on the upswing.

Given Detroit’s inexpensive property prices and a cultural vacuum that is attracting young, creative professionals hoping to fill the gap, an upbeat, innovative crowd is beginning to move into the inner city. From the Detroit Derby Girls roller derby team that practices in the drill hall to the comics and musicians who perform regularly in the cathedral theatre and the young couples who marry in the chapel, the Masonic Temple continues to establish itself as a stronghold – for its lodges, for the city, and for the tenacious community within. ♦

A MASONIC TREASURE ON THE LINCOLN TRAIL

A HISTORICALLY ANTI-MASONIC COLLEGE INADVERTENTLY CONSTRUCTED ONE OF OUR COUNTRY'S PREMIER EXAMPLES OF MASONIC ARCHITECTURE

By R. Lance Factor

On Oct. 7, 1858 in Galesburg, Ill., U.S. presidential candidate Abraham Lincoln made history as he climbed through a window at Knox College's Old Main to begin his debate with fellow candidate Stephen Douglas. As he prepared to deliver an impassioned address, little did Lincoln know that the structure upon which he stood was designed as a monument to education, equality, and democracy. Now a National Historic Landmark and the only surviving building of the Lincoln-Douglas debates, Old Main has claimed an inspiring heritage of its own.

A gathering of like-minded men

The story of Old Main begins with its architect.

Charles Ulricson was a Freemason and dispossessed aristocrat, the son of the architect to the Swedish crown. He arrived in New York in 1838 – a decade after Anti-Masonic hysteria shuttered 3,000 lodges – and was hired by Town, Davis, and Dakin, which was the leading architectural firm in America at the time, famous for building Greek revival state capitols in Indiana, Ohio, Connecticut, Illinois, and North Carolina.

Of the firm's partners, only James Dakin was a Mason, but Ithiel Town and Alexander Jackson Davis were also inspired by Masonic ideals. They collected materials from disbanded lodges, which they used to train Ulricson and other draftsmen in the "sacred priesthood of architecture" – concepts like the Masonic cubit, the knots of the perfect cubit, and the golden ratio. Draftsmen studied Freemasonry's symbols and allegories, including the veneration of Solomon's Temple and concept of God as the Divine Geometer.

By synthesizing speculative and operative Masonry, Town, Davis, and Dakin incorporated balance, harmony, and proportion into works of brick and stone. They believed that architecture contained moral, as well as aesthetic, goals and that by exposing the public to the sacred geometry of the Divine Architect, communities could be improved.

Revolutionary design

Seasoned by his experience at Town, Davis, and Dakin, Ulricson built a reputation as a leading architect in his own right. In 1856, he was hired as the architect and builder for Old Main – which would become his masterpiece.

There is a surprising irony in Knox College's selection of Ulricson as the building's architect: The Knox trustees were actively Anti-Masonic. They had come of age during the Anti-Masonic hysteria that followed the Morgan Affair in upstate New York from 1828-1835, and in 1836 they migrated to Illinois, hoping to create a college that would exclude secret societies. They soon directed their energies toward crusading for abolition and providing critical support for the Underground Railroad instead, but still, the old prejudice lingered. They would not have accepted Ulricson's design had they understood its intended meaning. It was Ulricson's unique synthesis of Greek and Gothic Revival, and his use of state-of-the-art fireproof materials, that won their approval. The appearance of the whole, not the details, mattered most in the context of the consuming struggle to end slavery.

For Ulrichson though, the details mattered most of all.



OLD MAIN AT KNOX COLLEGE IN GALESBURG, ILL. IS A MASONIC PARLANTE, AND A GEM OF AMERICAN HISTORY.

A Masonic parlante

The technical term for a building with an embedded code that expresses a special purpose – as opposed to mere decoration – is *parlante*. The code is a *parlance* – a way of speaking. Knox’s Old Main is a Masonic parlante.

To Ulricson, reform-minded Knox College, agitating for abolition and coeducation, resembled the Masonic ideal of men of diverse backgrounds practicing democracy and mutual respect. He saw Knox students as journeymen, seeking knowledge in the liberal arts in order to become better men.

In his construction of Old Main, Ulricson incorporated rich Masonic symbolism. Ashlar blocks frame the front entrance and rear exit. They are identical in size and number, but the stones at the front are rough ashlar; those at the rear, used at graduation, are smooth or “perfect” ashlar. The front door opens to the “pavement of Moses” – a checkerboard of black and white tiles leading to a staircase with sixteen steps, reflecting the sum of the knots. Ulrichson envisioned that journeymen students would enter through the rough ashlar, learn to make choices between good and evil – represented by the black and white mosaic – and climb to the chapel on the east side of the second floor. The chapel’s layout mirrored that of a lodge hall: Faculty sat on an elevated platform on the south while students sat on benches facing east.

Every dimension of Old Main’s exterior was determined in whole cubits or thirds of cubits, including the parallel towers framing the entrances and the height of the bell tower. The



WEB EXTRA

Learn more about Old Main and its “secret” Masonic past. <http://www.knox.edu/news-and-events/news-archive/professor-probes-masonic-secrets-of-old-main-at-knox-college.html>.

building’s footprint is a golden rectangle, and the multi-storied windows display Masonic diamond squares. The windows above the side entrances are *dodekatopoi* – lights of 12 places. This ancient symbol, found in Swedish Freemasonry, has 12 triangles: two equilaterals, representing God, have sides of one cubit; 10 isosceles, representing life, have two sides at one cubit. All 12 come together to form the diamond square of Freemasonry.

Fulfilling a legacy

As Lincoln crawled through a window to reach his seat on the debate platform on Old Main’s east wall, he famously quipped, “At last I have gone through college.”

But Lincoln’s lack of formal education did not hinder his forceful arguments. When Douglas championed states’ right to regulate slavery on their own accord, Lincoln countered with a stirring ethical pronouncement: “. . . He is blowing out the moral lights around us, when he contends that whoever wants slaves has a right to hold them.” The audience of 10,000 cheered. Unintentionally, Lincoln’s argument and the building’s meaning coincided perfectly. ♦

Editor’s note: R. Lance Factor, Ph.D., is the George Appleton Lawrence distinguished service professor and chair of philosophy, and co-chair of religious studies at Knox College. His book, “Chapel in the Sky, Knox College’s Old Main and Its Masonic Architect,” provides even more details about this fascinating building.

FEATURE

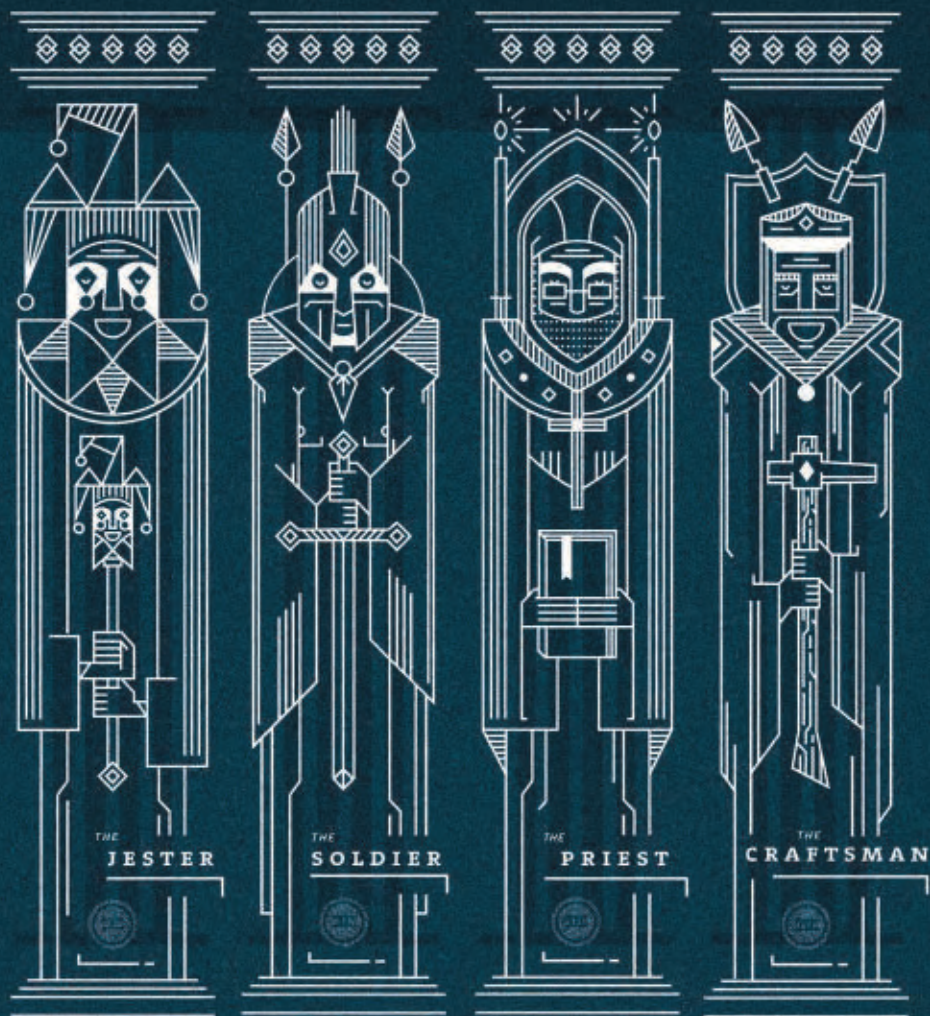
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ARCHITECTURE OF THE FUTURE

OF AMERICAN FREEMASONRY

BY *William D. Moore*

America's storied Masonic temples are emblematic of both the fraternity and American masculinity at the time of their construction



In 1927, the editor of a Masonic magazine remarked, “It is undoubtedly a marked feature of present-day American Masonry to erect huge and elaborate buildings.” This observation was made near the apex of a sixty year growth period during which Masonic structures became omnipresent in America. Although these edifices ranged in

size and ambition from simple frame structures to magnificent, awe-inspiring palaces designed to express permanence and immutability, by 1930 Masonic facilities existed in nearly every community across the nation.

Continued next page

Architecture

IN A GOLDEN AGE

For men entering Freemasonry in the last 50 years, Masonic architecture seemed almost timeless. Imposing structures, with specially furnished lodge rooms and ceremonial spaces, have long been an unquestioned part of the craft's identity. America's Masonic temples however, are not eternal structures, descended from the mists of antiquity; instead most were constructed at a specific historical moment and reflect that particular period's requirements.

Dating from the years between 1870 and 1930, these structures were designed to hold four distinct sets of ritual spaces. Within these ceremonial rooms, members enacted rituals which simultaneously introduced new initiates to the fraternity's teachings and bolstered participants' beliefs. The fraternity's rituals symbolically transformed men into a series of masculine archetypes. By participating in these ceremonies, individuals were schooled in the roles of the craftsman, the righteous warrior, the adept or wise man, and the jester or fool. They assumed these identities in spaces identified as the Masonic lodge room, the armory and drill room of the Knights Templar, the Scottish Rite cathedral, and the chambers of the Mystic Shrine.

Although the largest American temples, like the monumental one dedicated in Detroit in 1926 (see *Motown's Masonic Monument*, page 7), contained a full complement of these spaces, not every Masonic building housed all four functions. In the

smallest communities, local Freemasons needed only a lodge room to perform the rituals of the three degrees. Other small towns supported a commandery of the Knights Templar, and thus contained spaces for its activities. Although valleys of the Scottish Rite were established in regional centers, only the largest cities were home to a temple of the Mystic Shrine and, thus, a Shriners' mosque.

American Masonic buildings erected during this period however should be considered within a national framework; few significant regional distinctions existed at this time within the fraternity. Although some states did have minor ritual differences, the larger constellation of cultural ideas, narratives, and values had become homogenized through the growth of the Masonic periodical press, the prosperity of a nationwide Masonic regalia industry, and the constant intervisitation of Masonic groups fostered by transportation improvements.

During the late 19th and early 20th centuries – decades commentators have identified as the “Golden Age of Fraternity” – the United States underwent wrenching social and economic transformations. Not surprisingly, Freemasonry was at the core of this golden age, as it was the group which all other fraternal organizations emulated. The perceived unchanging quality of Freemasonry, handed down through generations of men since the time of Solomon, provided relief to those bewildered by the shifting realities of their world.

Transcending HISTORY & GEOGRAPHY

When Freemasonry was introduced to North America in the 18th century, the initiation ritual tended to be an informal ceremony accompanied by social drinking in the context of a public tavern. However, as the fraternity struggled back from the blistering attacks of the Anti-Masonic movement of the 1820s and 1830s, this ritual became both standardized and solemn. As a result, it was removed from the public realm and enacted in private spaces called “lodge rooms” which were specifically designed to house the performance of the three Masonic degrees. Because they used these ceremonial spaces only weekly,



THE PRIEST

or twice a month, some of the membership shared rooms with other Masonic organizations and with other fraternal societies such as the Odd Fellows.

Within these consecrated spaces, the abstract concept of a fraternity of men assumed concrete form. During a temple dedication ceremony in 1886, J. W. Richards, a Masonic orator, claimed that the lodge room was “a soul within a tabernacle of clay.” He also contended that it was here where “Masonic thought and activity are born; here that life courses which gives meaning to all the externals.”

As Masonic rituals revolved around the construction of Solomon’s temple, every lodge room was designed to represent this biblical edifice. A pair of ritually-prescribed pillars, flanking the room’s entrance, signaled the space’s symbolic transformation. In this mythic environment, individuals entered an alternative reality disconnected from the present that enabled the membership to view itself as a brotherhood for which chronology was insignificant. While performing the ritual, these men existed simultaneously in the industrializing United States, in ancient Israel, and in all eras between. The lodge room denied history and negated geography.

Designing **THE AMERICAN LODGE**

Because all lodge rooms were intended to be interchangeable and facilitate the same ritual, some characteristics rarely varied. As a rule, a lodge room was located above street level, was longer than it was wide, and had a high ceiling. An altar was placed at its center and two symmetrically positioned doors were located on one of the room’s shorter walls. The most ritually significant position in the room was reserved for the altar, upon which a Bible rested. This was the privileged location in the room where initiates received their new fraternal identities as craftsmen, became brothers, and swore oaths of obligation.

Lining the walls of the room, the membership’s seats reinforced the institutional identity of the lodge. While meeting in

a lodge room, Freemasons observed their peers. By facing the center and encircling the room, the seating furniture ensured that each individual both saw and was seen by everyone present, thus providing the membership with a concrete image of the brotherhood, reinforcing the corporate identity of the fraternity, and tightening the mystic tie that bound the lodge.

Lodge rooms often were decorated in historical motifs to assist Masons in separating themselves from the ordinary world. Revivalist decorations allowed the membership to leave the present and enter a romantic past. Masons of this period proudly proclaimed that Freemasonry had been practiced during all eras of Western civilization. Lodge room ornamentation supported this ideology. The largest temples, with multiple rooms decorated like medieval Europe, ancient Egypt, and 18th-century America, expressed materially the temporal transcendence of the fraternity’s mythic frame. The membership literally surrounded itself with the message that the brotherhood had existed throughout time and around the globe.

Elaborate costumes and makeup added theatrical spectacle to the ritual’s words. In the 1870s, the ritual usually was performed in the members’ business attire augmented by Masonic aprons, but by the 1890s some lodges used costumes. By the 1920s, scores of firms produced and marketed supplies for enhancing the blue lodge degrees. The Pettibone Brothers Manufacturing Company

Continued next page



THE JESTER

and M. C. Lilley & Company of Ohio, the Ward-Stilson Company of Indiana, and the Henderson-Ames Company of Michigan, were among the largest.

Elaborate rooms thus served as stage sets for a kind of amateur theater. Within decorated spaces divorced from the workday world, men donned elaborate robes and applied theatrical makeup. Memorized dialogue and dramatic actions assisted the inhabitants of these rooms to become craftsmen involved in erecting arguably the most important religious structure in Western civilization. The rituals were intended to educate men in how to behave righteously and respectably. Lodge rooms, in short, were forums for teaching masculine behavior as well as rehearsal studios in which men practiced for their ongoing daily performances at home and in the workplace.

Knight Templar

DRILL HALLS & ARMORIES

In the 19th century, many American Freemasons embraced a military identity by joining the Knights Templar, a Masonic organization founded in Europe in the 18th century which claimed to be descended from medieval warrior monks. The Knights Templar radically reshaped itself in the decades surrounding the Civil War. What largely had been a ceremonial organization evolved into a group which wore uniforms, embraced military discipline, and practiced precision drilling. Knights Templar organizations regularly participated in parades, drill competitions, and public exhibitions,

both locally and nationally. The Triennial Conclaves of the Grand Encampment of Knights Templars of the United States provided opportunities for drill teams from across the country to compete. Spectacular silver prizes often were awarded to the winning commanderies.

In the 1870s, Masonic temples began to include rooms that were designed specifically for martial activities. The order's marching could not transpire adequately within lodge rooms and the use of uniforms required additional storage. Innovative new spaces known as "drill halls" and "armories" fulfilled these needs. Since marching practice only required a large open space, drill halls commonly were used for more than one function, whereas armories were designed to be filled with lockers.

In these rooms, American men enacted a remarkable transformation by accepting the role of successors to the medieval crusaders and embracing complex, multi-faceted masculine identities. Through the practice of military drilling, the members of the Knights Templar voluntarily erected and participated in a symbolic system of hierarchy, authority, and discipline, in which the abstract idea of the individual was self-consciously subjugated to the corporate entity. Uniforms emphasized this corporate identity.

This military Christian brotherhood was a uniquely American synthesis, melding a romantic 18th-century European notion of medieval warrior monks with the martial attitude which permeated America during and after the Civil War. By donning a uniform and marching within the confines of a Masonic temple, American men experimented with a number of interrelated conceptual identities which positioned them in complex relationships to abstractions including God, country, the Christian church, and authority. Being a Knight Templar allowed brothers of this period to inhabit the archetypal masculine role of the righteous religious warrior.

Scottish Rite CATHEDRALS

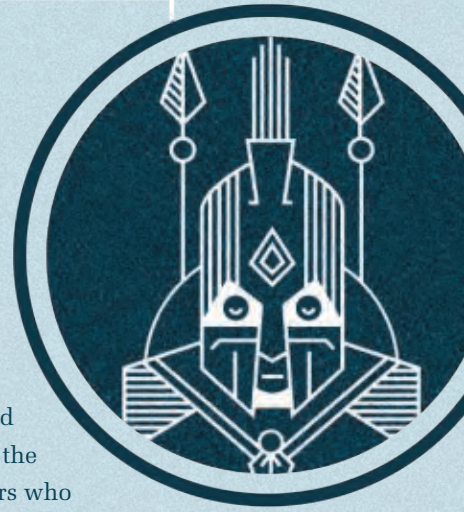
The third of the significant Masonic organizations in this time, the Scottish Rite of Freemasonry was composed of a series of 30 degrees conferred upon men who previously had been initiated into a Masonic lodge. These degrees, which drew upon biblical narratives, Neoplatonic symbolism, Rosicrucianism, Cabalistic numerology, Hermeticism, and other mystical traditions, introduced men to Western esoteric thought. While the narrative and philosophical material of the degrees remained relatively unchanged, the Rite underwent radical transformation as an organization during this temple-building period.

Before the Civil War, the Scottish Rite degrees frequently had been communicated to a candidate by an officer who simply explained the regalia, symbols, and passwords associated with a degree and therefore were almost purely oral experiences with no physical rituals performed and few ceremonial objects. Throughout the 1870s and 1880s, however, Scottish Rite bodies, meeting in Masonic lodge rooms, enhanced their presentation of the rituals, often purchasing paraphernalia and costumes from national fraternal regalia firms. In these years, the Scottish Rite also transformed meeting schedules so that instead of gathering regularly throughout the year to initiate members, Valleys began to hold annual or semi-annual events in which many of the Scottish Rite degrees were presented theatrically. By the first decade of the 20th century, these “reunions” drew members from the hinterlands surrounding hosting cities, and stretched over the course of four or five days.

To facilitate the breadth of narrative material required by the Scottish Rite Degrees, organizations across the country began to create new spaces outfitted with painted theatrical scenery. The Oriental Consistory of Chicago set the precedent for this development with its elaborate new quarters built in 1884. Masons from across the country were exposed to this innovation when they traveled to the city to attend the Columbian Exposition.

When Scottish Rite Valleys across the country began to install these painted backdrops, their meeting spaces effectively were transformed from lodge rooms to theatres. In these newly

constructed facilities, the seats faced a stage along one wall, rather than an altar in the center of the room. The Scottish Rite Cathedral built in Los Angeles between 1905 and 1906, for example featured 1,100 chairs arrayed against the west wall. As a result, members who sat in seats located in the balcony were situated so that they observed the rituals, but did not see their peers. While the Rite’s members still became wise men enlightened with the secret wisdom of the ages, changing ritual practice and architecture transformed them from participants to passive observers.



Shrine MOSQUES

The Nobles of the Mystic Shrine, the fourth of the primary Masonic organizations active during this period, also created spaces in which to initiate its membership. Founded in New York City in 1872, the Shrine assumed symbols, names, and motifs from the Middle East to differentiate itself from other fraternal orders. After two sluggish decades, the organization blossomed in the years just before 1900. Although Shrine Temples originally held meetings in lodge rooms, they quickly sought to establish their own Moorish or orientalist buildings. Philadelphia’s LuLu Temple Mosque, dedicated in 1904, was the earliest structure erected solely to house the Mystic Shrine.

Continued next page

THE CRAFTSMAN



Over the next three decades, Shriner buildings, including San Francisco's Islam Temple Mosque completed in 1917 and Los Angeles's Al Malaikah Temple Mosque built between 1925 and 1926, became increasingly spectacular.

Shriner mosques symbolically expressed the identity of their distinctive organization just as lodge rooms referred to the values of the craft degrees. Instead of expressing respectability and brotherhood, however, Shrine mosques spoke of frolic and fun. At the beginning of the 20th century, American men imagined Islamic nations as lands of leisure, luxury, and sensuality. The Shrine, before it embraced medical philanthropy, became an organization which attracted members by offering an escapist reality that helped its brothers to cast off their day-to-day worries in favor of embracing what one imperial potentate termed "legitimate frivolity." The mosques were forums which Shriners enlisted to escape America and its Victorian restraints. These structures housed spaces in which American men could forget their cares, be transplanted to a fantasy realm, and play at acting like a fool.

Performing

AMERICAN MASCULINITY

Within the most expansive Masonic temples, each disparate organization maintained rooms. The four archetypes were enacted regularly under the same roof. Within the lodge room, a man assumed the role of

a biblical builder. In the drill hall and armory of the Knights Templar, he wore the uniform of a holy warrior. In the Scottish Rite cathedral, he was tutored in ancient wisdom, and within the Shriners' auditorium or mosque he experimented with the role of jester or fool.

In 1902, a Masonic official marveled at how individuals could embody these seemingly conflicting identities. In describing members of the Knights Templar modulating into Shriners by donning fezzes, he wrote, "What a change can be wrought in a man's actions and conduct by the slight change in what he wears on his head! I have seen staid and courteous Sir Knights doff the chapeau or fatigue cap, and in its place put on the head covering of a foreign land, and straightaway they were different men." His brethren, of course, were not becoming new individuals. Rather, they were exhibiting alternate facets of masculinity. By holding overlapping memberships in these bodies, imbibing their tenets and teachings, and inhabiting their distinct ceremonial spaces, a Mason was presented with a repertoire of complementary identities.

No one of these fraternal archetypes provided a complete male persona, but instead American men could draw attitudes and patterns of behavior from each of them. Appropriate responses to life's vicissitudes could be compartmentalized within a Freemason's consciousness, just as the various organizations maintained distinct chambers in a Masonic temple.

By inhabiting the lodge room, the drill hall, the cathedral, and the mosque, Freemasons of this period were provided with forums where they refined and expressed various facets of their personalities. On separate nights within Masonic buildings, they assumed distinct but complementary identities. By bringing them together, Freemasons integrated the craftsman, soldier, priest, and jester into a comprehensive performance of American masculinity. ♦

Editor's note: William D. Moore, Ph.D., is an associate professor of American material culture at Boston University. His research includes exploration of the interrelationship between built form and systems of belief. His book, "Masonic Temples: Freemasonry, Ritual Architecture, and Masculine Archetypes" contains further information about the intriguing relationship between Masonry and architecture.

FACES OF MASONRY

MEET KEVIN HACKETT TRAINED ARCHITECT MASTER MASON SINCE 2010

By Michelle Simone

When Kevin Hackett looks around Mission Lodge No. 169, he sees the antique globe, where California is still part of Mexico; shining copper wainscoting; and rich mahogany seating. He also sees design.

“Nearly all our environments today, especially if we live in an urban area, are designed,” says Hackett, a trained architect who runs a firm of licensed architects and designers. “So it’s important to consider how our environment affects our consciousness.”

For Hackett, a nature enthusiast who spent his youth surfing off coastal Ireland, it’s essential for architecture to be respectful of the natural world. He believes that as creators of environments, architects have a moral duty to implement sustainable designs that will support the community. “We live in a global-centric age,” he says. “All our environments are bound together.”

Hackett is bringing this philosophy to his firm’s remodel of Mission Lodge. They will install outdoor lights and restore the façade – updating the building while preserving its historical elements. They will also make the Masonic entrance more visible, helping the lodge to be seen as a partner in the community.

Both Hackett’s worldview and profession are closely aligned with the craft. “Architecture is imbued in both the history and legacy of Masonry,” he says. “And Masonic principles teach a holistic way of looking at the world and yourself. To succeed in architecture or Masonry, it is essential to build a strong foundation.”



**VIEW A VIDEO OF MISSION LODGE AND
LEARN MORE ABOUT ITS RENOVATION**



In his own words:

When architecture became his passion:

I’ve been in love with architecture since I was a child, being immersed in the sacred architecture of European cathedrals. Architecture has always been part of my identity.

What interests him about architecture today:

Contemporary architects and designers must nurture their communities, collaborate, and work in tandem. Creating healthy architecture is critical to our evolution.

Where Masonry and architecture intersect:

As an architect, Freemasonry was a part of my understanding before I ever stepped into a lodge. But my Masonic experience now is also about transcendence. We are all participants in the next evolution of our species. As Masons – and as architects – our role is to educate the community, to be beacons of positive change. ✧

WEB EXTRA

To view a video of Mission Lodge and learn more about its renovation, view the digital edition of California Freemason magazine online at freemason.org.



WELCOME TO MOTHER LODGE, USA

VOLCANO'S MASONIC HALL WAS BUILT TO LAST

By Laura Normand

The year: 1857. Wagons roll by on the dusty streets of Volcano, Calif., just off the bustling Emigrant Road north of town. About 1,000 miners and farmers work, drink, gamble, and brawl here. There are some 20 saloons, and not as many lawmen. The bandit Joaquin Murrieta is at large, probably hiding out in one of the nearby caves. And the Masonic lodge is burning.

Just another day in the Mother Lode.

Fire-proofing

Volcano lies in the heart of gold rush country, about 50 miles east of Sacramento and a short, winding drive up from Sutter's Creek. It sits in a deep cup in the mountains, which pioneers mistook for a volcanic crater and named accordingly. The founding members of Volcano Lodge first met in a cave on the outskirts of town. Upon receiving their charter, they began building permanent lodging on top of the site. A few years later, it burned to the ground. This was not unusual at the time.

Undeterred, the brothers approached the Odd Fellows about buying a half interest in a building on the corner of Main and Consolation Streets. Volcano Lodge has operated there ever since.

The two-story building was erected in 1856, reportedly intended as a store. It's a fine example of the first permanent structures of the late gold rush: 18-inch-thick quarried limestone in front, the back and side walls constructed of stacked rock and lime mortar. (Lodge master Leroy Carlin on the walls: "You can take your finger and pick the mortar out from between the rocks. So we try to leave those alone.")

The ceiling joists above the lodge room are plated with copper sheeting, then covered with a thick layer of sand to guard against any "burnout" attempt. The front doors are made of iron, typical of the time, and similarly fire-proof.

From the pre-Civil War furnishings to the pot belly stove, the interior remains essentially unchanged from when the earliest members of Volcano Lodge met there. The cast iron stove is still the only source of heat. There are no windows, just two small rectangular openings above the master's station for ventilation. The room is lit by six kerosene lamps on a massive bronze chandelier, counter-balanced by pulleys, chains, and weights to rig it up and down at different heights.

According to Carlin, the chandelier was made in New York or thereabouts, and shipped around the horn of South America. It cost \$15. So did shipping and handling.

Clues from the past

What does the architecture tell us?

To start, it indicates that Volcano was affluent. From 1849 until 1890, more than \$90 million in gold was ripped from the rocks around the town. Reportedly, \$1 million was taken from one of its mines in a single day. After a tough journey across country, after months or years of scraping by, prospectors in Volcano had hit pay dirt. And it's evidenced in the materials the builders used, from the iron doors to the thick stone walls. The building was an investment.

Its fortress-like details are noteworthy for other reasons as well. "Since California cities were built overwhelmingly of canvas and wood during the first years of the gold rush, fire was an important impetus to the development of the state's



This old lodge

Masonic lodges have felt the economic squeeze of recent years, and many have made the decision to move into something more comfortable, more economical, or lower maintenance.

Not in Volcano. The Masons can't, and won't, imagine their lodge any other way. The notion of introducing electricity to the lodge room has been proposed, and rejected, several times. In preparation for the lodge's centennial in 1954, Volcano Masons devoted more than \$1,000 and an exhaustive search effort to find a replacement carpet and furniture upholstery to match the originals. Recently, members made repairs to keep the ceiling from coming down. They chose the method that most closely resembled old plaster.

"We try not to change anything in the lodge room itself," Carlin says. "We want to preserve the antiquity of the lodge."

When the gold rush proved a bust and many settlers moved on, they left behind a trail of ghost towns, marked with stone buildings like the one Carlin and his lodge now guard. Over the decades, Volcano's population has shrunk from 5,000 to about 100 at present. But the Masons who've stayed in Volcano have made the town and this lodge their home. And this home is built to last. ♦

architecture," Robert Phelps writes in his article, "All Hands Have Gone Downtown: Urban Places in Gold Rush California." "The presence of a masculine culture that valued late nights of heavy drinking illuminated by lantern, and the random tossing of smoldering cigarettes, exacerbated the threat..." Like their counterparts in other mining towns, Volcano's settlers had stuck out long winters in clapboard and pine houses in the foothills. They had watched their temporary homes burn and break down in the elements. When they went to build something permanent, they made the walls a foot and half thick.

But, there may have been another impetus as well. Mining settlements were notoriously lawless. The hall's doors bar from the inside – built to keep out something, or someone, besides the elements.

"Making the building a stronghold reflected the turbulence of the times, principally Joaquin Murrieta's raiding," notes the lodge's website. Murrieta, also known as the Mexican Robin Hood or the Robin Hood of El Dorado, terrorized settlers and wagon trains in California during the gold rush. "Joaquin Murrieta: Everyplace you go, they say he lived in this cave or that cave," Carlin explains.

THE CRAFT MADE CONCRETE

BY STUDYING THE ARCHITECTURE OF CALIFORNIA'S HISTORIC MASONIC LODGES, A RICH NARRATIVE OF MASONRY IN THE GOLDEN STATE IS REVEALED

By Matt Markovitch

From towering stone edifices to intimate wooden lodge rooms, the diversity in the architecture of California's Masonic lodges reflects the talents, heritage, and inspiration of the members who envisioned and built them, as well as the dedication to preservation their current members employ.

Approximately 340 lodges, spread throughout the state, are significant not only as gathering places for Freemasons, but also as fascinating architectural achievements in their own right. Many feature imposing Greek, Romanesque, or Gothic revival details – sometimes blending styles – and several have been honored for uniqueness by their inclusion on the National Register of Historic Places.

Mirroring the state's membership diversity through the individuality of their designs, these much beloved structures were designed as physical representations of the tenets of the Masonic traditions practiced within. Few disciplines synthesize the philosophical and physical so harmoniously, and it is fitting that lodge buildings are some of Freemasonry's most grand public symbols.

Culver City-Foshay Lodge No. 467 – Constructed 1928

Culver City-Foshay Lodge No. 467 holds a weekly open house every Sunday. A past master of the lodge as well as its current officer's coach and organist, Merrick Hamer joins fellow members in welcoming the public to their Art Nouveau-style building.

Built in 1928, the lodge foyer was recently updated and its exterior repainted to highlight the façade's relief work. The lodge now houses a museum, reading room, and library containing some 5,000 volumes, including several books from famed Masonic comedian and entertainer Red Skelton.

The main lodge room is the building's highlight, containing a balcony and staircase with carved mahogany balustrades. Additional woodwork and ornamental chairs are found around a checkerboard stone floor made of black Mediterranean granite and white Chinese marble. Several lodges have taken inspiration from Culver City-Foshay's floor since it was installed in 1990, including those in nearby Tarzana and Burbank.

Visitors to the Sunday open houses often stay for hours to tour the lodge, enjoy refreshments, and learn more about the craft. Says Hamer, "Our open houses are a window of opportunity to get to know the individuals who petition Freemasonry, attract new members, and learn more about each other."



CULVER CITY-FOSHAY LODGE NO. 467



KING DAVID'S LODGE NO. 209

King David's Lodge No. 209 – Constructed 1913

Farther north on California's Central Coast, King David's Lodge No. 209 in San Luis Obispo is a shining example of endurance, thanks to members' faithful renovation of the century-old lodge. Over the years, the lodge underwent a series of changes to accommodate commercial tenants on its ground floor. But thanks to member engagement, and the serendipitous discovery of a historical document in the lodge's archive, King David's Lodge today would look very familiar to the first brothers who crossed its threshold in 1913.

In 2005, George Brown – King David's current secretary – was exploring a storage vault in the lodge's basement when he made an amazing find: the original architectural plans for the lodge. Brown, a former shop and drafting teacher, exclaimed to himself, "I just found a pot of gold!"

The rolled-up drawings, ink on vellum cloth, were preserved and digitized, then used to guide restoration. The entire facade, front entry, and doors have been returned to their original appearance, as have the lodge's two lobbies. Several original features were uncovered in the process, including gas lighting fixtures, structural riveted steel beams – similar to those of the Golden Gate Bridge – and the plumbing for a central vacuum system, all making the lodge a technological marvel of its day.

However, it is the lodge room, in its virtually original condition, which is considered to be the building's most spectacular feature. A Dec. 19, 1913 article from the San Luis Obispo Daily Telegram, entitled "Temple Beautiful," described the chamber

as "... a vision of grandeur and sublimity, which, according to some widely traveled Masons present, has no equal in lodge room architecture in the country." The hall represents an outdoor temple, with thoughtfully positioned lighting and dazzling Birge leather hangings, giving "the impression of dwelling in an open woodland temple into which the twilight of departing day casts a mellow and yet cheerful glow."

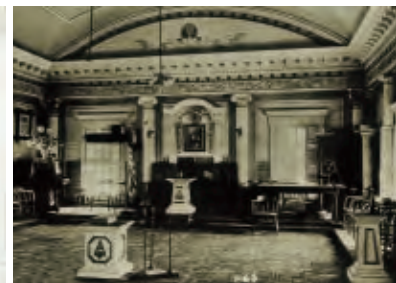
Mendocino Lodge No. 179 – Constructed 1866

One of the most fascinating lodges in California is also one of its oldest. Built almost entirely by the hands of its founding

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MENDOCINO LODGE NO. 179



Colors of Acacia Creek

HISTORIC WINDOWS FIND A SECOND HOME

Often around Acacia Creek, residents don't gaze through windows, but at them.

Nine historic stained glass windows, about 4.5 feet by 9 feet apiece, are on display around the senior living community. Dating back to 1925, each depicts a Masonic symbol, including the square and compass, the gavel, the Eastern Star, and even Royal Arch imagery.

The windows arrived at Acacia Creek by way of the old Masonic hall in Courtland, the one-time home of Franklin Lodge No. 143. In 1925 Franklin Hall Association paid \$1,600 for them, and installed them in tribute to deceased members. Masonic organizations met in the kaleidoscope glow of their stained glass for the next 80 years. Those who grew up in the area's youth orders remember gazing up at them as children. One lodge master set up outdoor lights to beam inward through them during his evening installation.

Franklin Lodge consolidated in 2008, and Courtland Masonic Hall was put up for sale. Luckily, Acacia Creek planners stepped up to salvage the windows. They removed them from the hall, eased them into a custom-built crating system, and transported them to the Acacia Creek campus in Union City. The community opened shortly after, in 2010.

Because of their fragile condition, the nine windows hang indoors and are backlit for optimum viewing. To ensure that everyone has a chance to enjoy them, they're dispersed throughout the campus, from the lobby to the private dining room, and they're a favorite architectural element for residents and staff.

And while the Acacia Creek community may be just a few years old, these artifacts remind residents and staff of a longer history. In Courtland and now in their second life at Acacia Creek, the windows also illuminate one of the possibilities of architecture: how meaningful details can turn a place into a home.

WEB EXTRA

View photos of these historic windows in the Aug/Sep 2009 issue of California Freemason at www.freemason.org/newsEvents



members, Mendocino Lodge No. 179 is a prime example of Masons literally and figuratively carving out a place for themselves on California's rugged northern coast. When construction on the lodge began in 1866, the lodge and the town of Mendocino were remote outposts located more than 150 miles north of San Francisco, then itself a town of only 100,000.

The wealth of coastal redwood timber and the lodge's proximity to, and association with, the local lumber mill obviated the use of any other material. And most non-wood elements had to be purchased at great expense in San Francisco, requiring days of travel by foot, horse, wagon, or boat. As a result, while many temples feature lodge rooms with elaborately carved wooden details, Mendocino Lodge is one of the only temples constructed entirely of wood.

The lodge's first (and four-time) master, Erick Albertson, spent seven years building the lodge timber-by-timber as finances allowed. Originally lit by candles, its dirt floor covered with sawdust, the lodge room eventually included the still-existing gas lighting fixtures and elevated wood floors. Albertson then carved the ornate details still found throughout its magnificent interior as well as the now-famous sculpture that adorns the lodge's cupola.

Known as "Time and the Maiden," the statue was hewn from a single redwood trunk by Albertson near his cabin on the beach and represents the credo that "time, patience, and perseverance will accomplish all things." Current master Gerald Bates notes that Mendocino Lodge will celebrate its 150-year anniversary in 2015, marking the sesquicentennial of a lodge that has survived the 1906 earthquake, as well as a complete relocation.

Today the building stands as a monument to its members' devotion and has been justly distinguished. Named to the National Register of Historic Places in 1971, it reflects the practice of Freemasonry the world over.

As Bates says of the lodge, "What our first leaders did with their resources must be seen to be believed."

It's a sentiment shared by Masons throughout California. The structures built by early brothers are a testament to the devotion, leadership, and brotherly love they instilled in lodges from the beginning – a legacy that continues statewide today. ♦

ARCHITECTURE OF CARE

AT THE MASONIC HOMES AND ACACIA CREEK, INDUSTRY LEADING CARE IS FRAMED BY MASONIC VALUES

By Laura Normand

If anyone appreciates architecture as a metaphor, it is the Freemasons. Centuries ago, the fraternity shifted to speculative Masonry, and began assigning architectural concepts to define the fraternity's values – from acting “on the square” to meeting “on the level.”

In recent times, the metaphor has become common outside the fraternity, too. The information technology industry commonly defines its goals in terms of “architectural principles.” So do Volkswagen, UNICEF, and the U.S. Department of Defense. Just as Masons think about personal growth in terms of architecture, entrepreneurs now think about business growth in terms of *enterprise architecture* – a methodology that, in its simplest sense, is about creating a framework for growth.

The idea is that, inevitably, any organization will evolve and change. To succeed and preserve its mission, it needs a blueprint.

For the Masonic Homes and Acacia Creek, that blueprint is as old as the fraternity.

A solid foundation

“Our fraternal values make the Masonic Homes what it is today,” says Steffani Kizziar, the Homes’ interim executive vice president.

In the language of enterprise architecture, these Masonic ideals are the Homes’ architectural principles. Relief, truth, and brotherly love are the enduring guidelines that inform and support the way the organization goes about its mission. They demand consensus at every level of staff and leadership. They are the parameters for making decisions, evaluating success, and defining future plans. Unlike for-profit retirement communities, the end goal of the Masonic

Continued next page



STEFFANI KIZZIAR, INTERIM EXECUTIVE VICE PRESIDENT OF THE MASONIC HOMES, WORKS TO ENSURE THAT HOMES CARE IS BASED ON FRATERNAL VALUES.

MASONIC ASSISTANCE



MASONIC HOMES STAFF TAKE TIME TO KNOW AND APPRECIATE EACH RESIDENT AND HIS OR HER NEEDS. INTERIM EXECUTIVE VICE PRESIDENT STEFFANI KIZZAR AND ADMISSIONS COUNSELOR SOLEDAD MARTINEZ VISIT WITH UNION CITY RESIDENT DOROTHY SHAFER.

Homes is not financial – it’s actually intangible: to provide the best possible quality of life for senior fraternal family members. And dedication to fulfilling this goal forms a basis for exemplary care.

“As staff, we make an effort to place our work in the context of fraternal values,” explains Kizziar. “Our daily tasks aim to enhance the quality of residents’ lives and also reflect the good of the organization.”

Employees are first introduced to the Homes’ philosophy of care by Shalawn Pollar, director of human resources. In every new-hire orientation, Pollar describes the core Masonic values: brotherly love, relief, and truth. Then she asks employees to consider and share how these values relate to their job – whether they are part of the accounting staff, the grounds crew, or any other department at the Homes.

“We hold ourselves to the highest integrity with the level of care that we provide,” Pollar says. “We are respectful and mindful of every resident’s abilities and goals. We individually tailor our approach to care for each resident, ensuring that they have the best quality of life possible, regardless of their current state of health or mobility. This involves emotional support as well – providing empathy and encouragement when needed, and serving as a vital link between residents, their communities, and their families.”

Pollar works on the Union City campus, which means that she is viewed, by herself as well as by residents, as a vital part of the Union City community.

“Almost every morning when I go to get coffee, I see the same resident picking up his newspaper,” she says. “If I don’t see him to say ‘Good morning,’ I’ll find out where he is. I’ll ask, ‘How’s Mr. Johnson?’”

Knowing residents by name and developing friendships with them isn’t part of a typical human resources director position. But then, this isn’t a typical organization. Human resources staff in most organizations focus on administration, management, and staff development. At the Homes, however, human

resources staff are also charged with building and nurturing the community they serve – and ensuring its values are ingrained in the organizational culture.

“Staff are expected and educated to understand, appreciate, and instill Masonic values in their day-to-day functions,” says Martha Crawford, Acacia Creek retirement counselor.

As the admissions counselor at Union City, Soledad Martinez has spent 19 years doing just that. She is one of the first people that Masons and their wives or widows meet when they decide to move into the Home. Ask any resident, and they tend to have a story about how Martinez has gone out of her way to help them, even when doing so was not part of her job description.

“Since I’ve known Soledad, I don’t worry like I used to,” confides resident Dorothy Shaffer.

Martinez has been known to visit new residents to check on how they’re adjusting to their surroundings; to alleviate concerns and find the answers to tough questions; and to encourage residents to get involved in the various activities available at the Home – activities which can greatly boost their physical, mental, and social health.

“Brotherly love, truth, and relief go hand-in-hand with my personal values,” Martinez explains. “In my life and in my career, I strive to be honest, compassionate, and respectful of others.”

Skills versus values

Homes management and human resources are unrolling a new initiative, the Masonic Leadership Project, which is intended to define what leadership means to the fraternity through a values-based approach. In its initial stages, the Project involved lodge masters, wardens, secretaries, and treasurers at 2013 leadership retreats. But the Project will be rolled out to employees of the Masonic Homes and Grand Lodge as well, deepening staff’s understanding of fraternal values, as well as helping them to better understand how these values can positively impact their individual roles in the organization.

“It’s not just about showing up at work, but also about making an effort to be present in each task,” Kizziar says. “Each



RESIDENT ALEX ADORADOR SEES MASONIC VALUES IN ACTION EACH DAY AT THE HOMES.

employee has the opportunity to reflect our organization’s values.”

One example has stuck with Andrew Uehling, vice president of human resources. “A resident didn’t have much family left to visit with him towards the end of his life,” recalls Uehling, “but he was at peace because he felt surrounded by love. That’s just what our employees do – they create an integrated community. It’s really powerful and really special. And it’s a tremendous base for what we can accomplish.”

Fraternal values first brought the Homes into existence 115 years ago, and they remain the foundation, framework, and blueprint for what fraternal support services have evolved into today: a multifaceted structure of care giving and relief. ✦

Connecting with Masonic Assistance



MASONIC SENIOR OUTREACH SERVICES

Masonic Senior Outreach Services, a program of the Masonic Homes of California, provides eligible senior members of our California 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 may include:

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

Masonic Senior Outreach Services 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 intake@mhuc.org.

MASONIC FAMILY OUTREACH SERVICES

Masonic Family Outreach Services 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 intake@mhuc.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 or call 877/488-6293.

ACACIA CREEK

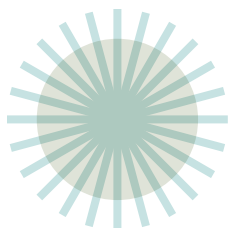
To learn more about Acacia Creek, our new senior living community in Union City, visit acaciacreek.org or call 877/902-7555.

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 intake@mhuc.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 Services
- Masonic Family Outreach Services
- Masonic Center for Youth and Families

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



Masonic Center for Youth and Families

Serving Masonic families throughout California

Do you have a child who's struggling with emotional, learning, or behavioral difficulties? Whether you live down the street or across the state, we're here to help.

We'll bring you to our center for important testing and assessment services, and get to know your child in person. We'll look at the whole picture: his strengths and his struggles, how he's doing in school and at home. We'll work together to decide the right treatment plan. Then we'll set it up in your hometown, and stay with you every step of the way.

Our model of care is comprehensive, compassionate, and designed for you - no matter where you live.

Visit mcyaf.org or call 877/488-6293





GRAND LODGE F & AM OF CALIFORNIA
1111 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA 94108

PERIODICALS
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AT SAN FRANCISCO CA
AND AT ADDITIONAL
MAILING OFFICES



164TH

ANNUAL COMMUNICATION

GRAND LODGE OF FREE AND ACCEPTED MASONS OF CALIFORNIA

- DISPLAY OF GEORGE WASHINGTON'S INAUGURAL BIBLE AND OTHER HOLY WRITINGS
- LUNCH AND TOUR OF THE WALT DISNEY FAMILY MUSEUM
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- HOTEL PACKAGES AVAILABLE

OCTOBER 4-6, 2013 SAN FRANCISCO, CALIFORNIA
GRAND LODGE OPENING FRIDAY, 1 P.M.

Visit freemason.org for more information and registration.