
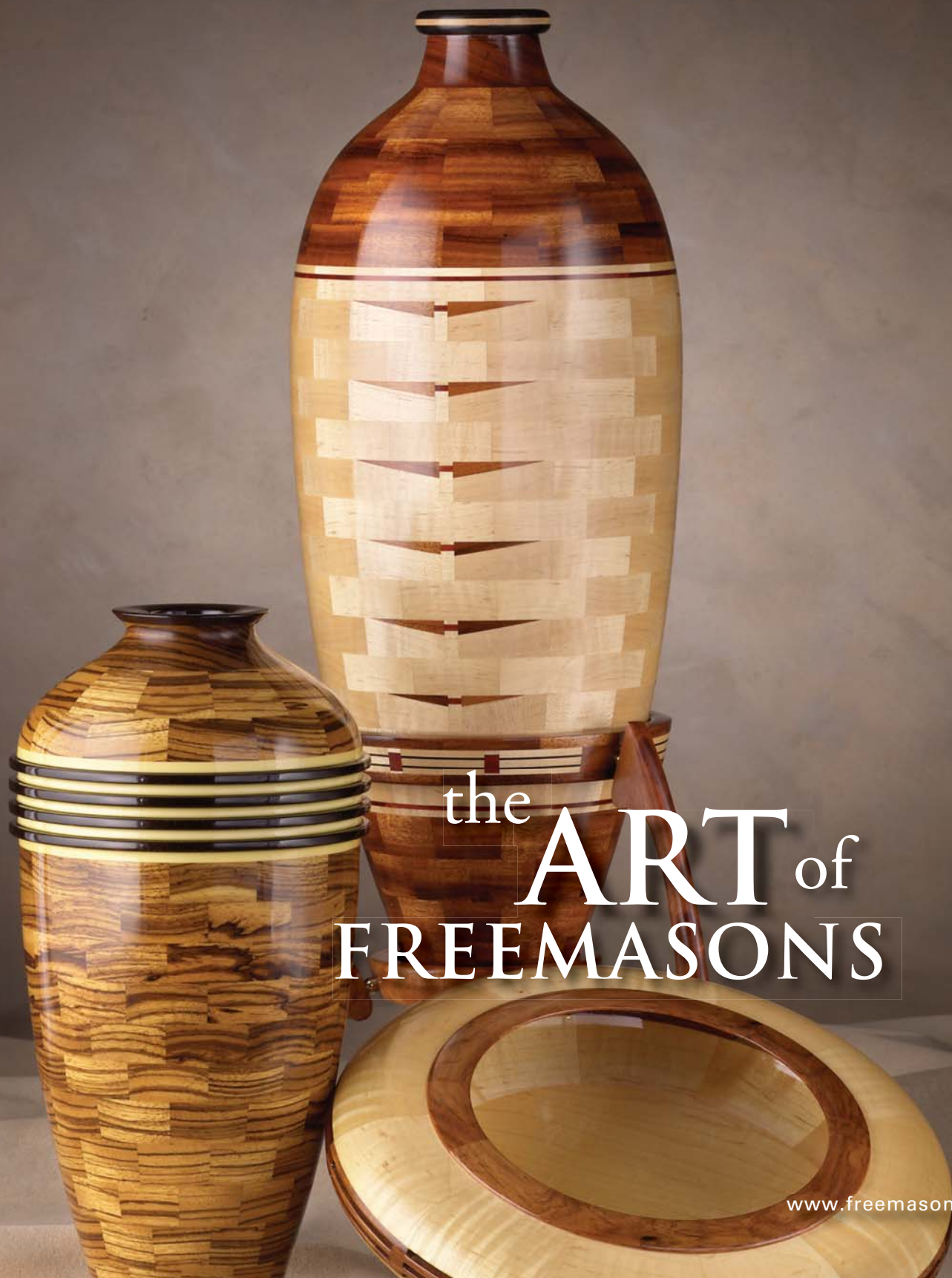


CALIFORNIA 

FREEMASON

Spring 2005



the **ART** of
FREEMASONS

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CALIFORNIA MASONIC FOUNDATION

**THE PILLAR OF SUPPORT FOR LEADERSHIP,
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The California Masonic Foundation has sponsored a very successful scholarship program for more than 30 years. The program has been so successful that many California Masons are not aware of the many other important Foundation programs.

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Inspired by traditional Native American pottery and influenced by modern artists, Rigoberti Santos takes Southwestern pottery to a new level. His work with this art began just two years ago, but already his pieces are unrivaled. Beautiful shapes and colors of rare wood display subtle symbolism of Masonry. In this issue dedicated to the art of Freemasons, Richard Berman takes you on Santos' mid-life journey to his art and to Masonry.

For more articles of interest, check out California Freemason Online at www.freemason.org.



5 lodge spotlight

New watercolor prints by artist Linda Acrey frame a preservation campaign for the historic Sacramento Masonic Temple.



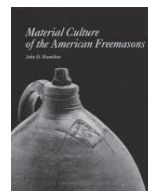
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Alphonse Mucha was the father of Czech Freemasonry and the Art Nouveau movement.



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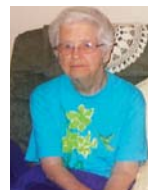
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Learn how the art programs at the Union City Home encourage residents to pursue their hobbies and even discover new talents.

THE ART OF MASONRY

This edition of the California Freemason is dedicated to showcasing several Masons and their artistic abilities. It is interesting to note that many of the great artists of the Middle Ages were operative Masons. These Freemasons were superior builders who designed, supervised, and erected the great cathedrals and other marvelous structures in the Gothic style of architecture. They were the men who envisioned and planned the buildings; dressed the stone from the quarries and laid it in the walls; set up arches, pillars, columns and buttresses; laid the floor; built the roof; carved the decorations; made and fitted the stained glass windows; and produced the immortal sculptures of the era. Their work was difficult, called for a high degree of skill and genius, and required great knowledge of mechanics and geometry, as well as of stonemasonry.

We, today's Masons, owe our very existence to those great craftsmen of the Middle Ages. Our lodges are modeled on the medieval guilds of these stonemasons, and a great deal of modern Freemasonry's moral symbolism is drawn from the art and science of these builders. As we are builders in the spiritual sense, we realize that the working tools of the artisans of the operative lodges occupy a prominent place in our lodges and are used for the purpose of instructing us in great spiritual and ethical principles, which

they symbolize. Where our ancient brethren erected buildings, we build manhood; their toils have been transformed into emblems of moral and spiritual laws and forces; their practices we have embodied in the great principles of brotherly love, relief and truth; their rituals we have employed in the entering, passing, and raising of our candidates. All that was living and permanent in their craft we have preserved to use in behalf of goodwill, kindness, charity, and brotherhood among men.

As master workmen of today, we must always remember that just as the operative Masons of old labored to build an expression of a community's faith, so should we attempt to work within our own communities to make them better places to live, work, and play. By practicing out of our lodge room those great lessons we are taught in it, we will continue to pay homage to those artisans of the past. Like the operative Masons, we will recognize our responsibility for justice, truth, charity, enlightenment, freedom, liberty, honesty, and integrity in all aspects of human endeavor. ✧



Fredrick L. Sorsabal
Deputy Grand Master

About the Temple

The Sacramento Masonic Temple was built in 1918 and designed by Rudolph Herold, a prominent Sacramento architect who also designed Sacramento City Hall, the Forum Building, and the Capitol National Bank Building, as well as several other well-known local landmarks.

The temple, which is on the National Register of Historic Places, is perhaps the best remaining example of Herold's work in Sacramento. Virtually all the others have since been renovated or destroyed, but the temple retains its original exterior and interior design and is in remarkably good condition. Some of the original features include the lodge rooms, original Otis elevator, light fixtures designed specifically for the building, oak paneling and inlaid woodwork, stained glass windows, marble-faced stairs and restrooms, cast bronze balustrades, and highly unusual terra cotta features.

The Art of Preservation

New watercolor print frames fundraising campaign

By Alison Steiner Miller

When the owners of the Masonic Temple in Sacramento decided to raise funds to preserve and improve the historic downtown building at 1123 J Street, they knew exactly where to turn. Linda Acrey is a noted local artist and a former Job's Daughter who comes from a long line of Masons. She has painted scenes of historically significant buildings and landscapes throughout the Sacramento region, including the Capitol, Tower Theater, and Governor's Mansion. The partnership was perfect.

The temple is owned and used by the Masonic Temple Association of Sacramento, which includes Tehama Lodge No. 3, Washington Lodge No. 20, Sacramento Lodge No. 40, Union-Kit Carson Lodge No. 58, York Rite Chapter 3, York Rite Council 1, and York Rite Commandery 2.

The association commissioned Acrey to create an original painting of the temple, and she agreed to sell limited-edition prints and donate a percentage of each sale to the building fund. Painting the temple, however, turned out to be more difficult than expected.

"When I went to look at the temple, it was clear that just one angle couldn't possibly capture its beauty because so many things inside and out were so stunning," she explains.

The original watercolor, which took three months to complete, depicts the outside of the temple surrounded by vignettes of interior scenes, allowing the artist to express the beauty she saw in so many details throughout the temple.

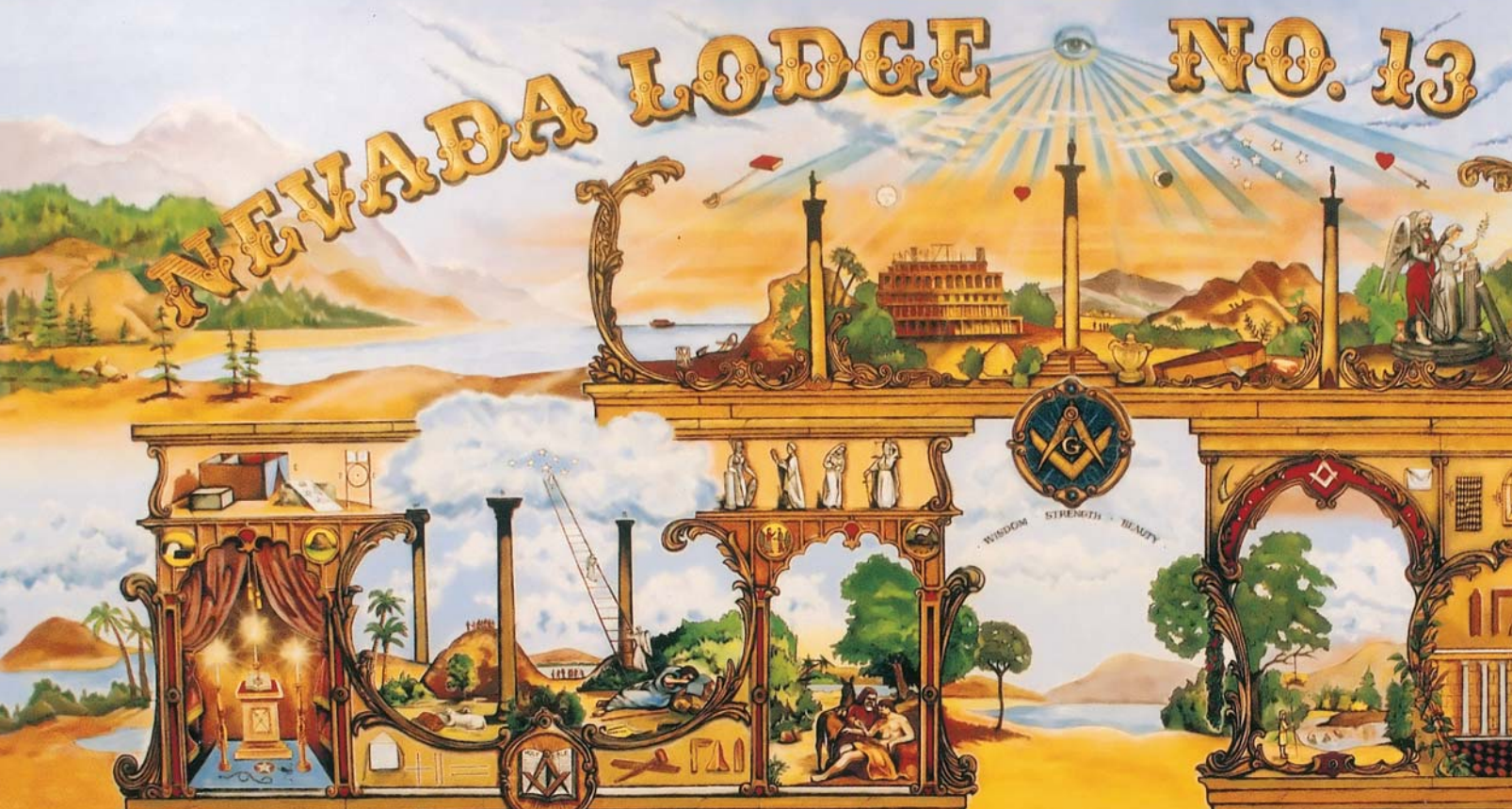
Artist proofs and signed prints are available for sale. In addition, Acrey used the vignettes from the painting to create a series of 31 different notecard designs and more than 50 lodge business card designs, whose sales also benefit the fund.

The association is running a five-year campaign, with a goal of raising \$26,000 through sales of the artwork. The funds will be used to preserve and repair the unique original elements of the building and to modernize the heating and air conditioning systems, along with other necessary repairs and maintenance.

A lifelong artist, Acrey is pleased to be able to use her work to benefit the

fraternity that has played a major role in her life. "It was a natural fit," she says. "I'm honored to be a part of the preservation of such a beautiful and significant building."

To purchase a print of the Sacramento Masonic Temple, and help the fundraising effort to preserve this important and historic building, visit www.sacramentoart.com/masonic or call 916/685-1312. ✨



By Richard J. Berman

Signs and Wonders

A FATHER-AND-SON TEAM CREATES A MASONIC MURAL

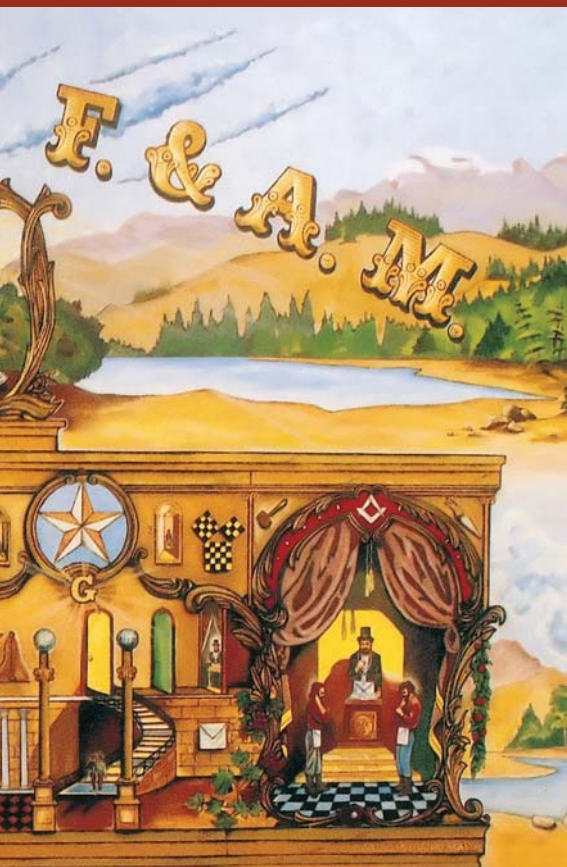
For more than 35 years, John R. E. Dahle has made his living painting signs. The Grass Valley resident learned the trade from his father, and the two have spent the past few decades working side-by-side painting everything from car-dealership windows to signs for gas stations. “I always wanted to be like my dad. I’ve followed in his footsteps my whole life,” he explains. The two men held a variety of jobs together over the years, including painting holiday images on department-store windows in the Los Angeles area and creating corporate presentations for Hughes Aircraft. “That was in the days before PowerPoint, when everything had to be hand lettered and drawn,” Dahle says.

Not surprisingly, the younger Dahle (pronounced “Dale”) followed his father, John L. Dahle, into Freemasonry, joining Nevada Lodge No. 13 in Nevada City in the early 1990s. John R. E. Dahle immediately became an active member of the lodge, where his father was a recent past master and where he already had a number of friends. Soon after he joined

his father in the craft, the Dahles decided to paint a mural inside the historic lodge located at 108 1/2 North Pine Street in Nevada City. Working together, the two artists dedicated more than 300 hours to creating one of the most striking pieces of Masonic art in the state.

“The inside of the lodge had recently been painted blue, and we wanted to create a little bit of variety,” Dahle recalls. The father-and-son team started their project by poring through old photographs and reference material to find images they wanted to use. “Our goal was to create a piece of art that was not only attractive, but included Masonic symbols and values.”

The first thing that strikes visitors to the lodge is the sheer size of the mural, located on the northern wall, which is more than eight feet high and 20 feet across. Although the Dahles wanted to paint their images directly onto the wall, concerns that the lodge might one day move to a new building prompted them to use an enormous piece of stretched



canvas. Using a mélange of materials, including oils, latex, and gold leaf, the two artists worked on the mural for more than four months. “We painted it on-site in the lodge, and we would show it in our stated meetings as it was being created,” Dahle says. “At the time there was talk of finding a new location for the lodge, but that was almost 15 years ago, and we’re still in the same building.”

Dahle takes the time to talk about the Masonic masterwork that he and his father created. “Basically, we wanted to show images of both operative and speculative Masonry. It’s assembled in three parts, representing the three degrees and also the steps in the development of a man’s character. Each of the three parts represents a building block, with the highest degree resting on the first two levels.”

Indeed, the majority of the Dahles’ work is an amalgamation of obvious

and subtle imagery, ranging from the square and compass to Masons waiting to ascend a staircase into the next level of their spiritual and ethical awareness. The Nevada City mural is indeed dense with the better-known and less-familiar symbolism of the craft. The All-Seeing Eye is prominently placed at the top of the work, and there are several representations of the square and compass, and other Masonic images. The first degree, represented on the lower left side of the canvas, includes scenes from antiquity, stonemasons’ tools, and the ladder rising to Heaven. The second degree features a winding staircase, the two pillars, and the columns illustrating the Five Orders of Architecture. The third level, located in the center of the piece, illustrates symbols of the third degree including the broken column and the weeping virgin with time standing at her back.

No less impressive is the lettering proclaiming the name and number of the Nevada City Lodge in a large, classic American font. “My dad and I have been doing signage and lettering our whole lives, but this time we used real gold leaf, as well as paint.”

Since the completion of the mural in 1992, John Dahle has continued to be very active in Masonry. He was master of Nevada Lodge No. 13 in 1999, and is also involved with Madison Lodge No. 23 in Grass Valley, located less than four miles from Nevada City. He has also been instrumental in designing and painting his lodge’s float, which is used in civic parades in the Nevada City area. “This gives us an opportunity to show Masonry to the world and our community. We are very proud of being Masons.”

He has also tackled another line of art: making carpets for use in the second degree. Dahle says that

making the ornate, brightly colored rugs is incredibly time consuming and difficult. “It literally takes months to complete them, and they not only need to look good, they need to be made well” to survive years of wear. Nevertheless, the carpets—which represent a staircase emblazoned with the symbols and key concepts of the degree—are incredibly popular among Masons. “I create a physical representation of the path that Masons take to better themselves and reach a higher state. I started by making a second-degree carpet for the my lodge to be used in our ceremonies.”

Word of the Dahles’ artistry and skill has spread throughout the state, and other lodges have commissioned

INDEED, THE MAJORITY OF THE DAHLES’ WORK IS AN AMALGAMATION OF OBVIOUS AND SUBTLE IMAGERY, RANGING FROM THE SQUARE AND COMPASS TO MASONS WAITING TO ASCEND A STAIRCASE INTO THE NEXT LEVEL OF THEIR SPIRITUAL AND ETHICAL AWARENESS.

works for their own buildings. The elder Dahle lives in Oregon and Southern California most of the year, and therefore the bulk of the work is handled by the son, who is currently working on several projects. Among his works-in-progress are a series of eight oil paintings and six staircase carpets for lodges. He has also recently completed a wooden lectern featuring a square and compass.

On a personal level, Dahle says that he is overwhelmed by the demand for his work. “It is an honor that so many people like it.” ♦

Drew Horn founded the Master's Jewel, creating unique Masonic jewelry that even his dog, Samba, enjoys.



Spreading the light of Masonry one pendant at a time

By Alison Steiner Miller

The Jewel of His Office

It all started innocently enough: Drew Horn just wanted a pendant. A Master Mason in Santa Monica-Palisades Lodge No. 307, he was searching for a masculine silver medallion to represent the tenets of the fraternity. But after four years, he was not having much luck. Horn, who has a degree in three-dimensional design, was designing furniture at the time and decided to make his own.

The pendant that he designed back in 2001, now called the “Original Mason’s Jewel,” generated interest among his

brothers in Santa Monica, and he created several for members of his lodge. Then Masonic suppliers became interested, and Los Angeles Fraternal Supply began selling copies of the piece. Soon Horn had created two additional works—“The Man Who Would Be King” pendant and “The Brotherhood Ring”—and his new company, The Master’s Jewel, was born.

Less than a year later, Horn had put his furniture-design business on hold and was focusing on Masonic jewelry full time. “Sharing Masonry through my jewelry

just meant so much more to me,” he remembers. Now, four years and many new designs later, he is proud of his work—not for what he has accomplished, but for what it allows him to share with other Masons around the world.

The Masonic path

In 1997 Horn was on a self-described personal spiritual quest, seeking a Western metaphysical tradition when he came upon the teachings of Masonry. “I just went to the lodge and knocked on the door,” he says. “It’s amazing what you can find if you just ask.” Horn immediately became very active in his lodge, and developed a particular interest in Masonic education and ritual.

It was the teachings of Masonry that inspired Horn’s first jewelry creation, and the symbols and concepts of the fraternity continue to shine through his work. Each piece is designed with Masonic spirit and thought. The description of Horn’s first design exemplifies this spirit: “The ‘Original Mason’s Jewel’ is consciously designed

in the blazing glory of God, and is the continued quest of the contemplative Mason.”

Horn sees his jewelry as a physical representation of the complex ideas of Masonry. “Freemasonry for me is about balance between the spiritual world and the physical world, the task of creating a bridge between wisdom and strength. I like to consider it the bridge of beauty and humanity. When I find that beauty, inspired equally by both these realms, I am at peace with myself and my Deity,” he explains. “This jewelry work is a quest to manifest concepts from the spiritual world in a physical form—so each piece may become a concrete representation of that ideal.”

Horn stresses that his work is not about his artistry or the jewelry itself, but about giving the teachings of Masonry a permanent, physical presence in this world that can be handed down from generation to generation. “We’re all on a quest,” he says. “For the people who buy my jewelry, the piece becomes the reference line to Masonry that they may

The Rosslyn connection

Horn’s jewelry is the only Masonic jewelry sold in the gift shop of the Rosslyn Chapel in Scotland, which is a significant honor for him both as a Scotsman and a Mason. Horn feels a deep personal connection with the chapel because of its significance to the fraternity and because he spent part of his childhood in Scotland. “The Rosslyn connection is super-important to me. Not only do I feel like they’re proud of a local boy, but it’s a huge stamp of approval for my work,” he says.

In addition to his Masonic pieces, Horn has also created a line of esoteric, philosophical jewelry called Alythea. This line represents ideas that are not strictly Masonic but still reflect a spiritual path. One of the pieces in this line is the Rosslyn Chapel’s official “Green Man” pendant, modeled after one of the famous Green Man carvings on the interior roof of the chapel. “The Rosslyn ‘Green Man’ is a distinct example of the many Green Man carvings in cathedrals and statuary throughout Western Europe.”



“Man who Would be King” pendant

to be minimalist yet bold, something you might have seen on a Freemason traveling from cathedral to cathedral in the 1700s. Primitive yet effective composition shows the All-Seeing Eye set in the center of the square and compass. The compass teaches us to act within our bounds and limits, upon our own inner circle, and represents the spiritual world. The square teaches us to deal uprightly with others and represents the physical world of being, the reality we see every day. The blending of the two in perfect balance and harmony results



“Green Man” pendant

carry with them on their quest.”

In addition to the symbolic connection to Masonry, Horn strives for a physical connection as well. He employs ancient metalworking techniques to combine characteristics of medieval masonwork and Renaissance jewelry with his own ideas. He is constantly creating new patterns and designs, drawing inspiration from attending lodge and the continued thought and dialogue about the fraternity that he experiences there.



“Quadrant Past Master’s Jewel” pendant

Drew Horn is deeply committed to the Masonic way of life, and is honored to be able to share Freemasonry with others through his art. “I can think and speak about these concepts, but at some point I have to stop talking and do something,” he says. “To be an artist is to be out there and stand firm. The work represents the pure, inspiring ideals of Freemasonry.” ✨

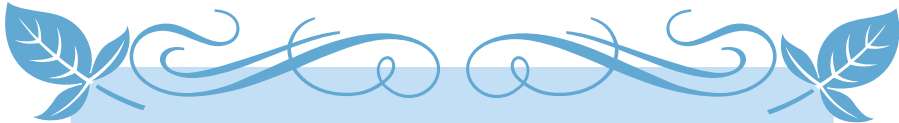
To see Drew Horn’s Masonic jewelry designs or to purchase a piece, visit www.mastersjewel.com.



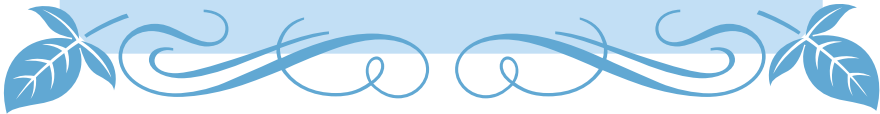
THE ROYAL ART

By John L. Cooper III, Grand Secretary





In an issue of the California Freemason devoted to the subject of art, it is particularly interesting to take a look at how the term “art” is used in Freemasonry and its rituals. Three times in the progress toward becoming a Master Mason, the candidate hears a mysterious phrase repeated to him. He is told that he is to hold as of great importance the “arts, parts, or points of the hidden mysteries of Freemasonry.” No further explanation is given him as to what this phrase means.



According to “Webster’s Unabridged Dictionary,” the word “art” comes from the Latin word for “to join,” as in to join things together—to arrange them. An arrangement is made up of its parts, and in some sense the word art means the whole of something—an arrangement of all its parts—as opposed to its several distinct parts.

In the phrase, “the arts, parts, or points of the hidden mysteries of Freemasonry,” we may well understand that we are to look to the whole of Freemasonry, as well as to its several parts. In order to understand the entirety of something, we must be able to understand the parts of which it is made. And in order to understand how the parts fit together, we must see the whole picture as well.

I am reminded of the story of the four blind men and the elephant. One grasped its tail, and said that the elephant was like a rope. Another grasped its ear, and said that it was like a great leaf. Another grasped its trunk, and said an elephant was like a snake. And finally, another, leaning against the great side of the elephant, said that all the others were wrong. It was surely like the wall of a house. All were right. And all were wrong.

The introduction of this phrase at an important point in our progress through the hidden mysteries of Freemasonry may be intended to teach us to understand this lesson. We cannot know the whole of Freemasonry unless we understand its several parts. And if we think of a particular part of Freemasonry

as the whole of Freemasonry, then we also miss the point. We pledge ourselves to an entire understanding of Freemasonry when we repeat these important phrases.

The lodge is the foundation of Freemasonry, but it is not the whole of Masonry. This year the Grand Master has reminded us of the importance of the family of Freemasonry. Organizations which are composed of Masons, of Masons and their family members, or which are based on the principles of Freemasonry, are all an expression of Freemasonry.

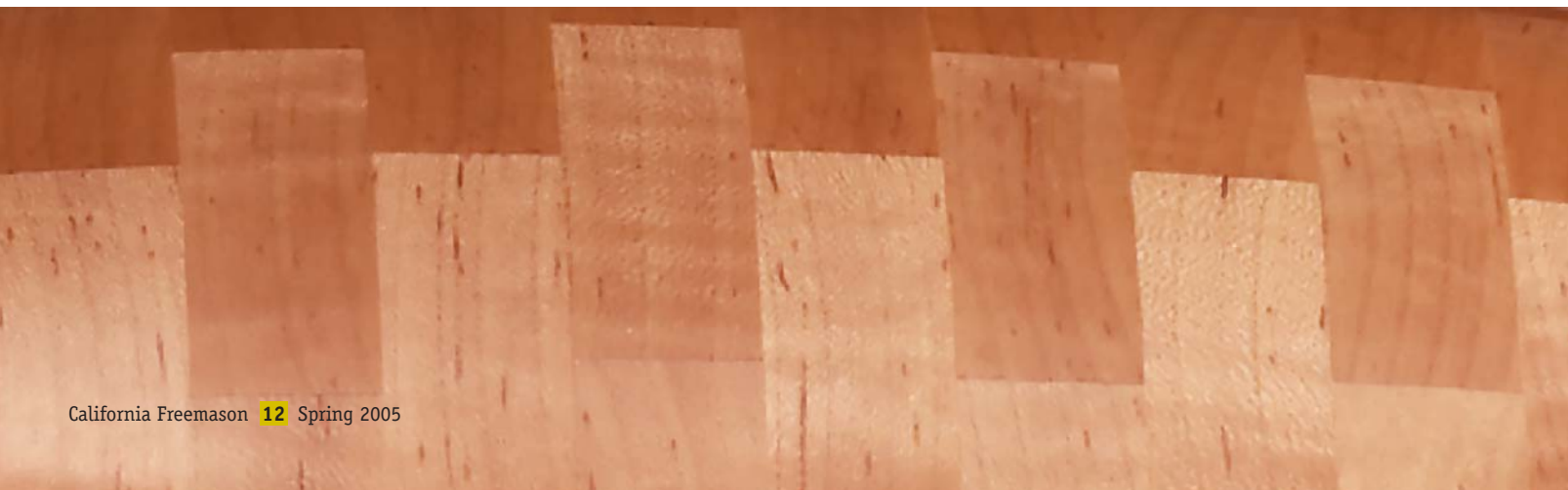
Just because the core of Freemasonry is found in the three basic degrees of Entered Apprentice, Fellowcraft, and Master Mason, we should not make the mistake of thinking that this is the whole of Freemasonry. The York Rite, the Scottish Rite, the Shrine, Order of the Eastern Star, DeMolay, Job’s Daughters, Rainbow Girls, and many more organizations whose members are Freemasons, whose members are related to Freemasons, or whose principles are inspired by Freemasonry, make up the whole of Freemasonry.

This curious phrase, introduced to a Mason at an important point in the ritual, the “arts, parts, and points of the hidden mysteries of Freemasonry,” teaches a very important lesson. The art of Freemasonry is the kaleidoscope of systems and organizations, of degrees and rituals, in many different countries and many different languages, which make up the arrangement of that “beautiful system of morality, veiled in allegory, and illustrated by symbol.” ✨



Rigo Santos creates unique pieces at his workshop in his garage. Right: The piece at various stages of completion that Santos will present to the grand master this year.

GETTING HIS



By Richard J. Berman

n the creative world, few things are more inspiring than a child prodigy. From cellist Yo-Yo Ma's triumphant debut with Leonard

Bernstein at the age of eight to Isaac Asimov's groundbreaking early science-fiction stories written while still a teenager, there is no better illustration of the raw power of the human mind to achieve greatness than a young person reaching the highest levels of his or her chosen field. Vallejo-based artist Rigoberti "Rigo" Santos, past master of Santa Rosa Luther Burbank Lodge No. 57, has taken a slightly different path to artistic success.

Santos started making wood pottery two years ago, at the age of 39, after seeing Native American art while he was working in Denver. "I had taken shop back in high school, but I hadn't worked with wood at all

since then. When I saw some of the Southwestern pottery in Colorado I really admired the work and thought I'd give it a try." Instead of working in clay, however, he decided to use wood as his medium. "I just loved the varieties and colors," he explains.

Within a year, Santos' work was being sold through three galleries in Northern California, and his pieces now sell for upwards of \$2,000 each. Despite the financial rewards, the artist describes his craft as a labor of love. "It was just something I started doing, and I'd like to do this full time," says Santos, who currently lives in Vallejo, where he is a member of Naval Lodge No. 87. He is also a member of the American Association of Woodturners and the Wine Country Woodturners in Santa Rosa.

Rigoberti Santos took the long road to an artistic career—

and his path to Masonry was no less unorthodox. In 1973, at the age of 10, he emigrated from the Philippines to the Bay Area with his parents and two siblings. After graduating from San Leandro High School he worked in a variety of jobs before serving in the United States Marine Corps for four years, where he rose to the rank of sergeant. After leaving the service he moved to Santa Rosa, where he took a job driving trucks for a supply company. It was there that he met the man that would change his life, Wesley Hay. Hay was working as an operational engineer at a construction site where Santos would make deliveries. The two men started talking and instantly bonded.

"Wesley really became my second father," Santos explains. "I really admired him and looked up to him—and still do. He is the finest person I have

Continued on page 14

GROOVE

A MASTER MASON CREATES A
MASTER WORK





Holding the finished piece for the grand master, Santos explains the 32 layers of wood symbolize the degrees in the Scottish Rite. Right: The piece for the grand master is displayed in a custom crafted stand that Santos says symbolizes the Royal Arch.

ever met. When I first met him, I noticed that he was wearing a ring with a symbol on it and I asked him about it. That's when I found out that he was a Mason." In fact, Wesley Hay had joined the craft in 1977 and in 1986, the year after he met Rigo Santos, he served as master of Luther Burbank Lodge. Santos explains that he did not know much about Masonry, but that he had a great deal of respect for Hay. "I knew Wes to be a man of great character and integrity, and I knew that Masonic values were important to him. I really wanted to be like him."

"We just kind of adopted each other, like father and son," Hay remembers. "I have four wonderful children of my own, and Rigo became a fifth. He calls my wife, Dorothy, and me 'Mom and Dad.' We ended up not only working together for many years, but also becoming family." Despite this closeness, Santos never expressed any interest in becoming a Freemason, although he often asked his mentor questions about Masonic activities.

"I love creating pieces inspired by Masonry, but I don't use the usual square and compass."

In the mid-1990s Colorado became a national hub for telecommunications, and there were good employment opportunities in the state. "U.S. West (now Qwest) was based in Denver, and the company was growing like crazy," Santos explains. "I took a job out there and Wes moved out to join me." When the two men returned to the Bay Area in 1997, Rigo Santos finally told Hay that he wanted to become a Mason.

"I was very happy and proud that he would do that," says Hay. Since joining Santa Rosa Luther Burbank Lodge, Santos has served as master of the lodge and is currently the officers' coach. His dedication to the craft also earned him the Hiram Award for outstanding service. "It may have taken him a long time to decide to become a Mason, but Rigo is truly one of the most dedicated Masons I know," Hay says with pride. Hay has another reason to be proud—his youngest son, Timothy,

has recently decided to follow in his father's footsteps and has also become a Mason.

Wesley Hay's admiration for Rigoberto Santos extends to his newfound woodcrafting skills. "He just started doing it, and now he's creating work that people who have been at it for 20 years can't do." Inspired by the Native American pottery he saw while in Colorado, Santos began visiting art galleries when he and Hay returned to Northern California. In 2003 he finally purchased some basic tools and set up a shop in his garage. Santos' line of wooden pottery reflects not only the traditions of the Southwest, but also the patterns and forms pioneered by Frank Lloyd Wright and other modern and traditional artists.

It is hardly surprising that Rigo Santos has blended his love of Masonry with his passion for art. In 2003 he crafted an ornate wooden vase out of 368 pieces of wood—one for each lodge in the Grand Lodge of California. The piece took more than 100 hours to complete, and was presented to Past Grand Master William Holsinger during his visitation to Santa Rosa Luther Burbank Lodge. "I love creating pieces inspired by Masonry, but I don't use the usual square and compass."

Santos explains that he started his first Masonic piece by building the base and working up from the bottom by placing wooden tiles in rings. "I used a checkered platform and then used red, purple, and black woods to complete the vase. The rings represent the beginning, middle, and end, and the colors symbolize the degrees of Masonry." Santos' most recent piece—which he describes as totally different from anything else he has done—builds on the Masonic themes of the piece made for Grand Master Holsinger. Like the earlier piece, it includes one square for each lodge in the state and uses a variety of woods to convey the colors associated with the craft. Instead of three levels, however, the work is comprised of 32 layers to symbolize the degrees in the Scottish Rite and includes ebony, purple heart, and bloodwood to symbolize the colors of the York Rite. There are also other design elements that represent the ancient Near East and the days of operative Masonry. The lodge is currently scheduling a visitation by Grand Master David R. Doan and is hoping to present Santos' work to him sometime this year. ✨

To see more of Santos' segmented woodturnings or to purchase similar pieces, please visit www.rigobertisantos.com.





THE ART OF A VISIONARY

Alphonse Mucha's artistic use of symbolism and the birth of Art Nouveau

By Adam G. Kendall

"The purpose of my work was never to destroy but always to create, to construct bridges, because we must live in the hope that humankind will draw together and that the better we understand each other the easier this will become."

This sensitive quote is by a Freemason who transformed himself from an average student and amateur musician into one of the most imitated artists and designers of all time. Indeed, he is widely considered the father of what came to be known to the world as Art Nouveau, one of the most important aesthetic trends of the last 200 years.

Alphonse Mucha not only exemplified the artist as a visionary, but also as a

storyteller. If it is the duty of the artist to explore the currents of emotion, identity, and mythology that influence civilization, then the philosophy credited to the Art Nouveau movement was that everything could and should be art. It was this aestheticism that also influenced him in his Freemasonry, as he is also considered the father of Czech Masonry and served as not only Grand Master but also as the Sovereign Grand Commander of the A.&A.S.R. of Freemasonry for Czechoslovakia.

Mucha was born in 1860 in Ivancice, Moravia. Despite his father's wishes, he became an artist as a young man after being inspired by the paintings in local churches. As was typical of almost every aspiring artist in fin-de-siècle Europe, Mucha moved to Paris (where he would be initiated into Freemasonry in 1898) and after a few sponsorships dried up, he was left broke and adrift at the age of 27 as a proverbial starving artist—a role that he was to play to perfection for five years.

At the age of 34, after designing posters for several plays starring the legendary

In 1932, Brother Mucha gave an insightful address to his lodge in Pilsen regarding his views on the craft: "A Masonic lodge is not a club where precious time and brotherly togetherness are wasted in chattering about everyday things, social matters and the like, which could be just as well discussed elsewhere. Nor is Masonry a monastery where every monk builds his own salvation in sombre secrecy and isolation from the world ... No! Our work is strictly self-discipline, so that we may set a shining example to others in our land whom we wish to draw towards our light."

Artist Spotlight: Gary Porter



Gary Porter is proud of his first degree painting for his lodge.

In 1966, while in the United States Army, Gary Porter was one of five artists selected to document the war in Vietnam as a military combat artist. He completed a set of 44 works for the Pentagon—two of which were destroyed on 9/11. Following a long career as a professional artist, Porter moved to La Quinta eight years ago and was raised as a Master Mason in 2000. The following year he created a breathtaking 5' x 6' painting called "The First Degree for Coachella Lodge No. 476," and has since produced a companion piece, portraying the death of Hiram Abiff, symbolizing the third degree of the craft. Porter talked with California Freemason about his work.

CF: Why did you decide to create the two Masonic paintings?

GP: Even though I had been a Mason for only a short time, it had become a very important part of my life. I wanted to use my skills and give the lodge a piece of me. Even after I die, this will be my mark and my contribution.

CF: How did you choose the themes for your work?

GP: I was approached by several men in the lodge who told me what they wanted in the paintings. They came up with the symbolism and some of the basic design elements and then I got to work.

CF: What are some of the symbols people should look for in the painting of Hiram?

GP: The idea was to show the good and bad of man. Hiram's head, hands, and feet are on white squares, symbolizing his benevolence. His killers' feet are on the black squares. Also, his trestleboard and staff are broken. There are dozens of other hidden symbols and references.

CF: What materials did you use?

GP: It's an oil painting with real gold and silver in Hiram Abiff's trestleboard and jewel. When seen from in front, the colors really jump out. The painting is so large that I had to paint some of it sitting on my floor—it was too tall to raise without hitting the ceiling.

CF: What kind of reaction did the first degree painting get from the lodge members?

GP: The Worshipful Master gave me support the whole time, which was about 200 hours for each painting, and he was the only one to see it before it was finished. When he unveiled the painting there was silence—I was scared that people didn't like it. Then the applause started.

CF: Are you working on any other Masonic pieces?

GP: Right now I'm designing a painting for the west wall of the lodge, above the door. It features the three ruffians trying to book passage on a ship to escape justice. After that, I'd love to create work for every lodge in the state!

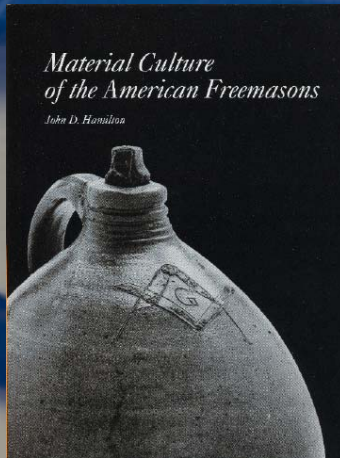
**PORTER'S WORK IS ON
DISPLAY AT THE COACHELLA
MASONIC CENTER.**

Sarah Bernhardt, Brother Mucha became an overnight sensation. He designed stamps, wallpaper, lamps, sculpture, and type fonts, all while creating heavily thematic and lush paintings for clients such as the 1900 World's Fair in Paris. He intended that his vision not be confined only to personal artistic copyright, and in 1905 published the seminal "Figures Decoratives" as a manifesto to pass on his artistic philosophy and theory to the next generation of artists. Indeed, it was considered a blueprint for his much-copied style.

Four years later he was commissioned to paint a series of murals for the Lord Mayor's Hall in Prague, a project that was to consume the next 18 years of his life. The end result was "The Slav Epic," a set of 20 massive 24-foot-by-30-foot paintings chronicling the Slavic people's historical evolution and representing Mucha's hopes and dreams for his Czech homeland.

In the years following World War I, Mucha became an anachronism. While his art was still relatively popular, political attitudes changed and the kingdoms of the Czech region united to form the nation of Czechoslovakia. In the face of these changes, his stylized, romantic imagery was increasingly derided as old-world—an unforgivable sin in the artistic and political communities of the day. Nevertheless, whether it was due to his sizable influence, his deep involvement with Freemasonry, or both, he was still important enough to be arrested when the Nazis invaded Czechoslovakia. After returning home on July 14, 1939, after a "questioning session" by Gestapo agents, Brother Mucha died. His passing was an ironic one for a visionary who believed in the artistic merit and humanity of his culture, as well as the rest of the world—a world that would continue to plunge into barbarism and ultimately set his beloved country aflame. ✧

Material Culture of the American Freemasons



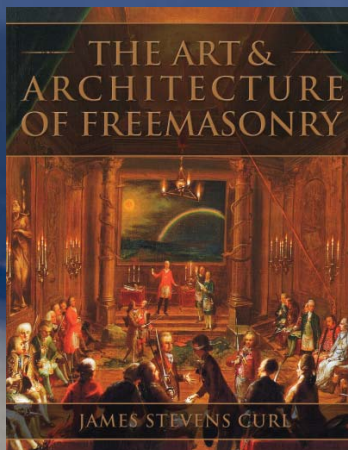
John D. Hamilton
University Press of New England
ISBN: 0874519713
Copyright 1994
(Hardcover, 320 pages)

This catalogue of Masonic artifacts and a history of their ownership was written by John D. Hamilton, the curator of collections at the Museum of Our National Heritage in Lexington, Mass.

Freemasonry traces its origins and ceremonies to the ancient stonemasonry guilds of 14th century England, and while the brotherhood's emphasis shifted from craftsmanship to philosophical and moral issues, many of the rituals and symbols remained. Eventually, these influences came to the New World with the early American colonists.

Using a combination of pictures and words, this book provides detailed descriptions of the extensive collection of artifacts at the Museum of Our National Heritage. From the ornate carvings of a master's chair to the intricate embroidery of the traditional apron to engraved jewels, a rich Masonic heritage of rules, rituals, and regalia is recorded here in nearly three centuries of artifacts. The catalog contains a treasury of paintings, engravings, books and certificates, furniture, tableware, tools, clothing, and other paraphernalia. The author is a member of Simon W. Robinson Lodge in Lexington, Mass., and explains the practices and heritage of American Freemasons in terms accessible to people unfamiliar with the craft.

The Art & Architecture of Freemasonry: An Introductory Study



James Stevens Curl
Overlook Press
ISBN: 1585671606
Copyright 2002
(Softcover, 271 pages)

This excellent book superbly outlines Freemasonry's influence on modern American and European art. It provides a greater understanding of Western art, and will appeal to readers who are interested in the complex and esoteric ideas and iconography that evolved during the Enlightenment.

Masonic influences in art and architecture reached their peak in the often strange and disturbing neoclassical architecture of the 18th century, involving concepts such as mnemonics, death, journeys, trials, and descent into the depths. This book explores these themes and shows how Masonic ideas have permeated the design of parks, gardens, and cemeteries, as well as other art forms, from literature to the performing arts. For example, Mozart's "The Magic Flute" is full of Masonic elements in everything from the music to the stage sets, many of which are reproduced in this book.

The many exceptional illustrations in this volume are accompanied by detailed, informative captions, and the glossary clearly explains the ideas and iconography of Freemasonry. The extensive bibliography contains an enormous roster of materials for further study.

PORTRAIT OF AN ARTIST

Covina resident Gladys Kenyon is a talented and giving craftswoman

By Alison Steiner Miller

A quick glance around Gladys Kenyon's apartment in the Masonic Home at Covina will tell you what a talented and versatile artist she is. An oil painting of "The Last Supper" hangs on the wall. A wooden magazine box made by her late husband is beautifully painted with a little girl watering flowers. Crocheted pillows and lace doilies decorate the sofa. A stunning purple-and-pink handmade quilt covers the bed. A side table displays ceramic quail and roosters. The front door is adorned with decorations she changes every month, to the delight of her neighbors.

Gladys, who just turned 90, has been creating art in some form as long as she can remember. A talented seamstress, she has been sewing and quilting for more than 50 years, and creating ceramics and other crafts for many years as well. "Everyone in my family is artistic in one way or another," she explains. "My husband was a carpenter, and he used to make me things to paint."

Now that she lives at the Covina Home, Gladys attends ceramics and

watercolor classes two days a week and goes to the art room to work on her own almost every day. Many of her ceramic work and paintings include animals and natural settings, subjects that spring from fond memories of her childhood on a Nebraska farm.

Although Gladys has been artistic all her life, her art has really blossomed since she moved to Covina three years ago, especially her painting. She did not have the opportunity to do watercolor work before, and she has discovered that she is quite a natural. "Both my kids were surprised by what I can do," she laughs.

Gladys has more time to devote to her art now that she lives at the Covina Home, and she is grateful for that opportunity. But she says the most important influence on her work is her interaction with other residents. "I like to get together with other people and see what they are doing and how they are doing it," she explains. "Learning from others has really helped me grow." She also enjoys the interaction with the

volunteer art teacher, who comes to Covina as part of an outreach program at a local community college.

Gladys enjoys exploring new artistic avenues at Covina, but her favorite creative outlet is still sewing. "One time I took a man's suit, tore it to pieces, and made a woman's suit out of it. I have not heard of anyone else ever doing that," she recalls. And although she does not do much quilting anymore, she has made quilts for each of her 10 great-grandchildren, a project which brought her great joy.

That is perhaps the part that Gladys enjoys the most—giving away her art. She keeps some of the items that are special to her, like the magazine box that her husband made. And she sells some of her pieces at the Home's gift shop and the annual public boutique. But for the most part, she gives it away. As much happiness as creating her artwork gives her, she gets even more from sharing it with others. ✧



Gladys Kenyon's artistic talents are proudly displayed in her Covina apartment.

By Alison Steiner Miller

There is plenty to do at the Masonic Home at Union City. From yoga and water aerobics to movies, games, and art classes, residents have plenty of options. But art at Union City has become more than just another activity. The art program has grown into a social opportunity, physical therapy, an emotional outlet, and a source of self-confidence and pride. It is no wonder the program is a favorite among residents.

THE LANDSCAPE

The art program at Union City has evolved over time, incorporating ideas from residents as well as instructors. There are currently three regular classes: arts and crafts, fine arts, and ceramics.

Two weekly basic arts and crafts classes teach a variety of activities, such as hobby crafts, floral arrangements, centerpiece design, and seasonal

décor. The topics covered in these classes are very much driven by the residents and what they are interested in.

The fine arts class is targeted toward serious easel work. Residents in this class learn watercolor, oils, and charcoal sketching techniques.

The ceramics classes are popular with residents. Two classes each week teach residents about different production methods, materials, finishes, and firing techniques. The ceramics program has been so popular that it was expanded to reach residents in the skilled nursing unit. As some of the residents moved into skilled nursing, they were no longer able to go to the ceramics room but wanted to continue participating in the classes. So the staff devised a class that brings the art to them.

In addition to the regular classes, there are several other established activities that address residents'

ART APPRECIATION

Flora Silvey, Masonic Homes at Union City resident, is an active participant in the ceramic program.



interests, including jewelry making, knitting, and miniature train work. There is also a workshop where residents can practice woodworking techniques, creating items such as hat racks, quilt racks, bookshelves, jewelry boxes, stools, and children's chairs. The variety of activities offered at Union City allows residents to continue pursuing their hobbies or to learn something new.

ART AS THERAPY

Participating in the art classes is not only fun and rewarding for residents, but art can have health benefits as well. Many gerontology studies have shown that engaging seniors in artistic activity can improve their health and quality of life by decreasing the incidence of depression, anxiety, and medical visits and related medications.

Indeed, these theories are at work at Union City. Staff members work together to create activities that meet certain clinical goals. For example, the art programs help residents with fine motor skills and hand-eye coordination, which is especially beneficial to stroke victims and those suffering from arthritis.

One resident in the skilled nursing unit is visually impaired and recovering from a stroke. Despite her disabilities, she does beautiful ceramic work. She is learning to be left-handed as a result of the stroke, and the ceramic work is helping to develop her motor skills. In addition to the physical benefits, it is very meaningful for her to hear people's reaction to her art. It builds her self-confidence and gives her a feeling of accomplishment, which is very important to her recovery.

Indeed, the art programs have important emotional benefits as well. "It is not always easy to adjust to being

in a new community, leaving your old home, friends, and family," explains Gary Agcaoili, recreation coordinator at the Home. "The art program gives residents an outlet to work with their hands and rediscover their talents. They develop great pride in the work that they do." This builds residents' self-esteem and helps them through what can sometimes be a difficult adjustment to a new home.

ART AS SELF-EXPRESSION

Art can also help residents through the death of a loved one. Agcaoili explains that many residents come to Union City with their spouse, but sometimes one will pass away within a year or so of arriving. When that happens, the surviving spouse is left in a relatively new environment searching for ways to grieve, and perhaps struggling with depression. "Art becomes a safe, nonthreatening way for residents to express themselves and their grief," says Agcaoili.

The ceramics and craft rooms are open around the clock, so if a resident is having trouble sleeping or is suffering from any sort of physical or emotional pain, they are able to get up and work on an art project. "Painting or working on ceramics is a great release for residents," says Carlene Voss, volunteer program coordinator.

FINE ART

What happens to all the finished artwork? Staff members say that many residents create art to give as gifts to family and friends. Many of the practical items—like quilts and hat racks—get use. But a great deal of the art is sold in the facility's gift shop. A portion of the proceeds going to art supplies, with the rest going to the resident artist.

"The residents get excited about



Spacious and well-lit studio space allows Union City Masonic Home residents the opportunity to create many forms of art, from ceramic to fine arts.

how many pieces they sell," says Kathy Napier, Union City's ceramics instructor. "It is gratifying for them to sell their work, and it is gratifying for me to see their success."

The art program at the Masonic Home at Union City has had a profound impact on the residents, the staff, the volunteers, and the community as a whole. The mission statement of the Masonic Homes describes "an atmosphere based on Masonic tenets that fulfill the physical, social, spiritual, and nurturing needs of our extended community." Clearly, the art program is helping to achieve that mission. ♦

News You Can Use

New Vision Statement for the Masonic Homes >

In September 2004, the Board of Trustees adopted a new vision statement for the Masonic Homes of California. This vision statement is more than words to hang on the wall; it is the guiding force behind all that we do. We encourage you to go to the Web site and read the statement through in its entirety. It is important that you understand that the Masonic Homes of California does more—much more—than offer residential services to seniors and children. We provide an innovative array of services and programs that support people's journey through life's transitions. We welcome the opportunity to come to your lodge or lodge event to talk about this vision and our mission.



Visit Our Web Site >

You can read about the latest developments in the Homes, download recent mailings to the membership, and learn all about the programs and services we provide on the new Web site for the Masonic Homes of California. Please visit our site at www.masonichome.org.



Calls for Masonic Assistance >

A single phone call is all it takes to address your questions and need for services. So call us today if you are considering applying for admission to the Masonic Homes or for assistance through our Masonic Outreach Services (MOS) department at **888/466-3642 (888/HOME MHC)**.



Wait Times for Admission >

If you are considering admission to the Masonic Homes, we urge you to plan ahead. At this time, there is a 12–18-month wait for independent living units on both campuses and a 24–36-month wait for assisted-living units. To ensure that members' needs are promptly and effectively met, those on the waiting list with immediate needs are referred to Masonic Outreach Services (MOS) for assistance.

Information on Senior Services in Your Community >

Finding accurate information about the programs and services available to seniors and how to access them can be daunting and confusing. To help negotiate the maze of services and providers, we have compiled a list of resources for seniors in each county in California. We can help answer questions about providers of home care services, resources for Alzheimer's and dementia care, or long-term care insurance—whatever the issue may be, we will help track down and locate appropriate resources in your area. We may not have all the answers but our commitment is to work with you on finding them! A call to our toll-free number, **888/466-3642**, is all that is needed to begin discussing your options with our trained staff. You can also e-mail us at npuplamp@mhcuc.org.

Children's Services >

For information on our children's program or to find out how to sponsor a child in need, please contact Masonic Home for Children, 1650 Old Badillo Street, Covina, CA 91722, **626/251-2226**, or e-mail at mespinoza@mhccov.org.

Communications >

The Masonic Homes have speakers available to come to your lodge or function to speak about the services available through the Homes and other issues related to aging. For more information, please contact the communications office at **510/675-1245** or communications@mhcuc.org. We look forward to hearing from you!

A man with short dark hair, wearing a dark suit jacket over a dark shirt, stands with his arms crossed behind a desk. The background is split into a red left half and a blue right half. On the blue background, there is a large, stylized illustration of a lighthouse with black and white horizontal stripes and a yellow sun-like glow at the top. To the right of the lighthouse, the word 'Masons' is partially visible in large yellow letters. On the desk in front of him are a laptop, a tablet, a monitor, and some papers. One of the papers features a graphic design of a Montana license plate with the text 'MONTANA AAA-000' and 'MASONIC FAMILY'.

Meet Adam G. Kendall
Graphic designer and illustrator
Mason since 1994

Faces of Masonry

For Adam Kendall, Freemasonry impacts his life in many ways. "As an artist," says Adam, "I perceive Masonry as an aesthetic philosophical system that resonates with me on a very deep level as it teaches that every man is a craftsman, and that life should be created and lived with the wisdom, strength, and beauty of an actual work of art." Adam is currently the master of Phoenix Lodge No. 144 in San Francisco and senior deacon of the newly formed Academia Lodge No. 847 in Oakland.

"Freemasonry has impressed me in so many ways words cannot describe," he says. "I've been very fortunate to have been able to see different varieties of Freemasonry overseas, which has in turn confirmed many of my original influences and reasons for

becoming a Mason. I have met men of every country, sect, and opinion that I would have never met otherwise. I find this to be of great importance in learning about the world in which we live and how I relate and exist within it."

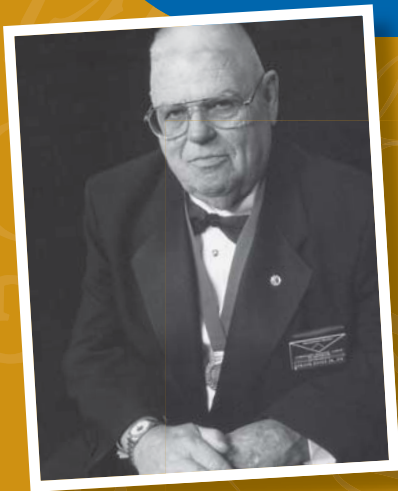
Adam, 35, lives in San Francisco and works at the Grand Lodge F. & A.M. of California as member services representative. He designed Grand Master Doan's and Deputy Grand Master Sorsabal's theme logo and recently designed a Masonic license plate for the Grand Lodge of A.F. & A.M. of Montana.



Masons of California

43 reasons

why *Pass It On* works



**Frank Estep,
Master of Coronado
Lodge, thinks the
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membership
development
program works ...**

Last year the officers and
brethren of Coronado Lodge

No. 441 in Imperial Beach conferred 43 degrees
and credit their success to hard work, quality lodge
functions, and the adoption of **Pass It On**.

***"We gave Pass It On materials to every member
at all of our stated and special meetings, with the
positive injunction that they were to give them to
their friends, co-workers, neighbors, etc.—men***

***who they knew to be the kind of individuals we
would like to have in our lodge.***"—Frank Estep,
Master, Coronado Lodge No. 441

Pass It On gives Masons the necessary tools to
communicate Masonry to potential applicants.

***"Before men can come to the fraternity of their
own free will and accord, they have to be told who
we are, what we do, and why they might want to
consider joining."***

—Frank Estep, Master, Coronado Lodge No. 441

Pass It On order forms are available at
www.freemason.org. Click "Member Resources."

For more information about adopting the
Pass It On program, call Erik Peterson at
the Masonic Grand Lodge of California at
415/292-9136 or **800/831-8170**, ext. **136**.

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