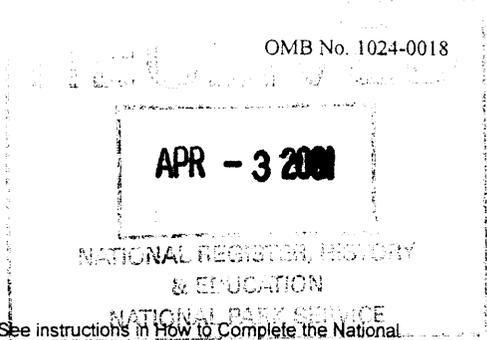


United States Department of the Interior
National Park Service

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NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Sacramento Masonic Temple

other names/site number n/a

2. Location

street & number 1131 J Street n/a not for publication

city or town Sacramento n/a vicinity

state California code CA county Sacramento code 067 zip code 95814

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature] 3/26/01
Signature of certifying official/Title Date
STATE HISTORIC PRESERVATION OFFICER
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register [Signature] 5/17/01
 See continuation sheet. Signature of the Keeper Date of Action
 determined eligible for the National Register
 See continuation sheet.
 determined not eligible for the National Register
 removed from the National Register
 other (explain): _____

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive or possesses characteristics of a type, period, or method of construction or represents the work of a master, high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations
(Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance:
(Please see Continuation Sheet)

Areas of Significance
(Enter categories from instructions)

Architecture

Period of Significance
1920

Significant Dates
1920

Significant Person
(Complete if Criterion B is marked above)
NA

Cultural Affiliation
NA

Architect/Builder
Herold, Rudolph

9. Major Bibliographical References

(Please see Continuation Sheet)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey
#
- recorded by Historic American Engineering Record
#

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Sacramento Masonic Temple
Name of Property

Sacramento, CA
County and State

5. Classification

Ownership of Property Category of Property Number of Resources within Property

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	0	buildings
_____		sites
_____		structures
_____		objects
1	0	Total

Name of related multiple property listing
the (Enter "N/A" if property is not part of a multiple property listing.)

Number of contributing resources previously listed in
National Register

n/a

0

6. Function or Use

Historic Functions (Enter categories from instructions)
instructions)

Current Functions (Enter categories from instructions)

SOCIAL/Fraternal Organization facility

SOCIAL/Fraternal Organization facility

7. Description

Architectural Classification

Late 19th and 20th Century

Revivals:

Beaux Arts, Italian Renaissance

Late 19th and early 20th Cen-

tury American Movements:

Craftsman, Chicago

Materials

Concrete, surfaced with brick,
architectural terra cotta

foundation Concrete

roof parapet covered with clay mission
tile

walls surfaced with brick, terra cotta

other

Narrative Description:

(Please see Continuation Sheet)

Sacramento Masonic Temple
Name of Property

Sacramento, CA
County and State

10. Geographical Data

Acreege of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet)

1	<u>10</u> Zone	<u>631460</u> Easting	<u>4271260</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

(Please see Continuation Sheet)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

(Please see Continuation Sheet)

11. Form Prepared By

name/title Paula Boghosian, Don Cox

organization Historic Environment Consultants date October 13, 2000

street & number 5420 Home Court telephone (916) 488-1680

city of town Carmichael state CA zip code 95608-5004

Additional Documentation

historic photographs

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Masonic Temple Board contact: Phil Hardiman, Master, Washington Lodge #20

street & number 1131 J Street telephone 916 488-3708

city or town Sacramento state CA zip code 95814

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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7: Description

The Masonic Temple in Sacramento is an unusual and handsome building, located on the northwest corner of J and 12th Streets, near the traditional center of downtown Sacramento. Constructed between 1918 and 1920, the building has retained an unusually high degree of integrity, on both the exterior and the interior. The five story, concrete building was constructed to house the activities of various Masonic lodges, and still currently performs that function. The ground floor contains commercial space (a deli-market/restaurant, retail shops, and an architectural office.) The building maximizes the use of versatile architectural terra cotta, a favorite Arts and Crafts Movement medium, and combines it with fine woods, varied and imaginative stencilwork and gold leaf design in the meeting rooms, and ornamental cast metal work in the lobbies and marble-faced stairways. Terra cotta is found in many forms, including grand stairway balustrades, floor tiles with patterned insets, voluptuous terra cotta balcony brackets, surface textures and forms, and the magnificent figures of Knights Templar at the entrance to the building. The variations in glazing colors utilized on the terra cotta, add depth and a hint of mystery to the surfaces graced with the material. Simple, elegant, solid oak wood interior doors are inlaid with contrasting colors of wood, and the treatment unifies the door, cabinets and cupboards throughout the building. Light fixtures reflect a combination of Arts and Crafts and Art Nouveau design themes, and appear to have been custom-made to light the special design and ceremonial spaces and rooms on various floors. Some utilize colored glass formed especially to fit into sections of decorative metal frames. The building was designed by Rudolph Herold, a Sacramento architect that contributed a number of important works to Sacramento's rapidly growing architectural stock in the early twentieth century, including notable public structures as well as private. The design, quality of materials, craftsmanship and integrity of the Sacramento Masonic Temple is among the finest for its era in Northern California.

The Masonic Temple building is approximately five stories in height (from ground level,) with a below-grade basement. The rectangular concrete structure is surfaced on the principal south and east elevations with face brick and patterned terra cotta, beneath a hipped roof parapet sheathed with clay mission tile. The surfaces on the north (alley) and west (above parking lot) are of brick without decorative terra cotta. The principal elevations are divided vertically into bays by shallow terra cotta-sheathed fluted pilasters that extend from the street up to the frieze beneath the projecting cornice. There are eight bays along 12th Street and five along J Street. The north elevation on the alley is brick, with window openings, those on the top floor extending around the building from the south and east elevations. The west elevation overlooks a parking lot, its brick surface penetrated by windows, and part of its surface decorated with a large painted mural. The rear of the building lies on the alley between I and J Streets. The west

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elevation contains a shallow recess or indentation to provide a light well for windows in the west wall when a former building stood adjacent to the property.

The building is divided horizontally into four areas or tiers: the ground floor tier on both 12th and J Streets contains shops and shop bays, with terra cotta spandrels above the arched clerestory and standard shop windows, and angled recessed shop entries. The tall second floor tier contains tall, handsome, arched windows with stained glass insets and tympanums, enframed with detailed terra cotta moldings that emphasize the arches, keystones, and window footings. Each window is centered above the "cupid" keystone in the spandrels of the arches below. The third tier is defined by a band of windows surrounding the building on three sides. The fluted pilasters end at the upper edge of the wood sash, multi-paned windows. Each group of windows in each bay is divided into three sections, the center section being the widest. The top tier, (obscuring a high interior ceiling, shallow attic space and the roof,) includes the brick frieze above the windows, terra cotta cornice, and tiled roof parapet. The separation of each of the different tiers is emphasized horizontally by a variety of sizes and shapes of decorative terra cotta trim that include egg and dart motifs, and twisting rope designs.

The main entry of the Temple itself is guarded by two full size terra cotta figures representing medieval Knights Templar, mounted on either side of the segmented arched doorway. A terra cotta inscription on the doorway arch provides the name of the building. A richly decorated arched metal canopy with ornamental lamps on the outer two corners covers the entry, with its two sets of decorative metal double doors. Large clerestory windows above the doors provide light to the interior lobby.

The lobby is surfaced with light-colored terra cotta shaped to resemble stone laid in courses, a grand staircase with a dramatic and voluptuous newel post and balustrade, marble steps and risers, and patterned terra cotta tile floor. Figured shields, symbolic of aspects of the brotherhood of Masonry, decorate the side walls of the lobby. The ceiling contains layers of different decorative moldings and painted stencil work.

The entry lobby contains the handsome original Otis elevator, reputedly the company's first in Sacramento. It is still operational. Two door panels, with glass above and solid metal below, slide behind the same styled outer door to access the cab. Its cab still displays the original open

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cage frame and meshwork. The outer frame of the elevator contains a cast bronze header of the same design on each floor. The elevator is framed with cast bronze fittings and displays various decorative elements also cast in bronze.

The second floor contains four large meeting rooms with tall ceilings that open off the north-south hallway, and extend all the way from the hall to the east wall of the building. The temple meeting rooms are outstanding in scale and ornament. The rooms are similar in layout and size, with anterooms and lockers nearest the hallway, and the large rooms beyond through large solid oak doors with inset wood trim of different colors. The rooms have decorative beamed and coffered ceilings, two arched windows on the east, and faux arched windows to appear similar, on north and south. The large expansive interior spaces themselves are decorated with beamed ceilings and a rich variety of stencil patterns, moldings and trim. The ceiling beams and coffers are very finely executed, one room containing richly gilded moldings and another finely stenciled beams, and others a combination. The rooms each contain a balcony supported by terra cotta bracketing. Each room is decorated somewhat differently, but have in common a large tall interior space with raised seating and fine wood wall paneling all around the sides. Special ceremonial chairs are located in the middle of each of the four sides, with the principal focus on the center of the east and west sides of the rooms. All wood paneling surrounding the lower half of the room and including entry doors and locker cabinets, is expertly crafted. Decorative arched stained glass windows provide a filtered exterior light to the meeting rooms from the eastern elevation. There are four small free-standing ceremonial pillars and a central stand in the middle of the rooms. Original hanging light fixtures, and wall fixtures with the symbolic "sun" design in cast metal light the "stations" within the rooms.

The third floor contains the large auditorium, dining area, recreational rooms, and the library. The library and recreational or "game" rooms are positioned along J Street on the uppermost floor. The entry to the area is primarily through a "lounge" room containing a large oak Arts and Crafts era couch/bench, with full length seating on both front and back, and other furniture generally of the same era. A tall handsome fireplace surfaced with terra cotta tile lies on the west wall. The room opens into another large adjacent room containing three large oak and slate pool tables with period light fixtures suspended above them. The wood paneled room contains special cupboards behind matched paneling, with member's and players' personal pool cues, chalk etc. A large, adjacent, light and airy room on the southeast corner of the building was formerly the library,

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and contains tall windows on both elevations that flood the room with light. These recreational rooms all have handsome hardwood floors in excellent condition.

A large auditorium with many tall windows, a large wood floor, and a balcony that, with the Auditorium, seats 1200, is located on the third floor. The auditorium space is enormous and elegantly appointed. Original light fixtures with an Art Nouveau touch are affixed to auditorium walls that contain terra cotta designs with Moderne style imagery. A large arched opening leads to an area on the back northeast corner, surrounded by windows, that can seat many for special programs, dinners, etc., with a kitchen adjacent for the preparation of food and meals. A reception area and restrooms lie beneath the balcony area, accessible from the auditorium floor. An upper hallway balcony provides a downward view of the entire space of the two rooms, and is as elegantly finished in wood detailing, light fixtures and finishes as is the remainder of the building. Each floor's elevator/stair lobby is handsomely appointed with bronze trim, terra cotta flooring, marble steps, and decorative cast-metal balustrades and posts. Light fixtures throughout the building are original and express various stylistic interpretations of the era. Restrooms have largely retained original integrity, with marble wainscotings and stall panels, and most of the original hardware.

The topmost floor along the west wall contains mechanical equipment and a string of small rooms or "apartments" (that are currently vacant) overlooking the parking lot.

The basement of the building contains a simply finished utilitarian storage room partly beneath the sidewalk, and the original boiler room that contains two large original cast-metal boilers still in operation.

The building is essentially unaltered. Exterior modifications are primarily limited to minor modifications of ground floor commercial space, and the addition of a sign on the southeast corner of the building that appeared ca. 1970. The shop entry on the north near the alley has been altered. The façade has been recessed and new windows added to accommodate an architect's office. The interior is essentially original with the following exceptions. The interior of the southernmost Temple room has been repainted from the original. The northwest corner of the ground floor lobby contains a small wood frame entry office/service enclosure that has been built within the original terra cotta walls and decor, and is removable. Acoustical panels have been attached to the walls of the auditorium above the balcony to control acoustics in the large room. The basement storage room has been refinished on the interior and doesn't reflect the age and

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design of the rest of the building. Historic photographs indicate that awnings of one sort or another appear to have been mounted on the building for most of its life. The current bow-frame awnings were installed ca, 1980. A mural has been painted on the west wall that was exposed when an adjacent building was removed. The mural was added by the Downtown Association in about 1997 to commemorate the upcoming California state sesquicentennial.

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8: Significance

The Masonic Temple in Sacramento is a uniquely handsome building, and an outstanding representative of fine craftsmanship and rich design for its era. Its unusual design draws from several architectural style and design motifs to create a varied and rich, if unusual, combination of images. The building also possesses a medieval quality that suits the Knight Templar figures guarding the entry, as well as the origins of the organization the building represents. The Temple is uniquely intact, with its original Lodge rooms and elaborate ornament, functioning original Otis elevator, light fixtures designed specifically for the building, oak paneling and oak doors with inlaid wood, stained glass windows, hardware, marble-faced stairs and restrooms, cast bronze balustrades, highly unusual terra cotta design features, and grand auditorium space. Designed by Rudolph Herold, a prominent Sacramento region architect and master designer, the building has a presence of its own, strongly reflecting its era and its unique artistic expression. It has experienced very few alterations, and has even retained a number of pieces of its original furniture, including three massive oak and slate pool tables, a large double-sided Arts and Crafts style couch, and a number of rustic and well-used leather and wood chairs. The building is the most carefully designed and detailed, and most intact example of a fraternal organization building remaining in the Sacramento region. The nearby Elks Building interior with its grand meeting rooms has been much modified and turned into offices. The I.O.O.F. Building has been dramatically remodeled on the exterior, although it retains some of its interior design from a later-than-original era. The Masonic Temple has retained both its original exterior and interior design, and a very high degree of integrity. The building appears eligible for listing in the National Register of Historic Places under Criterion C, Architecture.

The architect for the building, Rudolph Herold, was a prominent Sacramento region designer who completed an impressive number of works in Northern California prior to his death at age 56. Herold was responsible for the design of the Sacramento City Hall, Forum Building and Capitol National Bank Building, as well as a number of other prominent local landmarks. Herold's years of architectural study in Europe, particularly Vienna, during the early part of the 20th century, appear to be responsible for his bold combinations of past and very new motifs into architectural interpretations uniquely his own [Architect & Engineer].

For example, the body of the building, roof and materials suggest Mediterranean motifs. The arched windows, entry, and classical terra cotta frieze and cornice detail suggest Beaux Arts

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elements, and the proportion and image of the band of third floor windows and the design of the interior cast metal balustrades reflect Chicago/Prairie School design. Terra cotta materials and the tiled floors reflect the Arts and Crafts movement, some of the light fixtures appear derived from Art Nouveau design, and the shape and placement of terra cotta "stones" in the lobby is reminiscent of Renaissance stonework. He manages to incorporate these seemingly disparate elements into an interesting cohesive work with its own perspective.

The materials and craftsmanship in all portions of the Temple are particularly outstanding. All of the ornamental detailing in plaster, terra cotta, wood or cast metal is finely executed. The wood paneling in the Lodge rooms and recreation rooms is carefully matched and in excellent condition. The terra cotta throughout the building is interesting in image, finely executed, and in excellent condition. The building maximizes the use of the versatile material, a favorite Arts and Crafts Movement medium, and combines it with fine woods, varied and imaginative stencilwork and gold leaf design in the meeting rooms, and ornamental cast metal work in the lobbies and marble-faced stairway balustrades.

The Masonic Temple is the best remaining example of Rudolph Herold's work in Sacramento. Essentially all of the other buildings in Sacramento designed by Herold have received alterations and modifications. The interior of the City Hall except in the most central public portions of the building has been much remodeled, although some detailing now covered might be restorable. The Forum Building has been remodeled several times, losing original ground and upper floor integrity in particular. The exterior of the Capital National Bank building is intact but has little remaining of its original interior. The Sacramento Courthouse and Jail that Herold designed has been demolished, and the Del Paso Country Club has received additions and modifications[site visits]. The Masonic Temple is the only major Herold design still remaining in Sacramento that has retained almost all of its integrity.

The building's architect, Rudolph Herold, was born in San Francisco in 1870. At the age of 18, he took a job with McDougall & Sons, a building firm that evolved into an architectural firm. After several years with McDougall, Herold set out on his own as an independent architect and taught architecture at the Lincoln Evening School. Soon after, Herold went to Europe for a three year stay to study architecture [Architect & Engineer].

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After his return, Herold moved to Sacramento in 1901 and he soon gained a reputation for his work on public buildings. Herold was a master of many styles of architecture, but was particularly adept with the use of terra cotta ornamentation. Over the years, Herold produced many memorable public and private structures, such as: Sacramento City Hall, Sacramento County Court House, Sacramento County Jail, Sacramento County Hospital, Tehama County Jail, Capital National Bank, Masonic Temple, Forum Building, Gormley Building, Del Paso Country Club, Mercy Hospital, Weimar Sanitarium in Colfax, Providence Hospital and Nurses Home in Oakland, and the Majestic Theater in Sacramento. Herold also designed many educational institutions, such as: Lincoln School, Marshall School, St. Francis School and Priory, Holy Rosary Academy in Woodland, Auburn High School, and Sutter Jr. High. Residences for prominent Sacramento families included Didion, McClatchy, Diepenbrock, Margen, Keyes, and Senator Bills. [Source: Architect & Engineer, Sacramento Bee.] For his era, Rudolph Herold was recognized as one of the leading architects in Sacramento [Architect & Engineer].

The Sacramento Masonic Temple possesses architectural significance due to its unique architectural design, high integrity, and outstanding craftsmanship. Its designer, Rudolph Herold, was an innovative master architect who skillfully commanded and combined a range of stylistic vocabulary and design philosophies to create his own unique and highly aesthetic architectural statement. The building is a significant and unique architectural achievement, and one of the most intact remaining structures of its era remaining in the Sacramento region. Overall, the quality of materials, design and craftsmanship to be found in this building is among the very finest in any building in Northern California.

Background

History of Masonic Temple Building

The process leading to construction of the new Masonic Temple was a long and difficult one that started early in 1911 when the Masonic Temple Association selected Sacramento architect Rudolph Herold to produce plans for their site on the northwest corner of 12th and J Streets [Sacramento Bee: 1/10/11]. By February of 1913 the project had grown to \$450,000. Unable to get full financing, the Association scaled down the project from a nine story building to five stories.

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with the capability of expanding it to nine at a later date. The five story building with furnishings was estimated at \$400,000 [Sacramento Bee: 11/28/14, 12/26/14]. By September 30, 1916 plans for the current three and one half story building were on the table at a projected cost of \$300,000 [Sacramento Bee: 7/17/16, 9/30/16]. A building permit was issued on August 31, 1917 [Sacramento Bee: 8/31/17]. Mathews Construction Company was the general contractor [Sacramento Bee: 3/26/17]. The price had gone up to \$400,000 for the building and another \$100,000 for furniture [Sacramento Bee: 10/18/19].

Most of the delays in completing the Masonic Temple were beyond the control of the building association. Early in the project's life, construction was delayed by tight money markets. Then the first World War started and there were difficulties in getting materials. Finally, once the war was over there ensued the economic boom of the "roaring twenties." Many construction projects were then delayed due to severe labor shortages.

The cornerstone for the Masonic Temple was laid in a gala celebration ceremony on October 6, 1918. The ceremony was preceded by a parade which included the Shriner's Marching Band from San Francisco, the Knights Templar Band of Sacramento, the Shriner Patrol, the Knights Templar in uniform, and a squad of soldiers from Mather Field. With all the various Masonic bodies participating and the general public, all of J Street between 11th and 12th was crowded with people. California Governor William D. Stephens delivered the principal address, followed by the Grand Master of the California Grand Lodge, William Rhodes Hervey of Los Angeles. All of the officers of the Grand Lodge participated in the ceremony. The Sacramento Chamber of Commerce quartet provided vocal music and the Knights Templar and Mystic Shrine Bands played [Sacramento Bee: 9/7/18].

As the building neared completion, an article appeared in the *Sacramento Bee*, including a picture and giving a description of the structure [Sacramento Bee: 10/18/19]. Here are some excerpts:

"...once open for the inspection of the public, will excite the greatest admiration because of the beautiful interior decoration and modern construction, which will make the building the most attractive and complete in its appointment of any similar structure in California.

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The big auditorium on the third floor, with balcony above, will have a seating capacity of 1,200. The loft is ready to receive the giant \$25,000 pipe organ...A modern moving picture room with the latest equipment, also will be another entertainment and educational feature associated with the auditorium.

From the ground floor there is a grand stairway...is constructed of marble and bronze. On the mezzanine the finish is in natural oak paneling with Moravian tile floor.

The marble used on the outside was imported from the River Tibre in Italy, and is of the famous Travertine [sic] grade.

The outside is finished in architectural terra cotta, tapestry brick and copper. The figures and ornaments are in terra cotta and copper."

A particularly interesting feature of the new building was its \$23,000 HVAC system. While the heating was provided with a typical (for the time) piped steam heat system, it was the air conditioning that was unique. We would identify it today as a giant "swamp cooler", where air is blown through pads soaked with cool water. This was a major new innovation for a large public structure in 1920, and *The Bee* article noted, "...it was the most up-to-date equipment of the kind ever brought to the coast." The HVAC system, though somewhat modified over time, is still in place serviceable.

The Masonic Temple was formally dedicated on May 7, 1920. The officers and the Grand Lodge and more than 1,000 members of the lodges and the surrounding area were in attendance. The celebration started with a parade of several hundred Masons starting from the old Masonic Temple at 6th & K and going to the new Temple building. Official ceremonies were held and speeches were delivered in the vast new auditorium. Considering praise was given to Rudolph Herold, the architect of the building and William Rohl superintendent of construction [*Sacramento Bee*: 5/7/20].

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In 1928 the *Sacramento Bee* [11/24/28] wrote an article praising the contribution of Sacramento's lodge buildings to the community's architectural and cultural heritage:

"Sacramento has a group of fraternal buildings costing million of dollars and she can boast of as beautiful and fine array of lodge structures as any city of comparable size in America.

Because of the importance attached to lodges and fraternal orders in Sacramento and the part they play in the lives of thousands here, it therefore, is not unfitting that this group of buildings has a leading place in the metropolitan skyline of the city."

Although the Sacramento region is graced with a number of fine Masonic Lodge buildings or Temples, none project Masonic symbolism for the area as effectively as this Temple building. For Masons, Temples are physical symbols of "...that house not made with hands, eternal in the heavens." To many Masons, the Sacramento Temple's proximity to the State Capitol, a symbol of the government they revere, has special meaning and significance reflected in their service to family, community and country.

The Masonic groups that still share the special facilities of the Temple include four Lodges, three York Rite bodies, an Eastern Star Chapter, a Job's Daughters Bethel, and the Order of the Amaranth. The fraternal Lodges that remain in the Temple are Tehama, Washington, Sacramento, Union-Kit Carson and the York Rite bodies. The roughly 1500 members of the Masonic family still fight traffic, parking, and infrastructure problems to enjoy the Lodge rooms and their incomparable decor. Despite inoperable cooling and outdated plumbing, these Masons and their families enjoy their proximity to the State Capitol - as a reminder of past contributions and future responsibilities.

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9: References

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10. Geographical Data:

Verbal Boundary Description

The boundaries of the submitted property coincide with the current boundaries of the property parcel (parcel map attached).

Boundary Justification

The boundaries of the proposed property are the same as they were originally (parcel map attached).

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Photo List

All of the pictures submitted with this nomination are of the Sacramento Masonic Temple, 1131 J Street, Sacramento, CA, 95814. With the exception of the historic photos, all photographs were taken by Don Cox or Paula Boghosian of Historic Environment Consultants on July 12, 2000 and the negatives are in their possession and kept at 5420 Home Court, Carmichael, CA, 95608, (916) 488-1680.

1. Sacramento Masonic Temple, south and east elevations as viewed from across the intersection of 12th & J Streets. View to the northwest.
2. West and south elevations. View to the northeast.
3. Second floor window and terra cotta detail. View to the north.
4. Cornice and frieze detail. View to the north.
5. Decorative metal canopy and terra cotta Knights Templar protect main entrance to Lodge Hall. View to the north.
6. Cherub and other terra cotta detail. View to the north.
7. Close-up detail of Knight Templar at front entrance to Lodge. View to the northeast.
8. Main entrance lobby with staircase on left and elevator foyer on the right. View to the north.
9. Terra cotta detail and ceiling detail in main entrance lobby. View to the west.
10. Detail of main entrance staircase. View to the northwest.
11. Second floor Knights Templar lodge room. View to the east.
12. Detail of Knights Templar lodge room. View to the northeast.
13. Decorative gilded mouldings and ceiling detail of second floor Knights Templar lodge room.

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14. Detail of "Blue Room" lodge room with stenciled ceiling beams. View to the east.
15. Decorative balusters and staircase. View to the southwest.
16. Third floor reception room. View to the west.
17. Third floor auditorium. View to the northeast.
18. Auditorium and balcony. View to the southeast.
19. Close-up view of plaster detail and decorative sconce in auditorium. View to the northwest.
20. Historic photo showing exterior view of Masonic Temple just prior to completion of exterior work (winter of 1917-1918). View to the northwest.
21. Historic photo of Masonic Temple, ca. 1943. View to the northwest.

