

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public - Local
- public - State
- public - Federal

Category of Property
(Check only one box)

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

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Non-Contributing	
1		buildings
		sites
		structures
		objects
1		Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

SOCIAL: meeting hall

Current Functions
(Enter categories from instructions)

VACANT/NOT IN USE

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVALS:

Georgian Revival

Materials
(Enter categories from instructions)

foundation: CONCRETE

walls: BRICK

roof: ASPHALT

other:

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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 characteristics of a type, period, or method of construction or represents the work of a master, or possesses 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.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1923

Significant Dates

1923

Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is:

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

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

Architect/Builder

Sutton & Whitney, Architect

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

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: City of Portland Building Records

10. Geographical Data

Acreeage of Property approx. 0.46 acres

UTM References

(Place additional UTM references on a continuation sheet)

1	<u>10</u>	<u>0525690</u>	<u>5045439</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title John M. Tess, President
organization Heritage Consulting Group date Oct. 2007; Rev. March 2008
street & number 1120 NW Northrup Street telephone (503) 228-0272
city or town Portland state Oregon zip code 97209

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps: A USGS map (7.5 or 15 minute series) indicating the property's location.
A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs: Representative **black and white photographs** of the property.

Additional items: (Check with the SHPO or FPO for any additional items)

Property Owner

name McMenamins Pubs and Breweries
street & number 430 North Killingsworth telephone (503) 223-0109
city or town Portland state Oregon zip code 97217

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including 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, PO 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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DESCRIPTION

The Mount Hood Masonic Temple is located at 5308 North Commercial Avenue, at the northeast corner of the intersection of Commercial Avenue and Emerson Street, approximately 2.5 miles north of downtown Portland. Specifically, it is located on Lots 4-7 of Block 1 in the Walnut Park Addition to the City of Portland, Multnomah County, Oregon. The building was designed as a Masonic Temple by the noted Portland architectural firm Sutton and Whitney. The three-story unreinforced masonry building may be categorized as Georgian Revival.

SETTING

The building is in a largely residential neighborhood just south of Killingworth Avenue, a major east-west thoroughfare and primary commercial district in the area. This avenue is characterized by a number of early twentieth century two- and three-story buildings with ground floor commercial space and apartments above. The district is experiencing increasing investment with new construction of a comparable height also prevalent.

The major north-south thoroughfares in the area are Vancouver Avenue, which carries southbound traffic, and its northbound companion, Williams Avenue; these are located two and three blocks to the east, respectively.

The most dominant feature of the immediate vicinity is the campus of Jefferson High School, located directly across the street from the Temple. The 7.3 acre campus occupies the area from Commercial west to Kerby Avenues, and Alberta Street north to Killingsworth. The school is to the southwest, and directly west from the Temple are athletic fields. North of the campus and northwest of the Temple across Commercial is the North Portland Branch of the Multnomah County Library, built in 1913 and renovated in 1999. The area to the south and east is largely defined by single-family detached homes on 6,000 square foot parcels.

The Mount Hood Masonic Temple is located at the southwest corner of Block 3427, which measures 340 feet north-south, and 240 feet east-west, with an alley extending north-south through the center. The block is bounded by Killingsworth on the north, Commercial on the west, Emerson on the south, and Haight Avenue on the east. Adjacent north of the Temple is the former Wilson-Chambers Mortuary (now owned by McMenamins) with a surface parking lot due east. Directly east of the Temple, across the alley and facing Haight Avenue, are four single-family detached houses.

SITE

The Mount Hood Masonic Temple is located on a 20,000 square foot, level, rectangular parcel with street fronts on Commercial Avenue (west facade) and Emerson Street (south facade). The parcel runs approximately 100 feet east-west along Emerson and 200 feet north-south along North Commercial. The building is situated on the southern end of the parcel with a 90 x 120 foot surface parking lot on the northern end. The parking lot is paved with asphalt, secured with a chain link fence and has overgrown and non-character-defining shrubbery.

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The building is set back approximately 20 feet from Commercial Avenue, and 15 feet from Emerson Street. These set backs feature a narrow parking strip of lawn from the street, a typical concrete sidewalk and a largely flat lawn to the building. At the building face are a series of overgrown shrubs and a tree; these are not original features but clearly planted in a rhythmic pattern along the building. At the north, at the parking lot, is a narrow lawn strip again with overgrown low rise shrubs at the building face. The eastern facade sits directly adjacent to the alley, which is paved.

EXTERIOR DESCRIPTION

The Mount Hood Masonic Temple is a three-story, steel and wood-frame building with concrete foundation. The Temple is a rectangular building with the primary facade facing west onto Commercial Avenue. A secondary facade faces south onto Emerson Street. Materials are consistent, with red brick laid in a running bond, set in a natural gray mortar. Trim and classical detailing is in unpainted cast stone. Windows are consistent, with one-over-one, double-hung wood sashes in wood frames with cast stone sills. The east facade overlooks a narrow north-south alley that bisects the block. The north facade overlooks the parking lot located immediately to the north of the building.

In style, the building can be characterized as Georgian Revival. It has a centrally located, engaged portico with entablature and pediment, supported by Doric pilasters. The building exterior is decorated with Masonic imagery, including medallions, acroteria, and sun disks.

West (Primary) Facade

The west (primary) facade is comprised of five bays. The central three bays are composed within a front facing, engaged classical portico. The two outer bays are recessed in relation to the central portico. The facade is dressed in red brick generally laid in a running bond. A short set of concrete steps leads up to the concrete porch.

The central three bays are vertically articulated by an engaged, classical temple portico with four cast stone Doric pilasters that reach the second story. The four pilasters divide the central section of the front facade into three bays, each of which has a six-paneled double-door to serve as the main entrance. On the second-story, each bay features a large, wood-framed, glass block window. Between the doors and the above windows, each bay has a cast stone spandrel panel, each featuring a pair of snakes emerging from behind a winged disk, each disk carrying a Masonic tool, such as a hammer, a trowel, and a chisel. At the third-story of the building is a cast stone entablature whose horizontal line is continued across the entire facade and on the south facade by a cast stone, classically detailed protruding belt course. Above the entablature is a cast stone pediment with a Masonic medallion within the tympanum, and acroteria on the peak and at the lower corners. The remaining portion of the third-story is red brick with a cast stone belt course at the cornice line that also continues on both flanking wings and the north and south facades.

Both of the bays flanking the central portico are red brick with cast stone trim at the base and have a belt course at the entablature level and at the cornice line. Each story of each bay has one centrally located one-

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over-one, double-hung window with wood sash in wood frame and attached exterior storm window. At each floor ascending, the height of the window reduces. The windows of each of the outer bays are framed by header-laid brick, surrounding individual windows in conjunction with rowlock courses above the window and below the sill. Between the first- and second-floor windows, these header surrounds are joined by a vertical run of headers, connecting the header surrounds of the windows. Third-floor windows also feature the header-laid brick surrounds, but are topped with a soldiered brick lintel.

South Facade

The south facade faces onto Emerson Street, and is dressed in red brick generally laid in a running bond, cast stone trim at the base, the belt course at the entablature level, and cornice line. The facade is divided into seven bays, the easternmost and westernmost of which are set back approximately six inches. As on the other facades, the windows of each bay are framed by header-laid brick, surrounding individual windows in conjunction with rowlock courses above the window and below the sill. Between the first- and second-floor windows, these header surrounds are joined by a vertical run of headers, connecting the header surrounds of the windows. Third-floor windows also feature the header-laid brick surrounds, but are topped with a soldiered brick lintel. A side entrance is located in the easternmost bay of the first floor, accessed by a short set of concrete stairs. Windows are consistent one-over-one, double-hung windows with wood sash in wood frame and externally mounted modern storm windows.

East Facade

The east facade faces onto a narrow alley that extends north, bisecting the block. It is dressed in red, utilitarian brick of lesser quality than that found on the other three facades. This facade carries none of the header and rowlock decorative brickwork, or the soldiered brick lintels. On the first-story there are five evenly spaced windows toward the north of the facade, and one additional smaller window to the south of these. Three unevenly spaced windows exist on the second-story and two on the third-story, all reflecting interior conditions. Windows on the third-floor and second-floor occupy a single opening in the brick, separated by a wood spandrel panel.

North Facade

The north facade faces onto the parking lot to the north of the building. It is dressed in red brick generally laid in a running bond, cast stone trim at the base, entablature level and cornice line. The facade is divided into seven bays, the western two of which are slightly recessed from the face of the remaining five, and carry the decorative cast-stone entablature molding around from the west elevation. In addition, these two bays carry windows on three distinct floors, where the remaining five bays to the east all have joined second and third floor-level windows, reflecting their location in the main meeting hall of the building, which features a double-height ceiling. The vertical spacing between first, second, and third floor windows is also significantly wider than in the western two bays. The eastern five bays carry a smooth-dressed cast stone belt matching the width of the entablature molding. The windows feature a wood spandrel panel at the level of the entablature belt, dividing the windows into two independently operable windows. Windows on the first floor are identical to those

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found on the first floor of the south elevation. Despite the different window arrangement and size, these windows carry similar decorative brickwork surrounds as those found on the south elevation.

INTERIOR DESCRIPTION

The interior of the Mount Hood Masonic Temple reflects the principles applied to Masonic lodge buildings in terms of space allocation and arrangement. All rooms and corridors have wood floors, baseboards and crown molding at the ceiling. Doorways are wood frame and walls are plaster.

Upon entering the building through the main entrance on Commercial Avenue, a half flight of wood stairs with supporting wood columns on either side leads to a lobby which provides access to the banquet hall and ballroom entrances. The lobby itself is finished in plaster walls, wood floors, with a wood baseboard and picture rail. The lobby ceiling is a coffered plaster ceiling. Symmetrically aligned recessed plaster arches highlight the north and south walls. On the north side of the landing there is an entrance to a smaller club room, off of which there is a bathroom and smaller office. On the south side of the landing there is an entrance to a club room, off of which there is a bathroom and small room that serves as a secondary entrance to the banquet hall. At the southeast corner of the building, off of the banquet hall, is a secondary set of stairs leading to the basement and second level.

Originally the ballroom finishes consisted of a wood floor with plaster walls and ceiling, painted wainscoting, and wood accents including a baseboard, picture rail, and crown molding. The ceiling had large steel beams with a north-south orientation which were clad in plaster and finished with crown molding creating a coffered ceiling. The ballroom finishes suffered significant damage from a 1981 fire. The fire destroyed the plaster and wood accents. Currently the wood lath and framing and brick perimeter wall are exposed. The banquet hall, a dining area at the south, is sectioned off from the ballroom by a dividing wall. The finishes are similar to the ballroom with the exception of the ceiling which is finished with plaster and crown molding. Currently the wood lath and framing and brick perimeter wall are exposed with a remnant of plaster and wood accents extant in areas. These rooms functioned as entertainment space that was also rented to the community for event space.

The main stairs leading to the second level have wood supporting columns on both sides and ascend to the west to a mid-level landing, before ascending to the east to the second level. The windows at the mid-level landing between the first and second levels are glass block, and correspond to the windows behind the geometric latticework in the pedimented front facade. On the second floor landing, directly in front of the stairs is the entrance to the main lodge room. To the north of the landing there is an entrance to a small lodge room off of which there are two smaller rooms, one of which connects to the main lodge room. To the south of the landing there is an entrance to a smaller lodge room off of which there are several smaller interconnecting rooms, two of which connect to the stage. These ancillary rooms provided a waiting area, bathrooms, and support rooms for the Masonic meetings. The rooms are finished typically with plaster walls and ceiling, wood accents including baseboard, picture rail, and crown molding.

The Lodge Room was the meeting space for the Masons. The room is finished with plaster walls and ceiling, wood floor, wood accents including a baseboard and picture rail. The room is two-stories in height and is

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topped with a furred ceiling. Two platform wooden officer stations are opposite one another at the west and east. These platforms were designed along a major axis to provide clear views of the ceremonies for the member. The stations are finished with columns, carved panels, and ornamentation. At the south there is a raised stage with folding wood paneled doors that extend across it, in place of curtains. On the west stairs lead to a shallow mezzanine level which overlooks the main room. The mezzanine has three levels each deep enough to accommodate seating.

The main stairs leading to the third level switch back from the stairs leading to the second level. Another form of vertical access is the stairs behind the second level stage that leads to a third level room. On the third floor landing, directly in front of the stairs is the main entrance to the mezzanine level of the main lodge room. To the south of this entrance are stairs leading to the attic. To the north of the landing is an entrance to a room with a storage area. To the south of the landing is an entrance to two connecting rooms, one of which has a closet, and a corridor leading to a room that connects to the stairs from the stage on the second level. Also in this room are storage closets. These support rooms are finished typically with plaster walls and ceiling, wood accents including baseboard, picture rail, and crown molding.

The attic is wood-framed and unfinished. The basement, which is open and features poured concrete walls and floor, contains the boiler and water heaters.

ALTERATIONS

The Mount Hood Masonic Lodge retains a high degree of integrity. All alterations are minimal and were a response to changing needs over time. In 1939 an additional door and stairs were added from the rear of the stage room. In 1957 the side porch and steps were replaced but with the same size and of similar design to the original. In 1962 the parking area was paved. None of these alterations had a significant affect on the building. In 1981 the building was damaged by fire and no reconstruction efforts have been undertaken. The building is structurally sound but has failing plaster and a considerable amount of smoke and water damage. The original lamp posts that flanked the portico, the decorative window grates that covered the glass block windows and the original stair railing have been removed. Many of the window openings have been boarded up but the original windows exist behind.

FUTURE REHABILITATION

McMenamin's Pubs and Breweries, the current owner of the property has no current plans for the rehabilitation of the building. In the future McMenamin's intends to renovate the building for use as a brewery, pub, and offices. The rehabilitation will be completed using the Secretary of Interior Standards for Rehabilitation.

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STATEMENT OF SIGNIFICANCE

SUMMARY

The Mount Hood Masonic Temple, built in 1923 and located at 5308 North Commercial Avenue in Portland, Oregon, was designed by the noted Portland architectural firm of Sutton & Whitney. It is eligible for listing in the National Register under Criterion C for architecture as a distinctive building type of a superior example of a formal neighborhood social hall. The Mount Hood Masonic Temple is listed also in the City of Portland's Historic Resource Inventory.

A BRIEF HISTORY OF THE ANCIENT FREE AND ACCEPTED MASONS

The Mount Hood Masonic Lodge was first established in 1914 at a time when Freemasonry was becoming increasingly popular in both Portland and across the United States. Freemasonry arose from the stonemason's guilds during the Middle Ages. During the "Enlightenment," Freemasons worked to spread their belief in the importance of education, individuality, and formation of democratic governments. In 1717 in England, four lodges joined to form the Grand Lodge of England, the first administrative or policy-making body of Freemasonry. Soon after, Freemasonry spread beyond Europe to colonial America where bodies of Masons organized into lodges with members and officers.¹

Freemasonry encourages moral character, self-improvement, social betterment, and philanthropy. It also upholds individualism and the belief that each person should be judged with no regard to race, national origin, religious creed, social status, or wealth. The organization does require a faith in God, but is not a religion nor does it advocate a particular faith or practice. Membership is restricted to men, yet separate, affiliated organizations for females, such as the Order of the Eastern Star and the Order of Amaranth, were established in the 1850s.²

Today, the Masons fund medical research, give money to homes for the disadvantaged and are involved in many other community service projects. They also function largely as a social organization. Organizationally, each state or province has a Grand Lodge that serves as an administrative and policy-making body, and individual lodges retain autonomy over finance, elections, social activities, and ceremonies.

The first Masonic Lodge in Oregon was established on September 11, 1848, in Oregon City; the charter for the lodge was granted by the Grand Lodge located in Missouri. As there was no mail service between the Mississippi and Willamette Valleys, a Masonic brother traveled by wagon from Missouri to deliver the charter by hand (the charter grant traveled in a cowhide trunk for safe keeping).³ The first lodge in Portland was the Willamette Lodge, founded in 1850. As the lodge grew in popularity, building a temple was the next logical step. The dream of a temple in Portland did not come to fruition, however, until 1871. The temple was

¹ "History of Freemasonry," <http://msana.com/historyfm.asp>

² Ibid.

³ John Milton Hodson, "The Grand Lodge of Oregon," in *Masonic History of the Northwest*, (San Francisco, CA: The History Publishing Company, 1902), p 265-267; Leslie M. Scott, "Masonry in Oregon a Product of Pioneer Life," *The Masonic Analyst*, June 1923, p 7.

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completed by the Masonic Building Association, a group of Masons who had gathered money for construction. The building was located at Third and Alder Street.⁴

During the late nineteenth and early twentieth century, as Masonry continued to increase in popularity, several Masonic lodges were created in Portland, all of which met in the Masonic Temple at Third and Alder. The Masons grew in popularity especially with men seeking tradition, and social and business relations in the growing community of Portland. Presumably, the Masons also grew in popularity because they were not exclusive in nature and the only qualifications for a petitioner to join was "a man of legal age, good reputation, and possess a belief of God."⁵

HISTORY OF THE MOUNT HOOD MASONIC LODGE

The Mount Hood Masonic Lodge organized in early 1914, under dispensation (prior to receiving their charter), and began meeting every second Friday of each month in the now demolished Woodman of the World Hall at 334 Russell Avenue. From the beginning, the lodge was robust; "attendance was large and taxed the hall to its capacity."⁶ In quick order, the Mount Hood Masonic Lodge received its formal charter, on June 11, 1914.⁷ At the time, there were eleven lodges in Portland. Most of these convened at the 1906 temple at the corner of West Park Avenue and Yamhill Street in downtown Portland. One lodge met in the East Side Masonic Temple and several other lodges met in various halls located around the city.⁸

The period was one of rapid growth for the Masons generally. Between 1919 and 1920 membership in Portland grew by 1,156 members to a total of 18,170.⁹ One contributing factor to this fraternal organization's popularity was the social aspect it brought to men, especially following World War I, when the government still had few social programs to aid the common man. The Masons aptly filled that role. Additionally, Masons across the county were strong war-time contributors and advocates, so when veterans returned home membership grew. The organization also had a shift in focus from matters of moral improvement toward community and charitable endeavors.¹⁰ The Masonic tradition of founding orphanages and homes for the aged and a philosophy that supported philanthropy contributed to their popularity.¹¹ Finally, social and community life—a fundamental element of Masonic tradition—was increasingly important in 1920s culture and a facet that grew in importance as leisure time grew in the twenties.¹² The 1920s culture was greatly influenced by America's wartime experience. The community as a whole sought a return to normalcy, while embracing nativistic values.

⁴ Ibid, p. 48.

⁵ "History of Freemasonry," <http://msana.com/historyfm.asp>

⁶ *The Gavel: Oregon's Masonic Monthly*, April, 1914, 12 and 17.

⁷ *Proceedings of Grand Lodge: Ancient Free and Accepted Masons of Oregon: 64th Annual Communication*. 10 June, 1914. (Oregon: Yorán's Printing House); *The Gavel: Oregon's Masonic Monthly*, April, 1914, 17.

⁸ Ibid.

⁹ John C. Wilkinson, Worshipful Grand Historian, *History of Grand Lodge of AF and AM of Oregon 1846-1951* (privately printed).

¹⁰ Lynn Dumenil, *Freemasonry and American Culture*, (Princeton, NJ: Princeton University Press, 1984).

¹¹ "History of Freemasonry," <http://www.msana.com/historyfm.asp>

¹² "\$50,000 Temple is Proposed by Masonic Lodge." source unknown, 1922; Carl Abbott, *Portland: Planning Politics and Growth in a Twentieth-Century City*, (Lincoln, NE: University of Nebraska Press: 1983), 27.

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The defining trait of the 1920s in America became a desire to earn more money with a minimum of physical effort to have more time for leisure. A number of factors blended to support this world view: sacrifices during the Great War and the shortage of raw materials and manufactured goods gave way to the desire to overcome these issues. Another influence was the departure and return of tens of thousands of American troops, many of whom had never before set foot outside their own towns or neighborhoods, only to discover a foreign world offering an incredible array of foods and consumer goods. And yet another factor was a new time management system that was on the rise. Frederick Taylor's scientific management – focusing on time-efficiency studies to find the one right way to produce goods – which led to the rise of white collar jobs working set schedules. Taylor's system also resulted in incredible leaps in productivity without parallel leaps in costs, resulting in ever increasing and substantial industrial profits. Finally, there was the advance of technology at work, at home and the to and fro that created increasing free time, both among workers and in the home. Collectively, these forces spawned a rising desire for the good life. The Mason's provided a virtuous way of filling this newly increasing free time.

In 1922 the Trustees of Mount Hood Lodge No. 157, Ancient Free and Accepted Masons of Portland, bought lots 4-7 of block 1 in the Walnut Park development from William M. Killingsworth. In March of that year, the *Oregon Journal* featured an article announcing planned construction of the \$50,000 two-story temple with Sutton & Whitney as architects.¹³ Evidentially, the Temple's construction marked the growing popularity of the Masons as an organization and established the lodge's community roots in the Walnut Park neighborhood.

The neighborhood that surrounded the lodge location was rapidly developing during the 1920s. The neighborhood began around 1910 with the filing of a plat for Walnut Park by then-landowner William M. Killingsworth. Killingsworth had made his fortune in land speculation during the 1880s and 1890s, and held large tracts of land in north Portland. In the late 1880s, he granted streetcar right-of-ways along what is now Killingsworth Street and service began in 1888. The following year, another streetcar line was constructed along Commercial Avenue, thus providing the only public transportation to the Walnut Park neighborhood.

In 1909, Killingsworth granted land for the construction of Jefferson High School and a Carnegie Library three years later.¹⁴ At the same time, he platted Walnut Park, which centered around the high school and library. Jefferson High School was built in 1909 and the Carnegie Library was built in 1922, both located on Commercial Avenue just west of where the Mount Hood Masonic Temple would be built. Gradually, the Walnut Park parcels were in-filled.¹⁵ In the years following World War I, business and commerce in the area, particularly the ship building industry, experienced significant growth. This growth created many jobs and the working-class began to flock to the neighborhood. Development of the area was also on the increase. Building permits issued in 1921 were valued at \$17 million, and in 1925, permits issued increased to a value of \$38 million. Many of these permits were for single-family homes and block after block of bungalow houses were built.¹⁶

¹³ "\$50,000 Temple is Proposed by Masonic Lodge." Source unknown, 1922.

¹⁴ City of Portland, Office of Transportation. *Killingsworth Street Improvements Planning Project Final Report*. 2003. Electronic Document, available at: <http://www.portlandonline.com/transportation/index.cfm?c=eajeg>. Accessed October 15, 2007.

¹⁵ Sanborn Fire Insurance Maps for Portland, Oregon 1924, 1950.

¹⁶ Abbot, p 27.

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The Mount Hood Lodge selected the North Commercial location for two reasons: the land was still cheap in that area, and a predominant number of the lodge members lived in the nearby Albina neighborhood as indicated by an interview with the lodge's Grand Secretary, Aaron Harvey on Friday June 1, 2007. Less than three months after announcing the plans for the temple, on June 17, 1922, Brother W.G. Shellenborger marked the beginning of construction by laying the cornerstone for the new Temple.¹⁷ By March 9, 1923, less than one year after construction had begun, the building was declared complete by the building inspector.¹⁸

The completed building reflected many of the traditions of the Masonic order. The building offered offices, club rooms, and a banquet hall/ballroom on the ground floor, and lodge rooms on the upper stories. This interior plan made possible—and practical—the renting of the banquet hall and ball room to other clubs or organizations as a source of revenue.

Through the 1920s and into the 1940s, membership in the Mount Hood Lodge continued to grow. In 1926, the Mount Hood Lodge sponsored the new Unity Lodge, then under dispensation and holding meetings at the Mount Hood Lodge's temple. Social events were frequent, including events held in conjunction with other lodges, card nights, and movie screenings. The Mount Hood Lodge's temple, as with other Masonic temples, was designed so that the banquet hall and gathering spaces could be rented to other community organizations, both as a way to earn extra income, and as a way to strengthen ties with the community. These events were both frequent and well-attended. Typically, lodges had their buildings constructed and maintained with the club's own financial holdings, as was true of the Mount Hood Lodge. Logically, the grandeur of the temple reflected the financial status of the membership.

Beginning in the late 1940s, and continuing through the 1980s, the neighborhood in which the Mount Hood Masonic Temple was located began to change from a fairly affluent, yet firmly middle-class community to an increasingly working- and lower-class neighborhood. By the 1970s and 1980s the area was considered a neighborhood of crime, visual blight, and slums. As this occurred, established members of the Mount Hood Lodge began to move to other parts of the city, and the Lodge began to lose its community focus. Crime was increasingly a problem at the Mount Hood Temple, including the theft of many purses and coats during a meeting in the late 1970s. In December 1981 a fire, suspected to be arson, caused \$130,000 in damage and rendered the Temple uninhabitable without significant reconstruction. Aaron Harvey, current secretary for the Grand Lodge of Oregon explained, "this was the straw that broke the camel's back." The Mount Hood Masonic Lodge abandoned their Temple and began holding meetings at 47th and Southeast Stark Street. When the lodge moved, they "lost their sense of identity" and local pride. New members were often from other areas of town and commuted to meetings.¹⁹ This continues to be the situation today. Currently, the Mount Hood Masonic Lodge meets at 202 Southeast 84th Street at the Southgate Masonic Temple.

From 1981 to 1987, the building, though abandoned, remained in the ownership of the Mount Hood Lodge. In 1987, the building was purchased by Portland Public School District, which intended to renovate and use the

¹⁷ Wilkinson, *History of Grand Lodge of AF and AM of Oregon 1846-1951*.

¹⁸ Department of Public Works Report of Inspection, Permit No. 111874 (6/14/1922).

¹⁹ "Two Alarms," *Oregon Journal*, 16 Dec 1981; Aaron Harvey, Grand Secretary of Masonic Grand Lodge of Oregon, interview by author, 1 June 2007.

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building as a performing arts center associated with Jefferson High School. These plans never came to fruition, however, for lack of funding, and the building remained vacant. In 2003, the building was purchased by Ethos Music Center, a non-profit group dedicated to music education for youth of under-served communities. This project also failed to materialize, and in 2007, the building was purchased by McMenamin's Pubs and Breweries. The building is currently vacant.

CRITERION C: MOUNT HOOD MASONIC TEMPLE

Through exterior and interior design, the Masonic Temple is an outstanding example of a Masonic social hall developed in the 1920s. The growing membership of the Mount Hood Lodge made it feasible for the construction of this new specific-use building. Social clubs such as the Masons could rely on a regular stream of revenue through membership dues to finance club buildings. Thus, 1920s-era ventures such as the Mount Hood Lodge and the downtown Temple were designed very specifically and singularly.

While the design of individual Masonic Temples was decided by the individual lodges that commissioned them, there was a set of common recommended guidelines set forth by the Grand Lodges that individual Temples typically incorporated into their designs. These guidelines tended to make recommendations on site selection and interior layout, relying on practicality to determine much of their incorporation.

As noted, the architectural firm of Sutton & Whitney designed the Mount Hood Masonic Temple. During the 1910s and 1920s, Sutton & Whitney ranked among the leading architectural firms of the Pacific Northwest. The firm formed in 1912, a joint venture of Albert Sutton and Harrison A. Whitney. The firm grew quickly and established offices in both Portland and Tacoma, Washington. As described in 1922 by C.H. Carey, "their [Sutton and Whitney] excellent work and thoroughly reliable and progressive business methods have secured for them a large and constantly increasing patronage, so that they have become well know as leading architects throughout the Pacific Northwest." As the firm grew, Whitney headed the Portland branch while Sutton chose to head the office in Tacoma. In 1923, Sutton died unexpectedly. The firm however continued to operate under "Sutton & Whitney" until 1933, when the firm name changed to "Sutton, Whitney & Aandahl." In 1950, the name again changed to "Whitney, Hinson & Jacobsen."

The firm's Portland principal, Harrison A. Whitney, was born on March 20, 1877 in Osage, Iowa. He attended public school in Adrian, Michigan, after which he attended the Armour Institute of Chicago. Subsequently, he attended the Massachusetts Institute of Technology, graduating in 1904. Whitney thereupon moved to Portland. Initially, he worked as a draftsman for Whidden & Lewis. In 1912, Whitney joined into partnership with Albert Sutton.²⁰

The firm built a reputation for high-quality designs, many of which employed classically-informed design styles, such as Georgian Revival. Both Sutton and Whitney were Masons and therefore familiar with the specific

²⁰ On October 10, 1905, Whitney married Hazel Paulus of Portland. The couple had two daughters, Jeannette and Ruth. He was a charter member of the Oregon chapter of the American Institute of Architects, having helped organize the chapter in 1911. He was active in the Portland Chamber of Commerce, the City Club, Rotary, Scottish Rite, the Masons (where he attained the 32nd degree), Al Kader Shrine, and Salvation Army. Whitney died of heart disease on Saturday, August 18, 1965.

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requirements for a Masonic Temple. At the time of selection, the firm had already been retained to design the Shriners Hospital at 8200 NE Sandy Boulevard in Portland. Completed in 1923, the white and red brick hospital was designed in the Georgian Revival style to provide a classical homelike atmosphere for sick children. The firm also designed a pair of small-scale, brick Georgian Revival Public Restrooms at SW Park (1920). The firm's other prominent works in other styles included the Ballou & Wright Building (1920), a commercial style warehouse; the first Meier & Frank warehouse, a commercial style warehouse (1922), listed in the National Register of Historic Places; the Imperial Garage a early modern style concrete structure (1923), also listed in the National Register of Historic Places; and the Multnomah County Hospital, a stripped classical building in brick (1923). Of note, subsequent, Sutton & Whitney also designed the downtown Portland Masonic Temple in 1924, a rare example of the Egyptian Revival style and listed in the National Register of Historic Places. The firm also constructed the Neighbors of Woodcraft Hall in 1929, in the Romanesque Revival style.

The use of the Georgian Revival style in the Mount Hood Masonic Temple was a logical choice. The style gained popularity in the wake of the American Centennial and remained popular well into the 1920s. It placed emphasis on symmetry, the use of classically-informed decorative elements, and rectangular, regular floor plans. Drawing its inspiration from the late Renaissance and the Enlightenment periods, the style invokes associations with rationality, strength, prestige, and honor. Other elements found in Georgian Revival architecture include a strong reference to classical architecture, frequently employing the Greco-Roman temple portico as a major design element, overall symmetry, and regularity. The style was frequently employed for buildings that wished to express a strong association with the ideals it invoked, such as educational and government buildings, and exhibition and orchestral halls.

The values of the style parallel those of the Masons. William D. Monroe, author of *Masonic Temples: Freemasonry, Ritual Architecture and Archetypes*, explains that Masons were the "icon of middle-class male respectability" and that "Masonic Temples were . . . conceived and built to buttress conceptions of masculinity."²¹ The strong visual association with Classical buildings and ancient temples signifies respect and strength, as well as reflecting the ancient association Masonic ritual and lore draw upon. The traditional form and overall simplicity of the design, being relatively free of ornamentation, relates a sense of conservatism, rationality, and composure, all of which were readily embraced by the Masonic tradition. The style also draws upon these classical inspirations, and creates a sense of sophistication and dignity.

Specifically, there is exterior ornamentation on the temple that serves as strategic and significant symbolism for the Masons. The engaged classical portico that contains the central entrance on the west facade contains winged serpents above the doorways with a circle in the center of the serpent that holds one of two symbols: the mallet and trowel. The serpent represents wisdom and the trowel and mallet are tools of the masons that founded the brotherhood. In the center of the portico's pediment is the most common Masonic symbol, the crossed compass and square with the letter G in the center. As explained by the Masons, this served as "a

²¹ William D. Moore, "Funding the Temples of the Masculine," in *Freemasonry in Context: History, Ritual and Controversy*. (Lanham, MD: Lexington Books: 2004), 1, 76.

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symbol of restraint; of the principle tenets of the Order; of skill and knowledge, since without their use, a square cannot be erected and without a square, a temple cannot be built."²² The letter "G" represents God.

On more practical matters of site location and floor plans, architect Carroll Welch in a 1931 *Architectural Record* article entitled "Planning the Small Masonic Temple," documents many of these practices: Site selection for temples was largely predicated on centrality. The temple was meant to be one of the pillars of the community, and as such, it should be located near the center of activity. As rental income was one of the common ways that individual lodges supplemented their dues, storefronts were commonly located on the ground floor, intended to be leased to local business owners. In situations where this was proposed, the building was recommended to be located on the main business corridors. If there was no need for this sort of income, and storefronts were not planned, the Temple was recommended to be located off of the main business corridor, but close enough that goods could easily be transported to the temple. The Mount Hood Masonic Temple, designed as a single-use building with no storefronts, was thus located one block south of Killingsworth Street, the major commercial strip in the area. By locating on Commercial Avenue, the Temple was located on a major streetcar route, and close to the center of the developing neighborhood. Corner lots were preferred for Temples, as they allowed for easily accessed service entrances in the rear, and the Mount Hood Temple followed this recommendation, locating on the corner of Commercial Avenue and Emerson Street. A. Pike explains:

A lodge is an assemblage of Freemasons and duly congregated having the sacred square and compass, and a character or warrant of constitution authorizing them to work. The room or place in which they meet representing some part of King Solomon's Temple, is also called the lodge; and it is that we are now considering.²³

On the interior, the Temple adhered to specific design guidelines outlined by the Masons, with special attention paid to making interior spaces not only appropriate for use in Masonic ritual, but flexible enough to be used as rentable space for community events and performances. Typical spaces included first floor offices and club rooms and an upper floor with Lodge Room, stage, balcony, and additional club rooms.²⁴ The Mount Hood Masonic Temple embodies all of these recommendations.

Specifically, the interior layout was thoughtfully conceived to use the space for the Masonic functions. The first floor was public space that was rentable for community activities, such as weddings. Typically, it was the banquet and ballroom floor. The upper levels were designed solely for Masonic use. It would contain the lodge room with ancillary rooms surrounding it. A "tyler," a senior warden of the lodge, would be stationed immediately outside of the entrance into the lodge room to ensure that only members and candidates for membership would be allowed beyond this point and proper ceremonial apparel would be provided. The ancillary rooms beyond the tyler station would be a waiting room with restrooms and a set of smaller rooms providing locker and storage space for the ceremonial apparel. These smaller rooms were controlled areas

²² Excerpted from "Handbook for Candidate's Coaches" By The Committee on Ritual and Donald G. Campbell, Past Grand Lecturer. Grand Lodge F.&A.M. of California.

²³ A. Pike, *Morals and Dogma, Ancient and Accepted Rite*, p. 7.

²⁴ Carol E. Welch, "Planning the Small Masonic Temple," *Architectural Record* 70 (July 1931): 51-55.

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and, due to the hierarchy of the Masons, certain members would be allowed access to specific areas according to rank. The lodge room was designed with a high level of privacy, as it was important that the space would not be readable from the exterior and the room be as soundproof as possible with partitions and a furred ceiling, as exists at the Mount Hood Masonic Temple. In the lodge room were two wooden officer stations opposite one another at the west and east ends, originally there would have also been a central wooden altar in the middle of the room. Platforms were designed along a major axis to provide clear views of the ceremonies for the member. In his 1931 Master's thesis, Charles Collins explained:

The officer's stations in the lodge rooms are fixed and will be found to be the same throughout all jurisdictions. The master's station is on a platform at the east or main end of the room and is raised three steps above the general floor level; the junior warden's stations is at the opposite or west end of the room, elevated two steps above the main level; the senior deacon to the right of the master; the marshal to the left of the master; the senior and junior masters of ceremonies to the right and left of the senior warden; and the senior and junior stewards to the right and left of the junior warden. The junior deacon is placed at the entrance door on the lodge room side, and the tyler at the outside of the entrance door, in the tyler's room. The master's platform should be sufficiently wide to accommodate a chaplain and a- half dozen visitors. The treasurer and the secretary of the Lodge are usually placed in the two corners at the master's end of the room, the treasurer on his right and the secretary on his left. The three principal stations are designated by emblems or jewels as they are called; the master by the square; the senior warden by the level; and the junior warden by the plumb.²⁵

As designed, the room also had two stylistic marble and polished metal column posts topped with marble spheres, to provide a traditional passage into the Lodge room, "a passage flanked by two symbolic columns . . . crowned each with a sphere following the Biblical description of the two columns found at the entrance of King Solomon's Temple."²⁶

Overall, the design of the Mount Hood Masonic Temple embodied all of the requirements of the Masonic Lodge, with which Sutton & Whitney would have been intimately familiar. The adaptation of the Georgian Revival style to the Masonic Temple was successfully executed by an architectural firm that was well-known for their outstanding interpretations of this style, and which had an ongoing and fruitful relationship with Masonic Lodges in Portland.²⁷

COMPARATIVE ANALYSIS

In comparing the Mount Hood Masonic Temple to similar resources, the City of Portland Historic Resources Inventory lists nearly four dozen lodges and community centers. These include homes for social groups, as the Portland Garden Club, Arlington Club or Portland Women's Club. It also lists several resources associated with ethnic groups, as the Swedish Lennea Hall or the Polish American Citizens' Club. Roughly in this category two may be considered YMCA or YWCA facilities and private country clubs.

²⁵ Collins, Charles Henry, "The Masonic Temple," Masters Thesis (Washington University, 1931).

²⁶ Ibid.

²⁷ Gideon Bosker and Lencek, Lena, *Frozen Music: A History of Portland Architecture*, (Portland, OR: Western Imprints: 1985) 7.

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The fraternal hall, however, is a distinct animal. It may be related to the Neighbors of Woodcraft, Masons, Elks, Odd Fellows or others, but the genesis of the fraternal society is quite clear and the resource associated with it as well. In Portland, the city's inventory identifies twenty-eight resources. These include Neighbors of Woodcraft, Redman of the World, Elks, Knights of Columbus and Masonic Temples. Of these, fourteen are Masonic related and will be discussed in greater detail below.

Mixed-Use Masonic Buildings

Pythian Building, 1907 Masonic Temple, 902 SW Yamhill Street, Multnomah County, Oregon:

The five-story 1907 Pythian Building located in downtown Portland approximately 4 miles south from the Mount Hood Masonic Temple, was designed by William F. McCaw and can be characterized as Italian Renaissance style. This building has a single massing and square footprint. The primary facade exhibits an open undressed first story for commercial use and a rusticated second story with large arched brick segmented windows. The third, fourth, and fifth stories each contain seven bays divided by single Corinthian columns. The third story exhibits triangular pediment windows. The fourth and fifth floor windows display elaborate segmented brick window surrounds. The roofline is parapetted with elaborate cornice and dentils below.

In contrast, the Mount Hood Masonic Temple was not designed as a mixed-use building and is a Georgian Revival building, emphasizing classical Greco-Roman architecture. The symmetrical single, primary facade contains a centrally located, engaged portico with entablature and pediment, supported by Doric pilasters. The Mount Hood Masonic Temple also contains extensive Masonic imagery, including medallions, acroteria and sun disks. The temple is also free standing with no obstruction to viewing all four facades.

Washington Masonic Temple, 722 E. Burnside, Multnomah County, Oregon:

The 1909 Washington Masonic Temple is a mixed-use Masonic temple located on the eastside of Portland approximately 4 miles south from the Mount Hood Masonic Temple. The first story is articulated by a five arched arcade, with recessed store fronts. The second is articulated by five bays of double story fenestration and framed within quoins. Spandrels with foliated leaf design prominently separate upper from lower windows and large bracketed eaves are observed with a parapetted roof. The annex (Washington Masonic Lodge Annex) to this building was built directly adjacent to it on 8th Street in 1922 and is similar in style, form and massing.

The Mount Hood Temple differs greatly from the Washington Masonic Temple in form, style, and display of Masonic symbolism. The Mount Hood Masonic Temple with its characteristic Georgian Revival style emphasizes classical Greco-Roman architecture. In addition, the Washington Masonic Temple does not exhibit any striking characteristics, but rather blends into the surroundings of a southeast neighborhood. Additionally, the Washington Masonic Temple does not exhibit any symbolic ornamentation of the Masonic brotherhood on the exterior, whereas the Mount Hood Masonic Temple displays classic Masonic symbols on its primary facade.

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Lents Masonic Lodge, 9202 SE Foster Road, Multnomah County, Oregon:

The 1909 Lents Masonic Lodge is located on the eastside of Portland, approximately 10 miles southeast from the Mount Hood Masonic Temple. This brick building exhibits a square footprint and is located on the corner of two intersecting commercial streets. The building exhibits two primary facades. The first floor displays large fixed wood framed store front fenestration and two entrances: one located on each facade, with each window containing large transom lights. The second story exhibits one-over-one double-hung wood-framed windows, with ten and six bays respectively on each facade. The roof is parapetted with large bracketed overhanging eaves.

Multnomah Masonic Lodge, 7912 SW 35th Avenue, Multnomah County, Oregon:

The 1914 Multnomah Masonic Lodge is located in southwest Portland, approximately 9 miles south from the Mount Hood Masonic Temple. This wood-clad building exhibits a square footprint and is located on the corner of two intersecting commercial streets. This building is articulated simple and contains three primary facades. First story facade exhibits typical commercial retail fenestrations, plain large windows and multiple entrances. Second story facade exhibits evenly spaced one-over-one double hung windows, with five bay, four bays, and three bays respectively on each facade. The roof is flat with large over-hanging eaves.

Kenton Masonic Lodge, 8131 N Denver Avenue, Multnomah County, Oregon:

The 1922 Egyptian Revival Kenton Masonic Lodge, designed by Christian Spies, is located in north Portland, approximately 2 miles south from the Mount Hood Masonic Temple. The single-story, stucco, "L" shape commercial building is located on the corner of two intersecting commercial streets. The primary facade exhibits large plain store front fenestration mixed with three entrances off the street. Above the doors and windows are multiply lights transoms. The roof is flat with slight geometric stuccoed ornamentation on the corners.

The Mount Hood Masonic Temple differs greatly from the Lents Masonic Lodge, Multnomah Masonic Lodge, and Kenton Masonic Lodge in form, style, and location. The Lents Masonic Lodge's appearance and location is that of a commercial building, with its location at the intersection of two commercial streets, its direct access from the street and its lack of symmetrical facade accentuating an elaborate entrance. Similarly, both the Multnomah Masonic Lodge's and Kenton Masonic Lodge's appearance and location is that of a commercial building, with its direct access from the street, scale, lack of any exterior ornamentation, and large dominating utilitarian fenestration along its facades.

The Mount Hood Masonic Temple, however, is characteristic of the Georgian Revival style emphasizing classical Greco-Roman architecture which is more in keeping with the Masonic temple style. The free-standing temple with its engaged portico with entablature and pediment supported by Doric pilasters is extremely striking compared to Lodge. Additionally, the Lents, Multnomah, and Kenton Masonic Lodges do not exhibit any symbolic ornamentation of the Masonic brotherhood on the exterior, whereas the Mount Hood Masonic

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Temple displays classic Masonic symbols and imagery on its primary façade, including an interlocking square and compass with the letter "G" in its center.

Masonic Buildings Designed as Annexes

Downtown Masonic Annex, 1525 SW Yamhill Street, Multnomah, Oregon:

The 1920 Classical Revival Downtown Masonic Annex, designed by Burns, Bear & Snyder, is located on southwest side of Portland, approximately 4 miles south from the Mount Hood Masonic Temple. The primary facade exhibits three bays with a central open recessed portico. The central bay is flanked by two-story Doric order columns. The double door entrance exhibits a blind transom with a bracketed entablature and a highly ornamented back relief door surround. The roof is parapetted with a large cornice and dentils.

Unlike the Downtown Masonic Annex, the Mount Hood Masonic Temple was designed as a neighborhood Masonic Temple and differs in size, protruding portico, and surrounding views. The Mount Hood Masonic Temple is accentuated by its central protruding bay and with three bays of windows framed within pilasters and capped with an entablature and pediment. Differences also lay in the primary facade and heavy use of symbolic ornamentation of the Masonic brotherhood. These images are prominent and are featured between the doors and the above windows.

Washington Masonic Lodge Annex, 19 SE 8th Avenue, Multnomah County, Oregon:

The 1922 Classical Revival Washington Masonic Lodge Annex, designed by C.C. Robinson, is located on the eastside of Portland approximately 4 miles south of the Mount Hood Masonic Temple. This two-story building is an annex to the 1909 Washington Masonic Temple and is connected at the rear. The masonry building is dominated by seven bays of fenestration. The first story exhibits an asymmetrical arrangement of three glazed double-doors and four fixed grille windows, all with grille transoms. The second story exhibits seven fixed grille windows also with grille transoms equal in size. The building is articulated by a small cornice between the first and second floors and by a larger more prominent cornice between the second and parapetted roof line. Greek Key designs are displayed below the cornice.

There is no comparing the Mount Hood Temple to the Washington Masonic Lodge Annex, as the lodge is an annex to the Washington Masonic Temple and does not exhibit any striking characteristics, but rather blends into the surroundings of a southeast neighborhood. Although, the annex does complement the Washington Masonic Temple in design, form, and mass, the Mount Hood Masonic Temple, with its characteristic Georgian Revival, style emphasizes classical Greco-Roman architecture and is extremely striking compared to either the annex or the main Washington Masonic Temple. Additionally, neither the annex nor the Washington Masonic Temple exhibits any symbolic ornamentation of the Masonic brotherhood on the exterior, unlike the Mount Hood Masonic Temple.

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Buildings without Masonic Ornamentation

Sunnyside Masonic Temple, 3862 SE Hawthorne Blvd, Multnomah County, Oregon (listed in NRHP):

The 1919 Neo-Classical Sunnyside Masonic Temple, designed by Olaf Sunde, is located on the eastside of Portland, approximately 6 miles southeast from the Mount Hood Masonic Temple. The primary facade exhibits six bays, four of which are recessed. The four recessed bays are separated by five large two-story Doric columns capped by a ribbon of pediments and entablatures. The columns are filled with two-story transoms. The roof line is dominated by ornate dentils.

The Mount Hood Masonic Temple differs from the Sunnyside Masonic Temple primarily for its lack of Masonic ornamentation, block form, and centrally defined protruding portico. The Sunnyside Temple by contrast is articulated horizontally with six evenly spaced bays. The Mount Hood Masonic Temple categorized as Georgian Revival building, emphasizes the classical Greco-Roman architecture by its engaged portico with entablature and pediment, supported by Doric pilasters. The portico on the Mount Hood Temple is proportionate to the temple and therefore is more emphasized. Additionally the Sunnyside Masonic Temple has no symbolic ornamentation of the Masonic brotherhood present of the exterior, whereas the Mount Hood Masonic Temple displays several Masonic symbols and imagery on its primary facade.

Waverly Masonic Temple, 3536 SE 26th Avenue, Multnomah County, Oregon

The 1926 Neo-Classical Waverly Masonic Temple, designed by Harold D. Marsh, is located in southeast Portland, approximately 6 miles south from the Mount Hood Masonic Lodge. The primary facade is articulated into three parts. The central and largest portion contains three bays which are framed by four simple pilasters that dominate the primary facade. Windows in the outer bays are one-over-one double-hung and wood-framed. The simple belt course breaks up the monotony of the facade as does the plain cornice. A short flight of stairs leads to the main entrance of double doors framed within a simple entablature with transom.

The Mount Hood Masonic Temple differs greatly from the Waverly Masonic Temple primarily because of the Waverly's lack of ornamentation and simplistic design. While in form the Waverly Masonic Temple follows all the basic characteristics of the Mount Hood Masonic Temple, differences can be seen in the details of the Mount Hood Masonic Temple, such as the engaged portico with entablature and pediment supported by Doric pilasters. Additionally the Waverly Masonic Temple has no symbolic ornamentation of the Masonic brotherhood present of the exterior, whereas the Mount Hood Masonic Temple does on its primary facade.

Mark Building, 1926 Masonic Temple, 1119 SW Park Avenue, Multnomah, Oregon:

The 1926 "main" Masonic Temple, designed by Fritsch of Sutton, Whitney, Anandahl & Fritsch and built for the use of twenty thousand local Freemasons, is located in downtown Portland, approximately 4 miles south from the Mount Hood Masonic Temple. The three-story Classical and Exotic Revival building displays a temple-like symmetry, Greek stone colonnade, Greek Key designs, Persian influenced window grilles, and Moorish-Oriental influence in interior rooms. The building has a rectangular footprint with a protruding front facade

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which occupies nearly a full city block. The three tiers are each vaulted, creating enormous height to each level. The first story is rusticated with the exception of the front facade. The second story contains eight bays of windows on each facade except the primary. The second-story primary facade contains a colonnade of eight Doric columns. A belt course separates the first floor from second floor, and the third story, the smallest tapered block, contains three bays on each facade. The roofline is flat and is decorated with elaborate dentils.

Built before the 1926 Masonic Temple, the Mount Hood Masonic Temple not only includes more classic Masonic symbols and imagery, but is also more in keeping with the classical temple architecture of Greco-Roman architecture. It displays an engaged portico with entablature and pediment, supported by four Doric columns rising from a short stair led platform. The pediment displays freeze medallions and acroteria. The temple is three-stories high and square block in form. Secondary facades are articulated horizontally by three bands of seven bays. In addition, on the primary facade, between the doors and the above windows, each bay has a cast stone spandrel panel, each featuring a pair of snakes emerging from behind a winged disk and each disk carries a Masonic tool. The classic symbol insignia of the interlocking square and compass with the letter "G" in its center is also present. These symbols and imagery are void in the 1926 Masonic Temple.

Masonic Buildings of Different Style

Friendship Masonic Home Association Club House, 5626 N.E. Alameda Street, Multnomah County, Oregon:

The 1913 bungalow Friendship Masonic House Association Club House, designed by L.R. Bailey & Co., is located on the northeast side of Portland, approximately 6 miles southeast from the Mount Hood Masonic Temple. This two-story mixed wood-framed, mason building exhibits an "L" shape footprint with a crossed gabled roof and recessed porch. Siding is wood as is the nine-over-nine, double hung fenestration.

In contrast to the Mount Hood Masonic Temple, the Friendship Club House's appears as a large, elongated residential home. The Mount Hood Masonic Temple, however, is characteristic of the Georgian Revival style, emphasizing classical Greco-Roman architecture which is more in keeping with the Masonic temple style. Additionally, the Club House does not exhibit any symbolic ornamentation of the Masonic brotherhood on the exterior, unlike the Mount Hood Masonic Temple.

Orehome Masonic Temple 7675 SW Capitol Highway, Multnomah County, Oregon

The 1924 Gothic Revival Orehome Masonic Temple is located in southwest Portland, approximately 9 miles south from the Mount Hood Masonic Lodge. This two-story symmetrical building is heavily castellated and exhibits two ground-to-roof hexagonal turrets articulating the corners of the primary facade. This stark stucco clad building is articulated with a crenellated roof line. Entrance is through paneled double doors, set in a recessed entry in an enclosed portico with a gable roof.

In contrast, the Orehome Masonic Temple's Gothic Revival architecture is a vast departure from the typical Classical Revival styles in which Masonic temples are usually designed. The Mount Hood Masonic Temple is a Georgian Revival building, emphasizing classical Greco-Roman architecture, by its engaged portico with

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entablature and pediment, supported by Doric pilasters. Classic Masonic symbols and imagery are also void on the Orehoma Masonic Temple.

Palestine Masonic Temple, 4506 SE 64th Avenue, Multnomah County, Oregon:

The 1927 Classical Revival Palestine Masonic Temple, designed by Orlo Hossack, is located in southeast Portland, approximately 8 miles southeast from the Mount Hood Masonic Lodge. This three-story building has a simple massing with a square footprint and a streamlined approach to the Classical Revival style design. The primary facade is articulated by three bays. The central bay contains a three story stuccoed brick arch which contains the main entrance. The arch is filled with two stories of grille fenestration topping the entrance doors. There are also two free standing Ionic columns situated on pedestals framing the arch. The flat roof is parapetted and cornice lines are emphasized with wide, dividing bands of trim.

The Mount Hood Masonic Temple differs from the Palestine Masonic Temple by its true classical design of the engaged portico with entablature and pediment, supported by Doric pilasters. The central protruding portico with its four bays of cast stone Doric pilasters reaching to the belt course located between the second and third floors accentuate the "temple" design. Rather than a ribbon of paneled doors such as the Palestine Masonic Temple displays, the Mount Hood Masonic Temple has a set of paneled double-doors between each pillar.

Sellwood Masonic Temple, 7126 SE Milwaukie Avenue, Multnomah, Oregon

The 1930 Gothic Revival Sellwood Masonic Temple, designed by F.M. Stokes, is located in the Sellwood neighborhood, approximately 7 miles south from the Mount Hood Masonic Lodge. The two-story building has a single massing and a rectangular footprint. The brick building is symmetrical in design and exhibits an eclectic design most notably on the primary facade. The primary facade is highlighted by a three arched centrally located recessed portico, supported by four pillars. The sheltered entrance is a centrally located eight paneled double door. Above the door and either side of it are three large circular window lights, visible through each archway. The second story is articulated by a ribbon of five pointed arch windows situated directly above the archways. The roofline is flat and the edge is articulated by corbels.

In contrast, the Sellwood Masonic Temple's Gothic Revival architecture is also a vast departure from the typical Classical Revival styles in which the Masonic temples are usually designed. The Mount Hood Masonic Temple is a Georgian Revival building, emphasizing classical Greco-Roman architecture, by its engaged portico with entablature and pediment, supported by Doric pilasters. Classical Masonic symbols and imagery are also void in the Sellwood Masonic temple.

CONCLUSION

Today there are only a handful of these neighborhood Masonic Temples; they are significant as a dwindling building type and more importantly are unique resources that exhibit the cultural heritage of each neighborhood. Unfortunately, fraternal organizations are not thriving as they once were. As these buildings were typically built for specific uses, retention of the resources is increasingly challenging. Some of the above

Mount Hood Masonic Temple
Name of Property

Multnomah Co., OR
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buildings, such as the Lents temple, have been adapted for other uses. Others, such as the Aero Club, have been demolished. In most cases, the buildings are underutilized and accumulating deferred maintenance.

The Mount Hood Masonic Temple, built in 1923, is eligible for listing in the National Register under Criterion C for architecture as an exemplary and largely intact resource of the fraternal social hall, specifically the neighborhood Masonic Hall. The Temple, designed by one of Portland's foremost architecture firms, Sutton & Whitney, represents the application of the Georgian Revival style to a fraternal social hall. The strong visual association with Classical buildings and ancient temples signifies respect and strength, as well as reflecting the ancient association Masonic rituals draw upon. The Mount Hood Masonic Temple's traditional form exemplifies the fraternal social hall tradition and today is one of a finite number that is as a collection endangered.

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VERBAL BOUNDARY DESCRIPTION

The Mount Hood Masonic Lodge is located on lots 4, 5, 6 and 7 of Block 1 of the Walnut Park Addition to the City of Portland, Multnomah County, Oregon.

BOUNDARY JUSTIFICATION

The boundary is the legally recorded boundary lines for and is historically associated with the Mount Hood Masonic Temple for which National Register status is being requested.

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National Park Service

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Section number Photographs Page 1

PHOTOGRAPHS

Address: Mount Hood Masonic Temple
5308 North Commercial Avenue
Portland, Multnomah County, OR

Photographer: Heritage Consulting Group, 1120 NW Northrup Street, Portland, OR 97209
Date: May 2007
Ink and Paper: Epson Premium Glossy Paper with Epson Ultra Chrome K3 Pigmented Inks
Location of Negatives: Digital, images held by nomination preparer

- 1 of 17: Exterior View: Looking East at West Facade
- 2 of 17: Exterior View: Looking Northeast at West and South Facades
- 3 of 17: Exterior View: Looking North at South Facade
- 4 of 17: Exterior View: Looking Northwest at South and East Facades
- 5 of 17: Exterior View: Looking South at North Facade
- 6 of 17: Exterior View: Looking North at Parking Lot
- 7 of 17: Exterior View: Detail, Looking East at West Facade, Cast Stone Doric Columns and Pediment with Masonic Symbol and Acroteria
- 8 of 17: Exterior View: Detail, Looking East at West Facade, Cast Stone Winged Sundisk
- 9 of 17: Interior View: First Floor, Looking West from East, Corridor
- 10 of 17: Interior View: First Floor, Looking Southwest from Northeast corner of Club Room
- 11 of 17: Interior View: First Floor, Looking Southeast from Northwest corner of Banquet Hall and Ballroom
- 12 of 17: Interior View: Second Floor, Looking Northwest from Southeast, Stairs and Landing
- 13 of 17: Interior View: Second Floor, Looking East from West, Lodge Room
- 14 of 17: Interior View: Second Floor, Looking Northwest from Southeast Corner of Lodge Room

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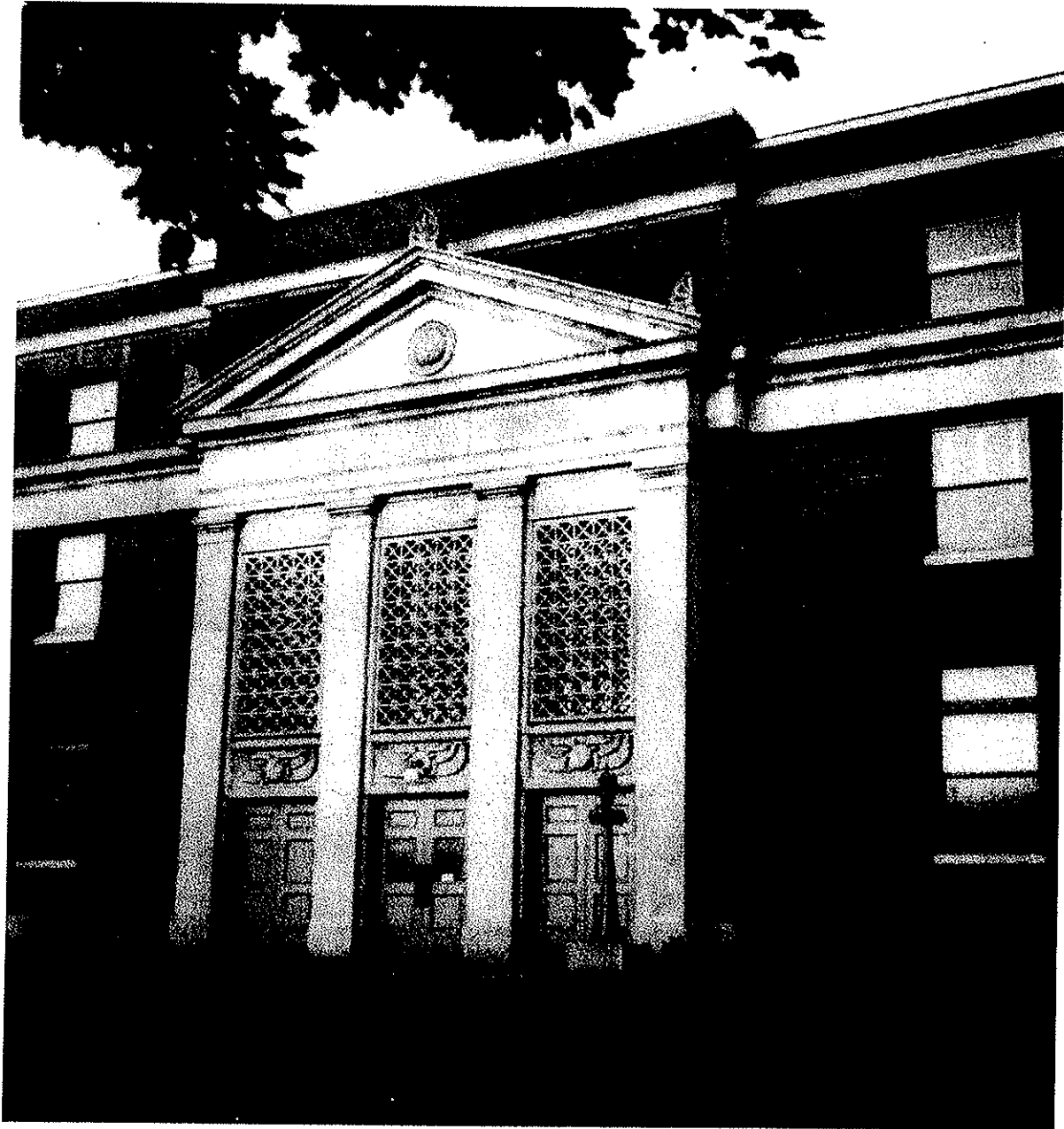
National Register of Historic Places Continuation Sheet

Section number Photographs Page 2

- 15 of 17: Interior View: Second Floor, Looking South from North, Lodge Room Stage
- 16 of 17: Interior View: Detail, Second Floor, Looking East from West, Lodge Room Reredo
- 17 of 17: Interior View: Third Floor, Southeast looking Northwest at Small Lodge Room

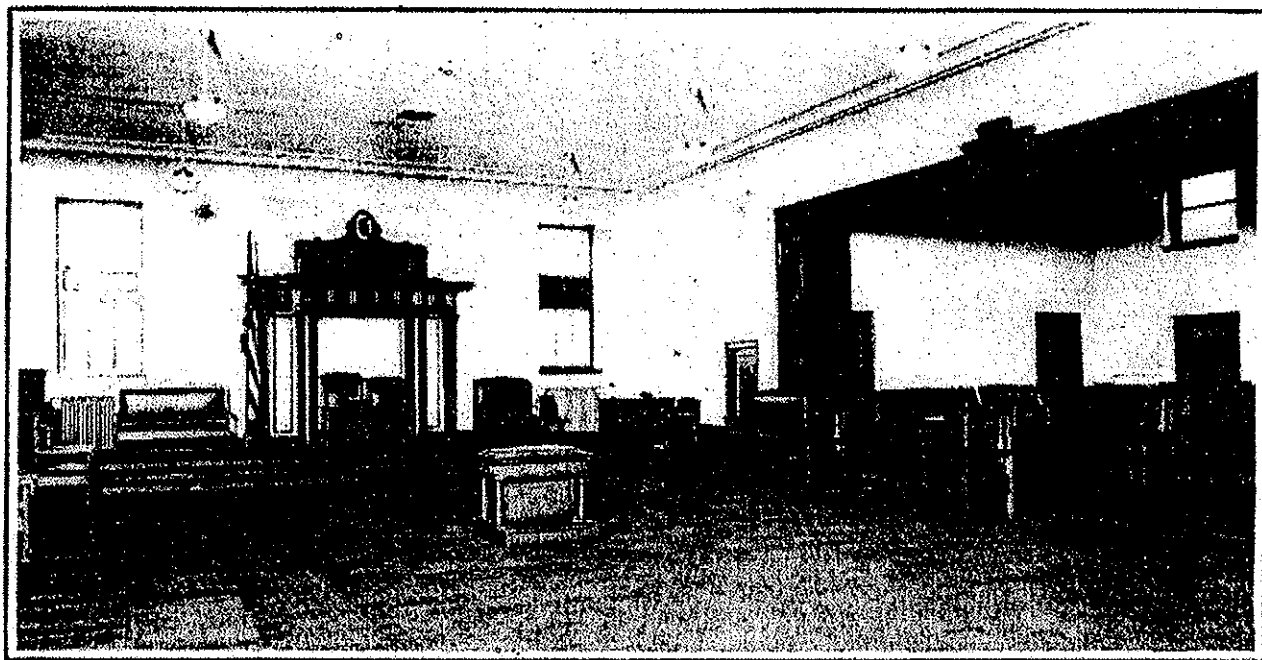
Mount Hood Masonic Temple, 1931
Multnomah County, Oregon

Photo By Jack Bartlett, Courtesy of the
Masonic Grand Lodge of Oregon

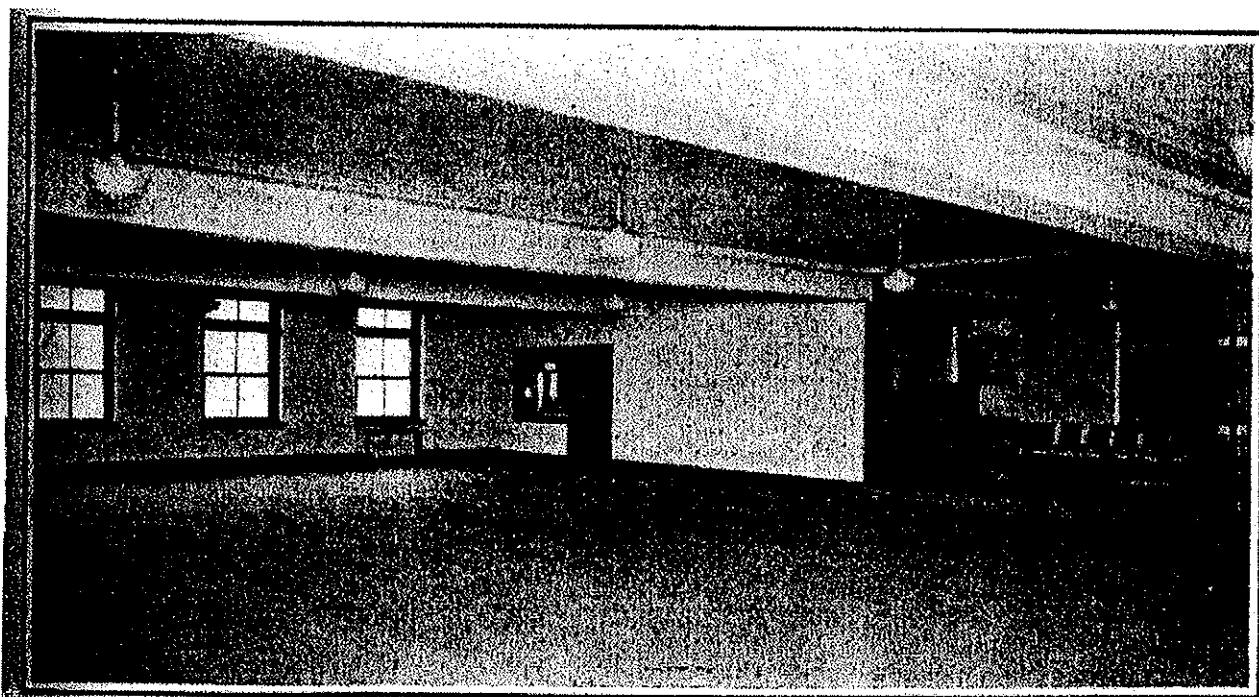




*One of Portland's Finest,
Mt. Hood Lodge No. 157*



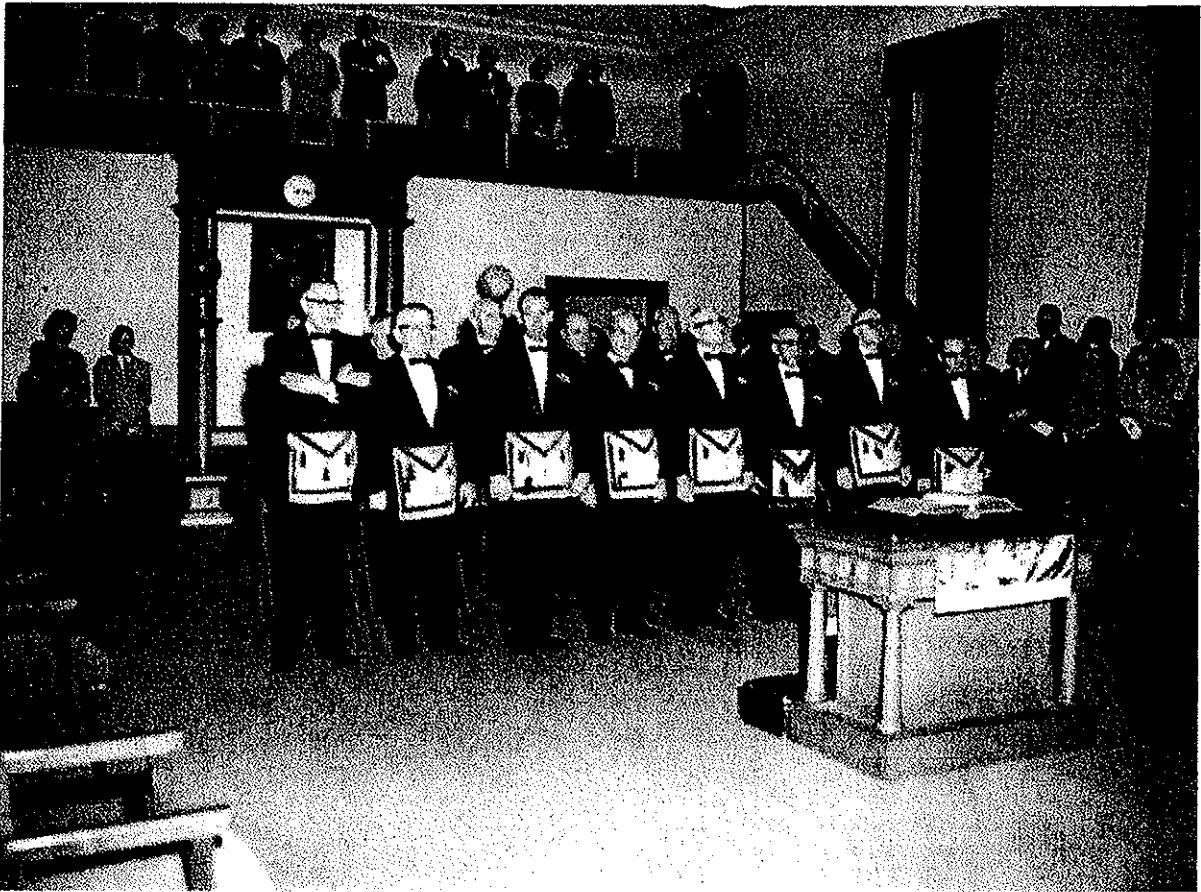
Lodge Room and Stage, Mt. Hood Lodge No. 157 Portland



Banquet and Ball Room, Mt. Hood Lodge No. 157, Portland

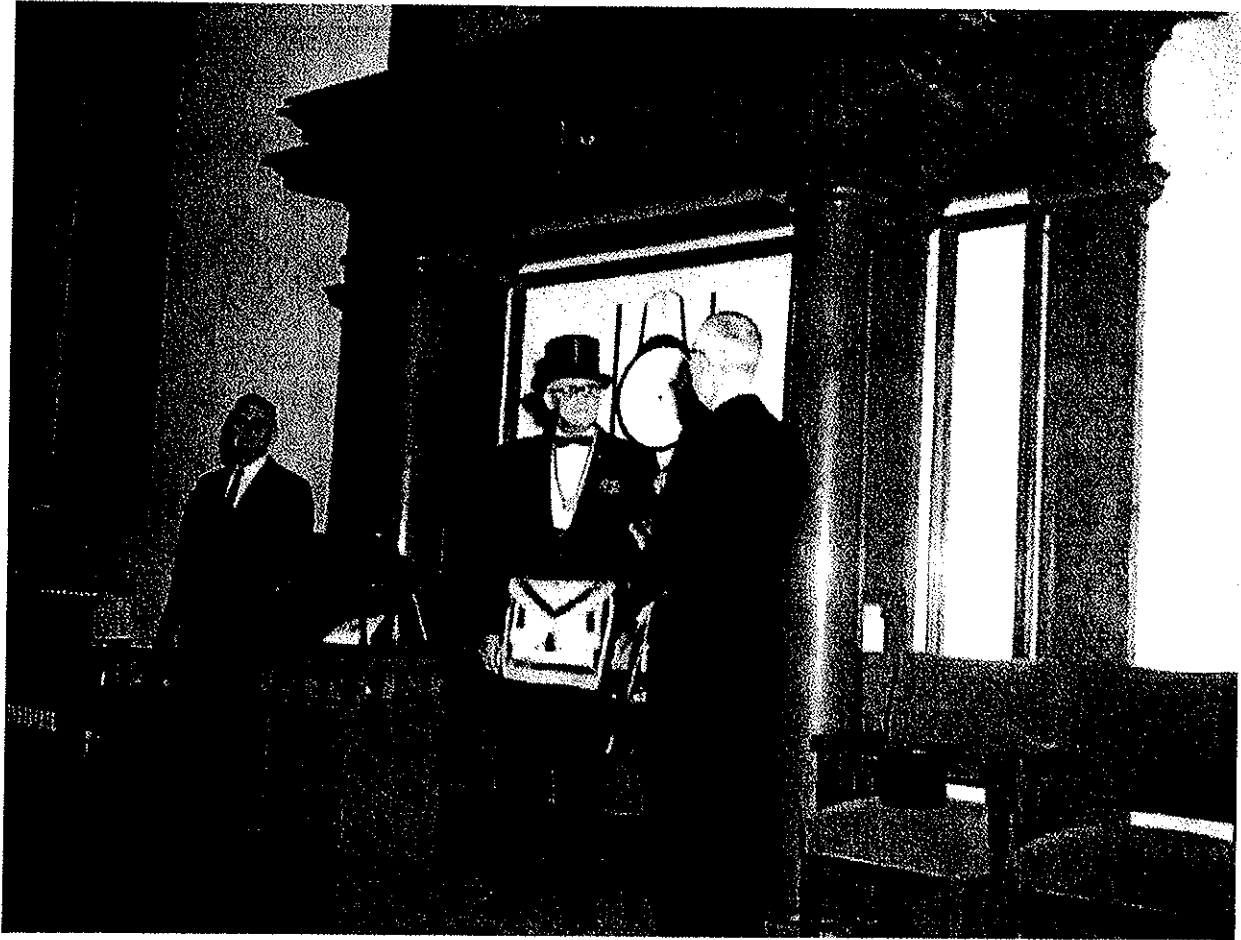
Mount Hood Masonic Temple, c. 196
Multnomah County, Oregon

Photo by Thomas Robinson, Courtesy of
McMenamin's Pubs and Breweries



Mount Hood Masonic Temple, c. 1961
Multnomah County, Oregon

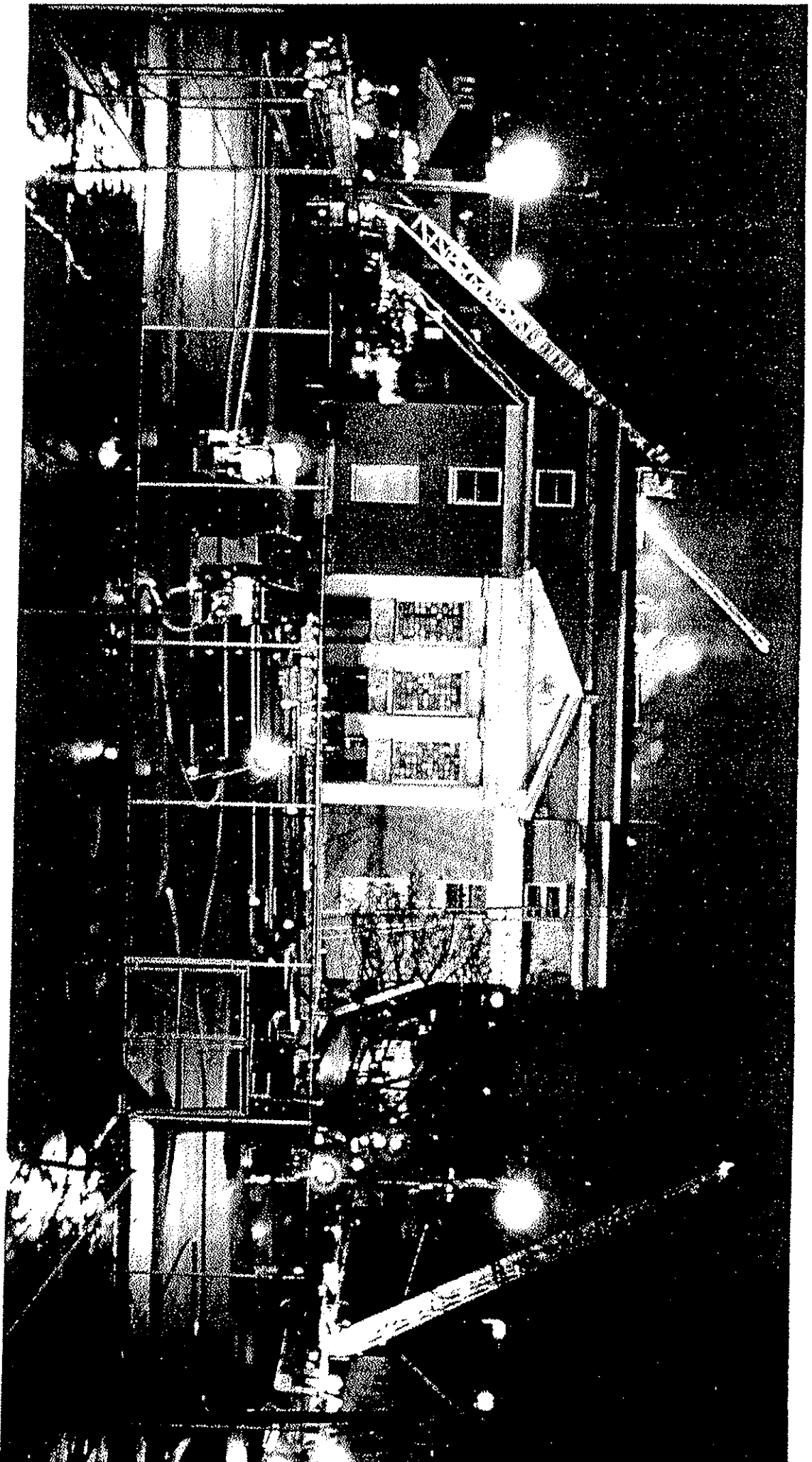
Photo by Thomas Robinson, Courtesy of
McMenamin's Pubs and Breweries



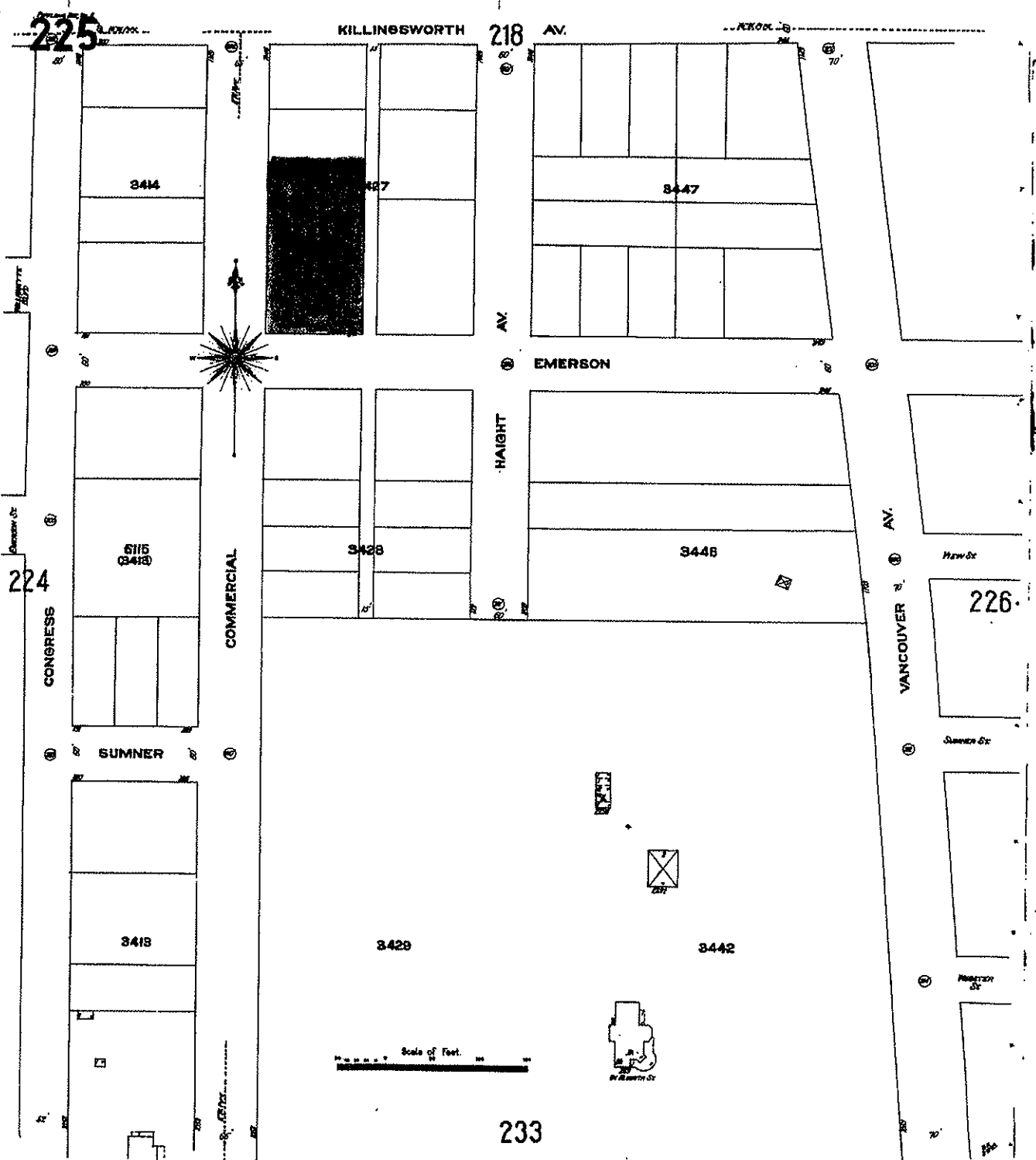
Mount Hood Masonic Temple, c. 1960
Multnomah County, Oregon

Photo by Thomas Robinson, Courtesy of
McMenamin's Pubs and Breweries





Mount Hood Masonic Temple
Multnomah County, Oregon
Fire at Temple, *Portland Journal*
December 16, 1981



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COMMERCIAL

HAIGHT AV.

VANCOUVER AV.

KILLINGSWORTH AV.

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HAIGHT AV.

EMERSON

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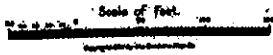
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VIEW ST. EAD.

SUMNER ST. EAD.



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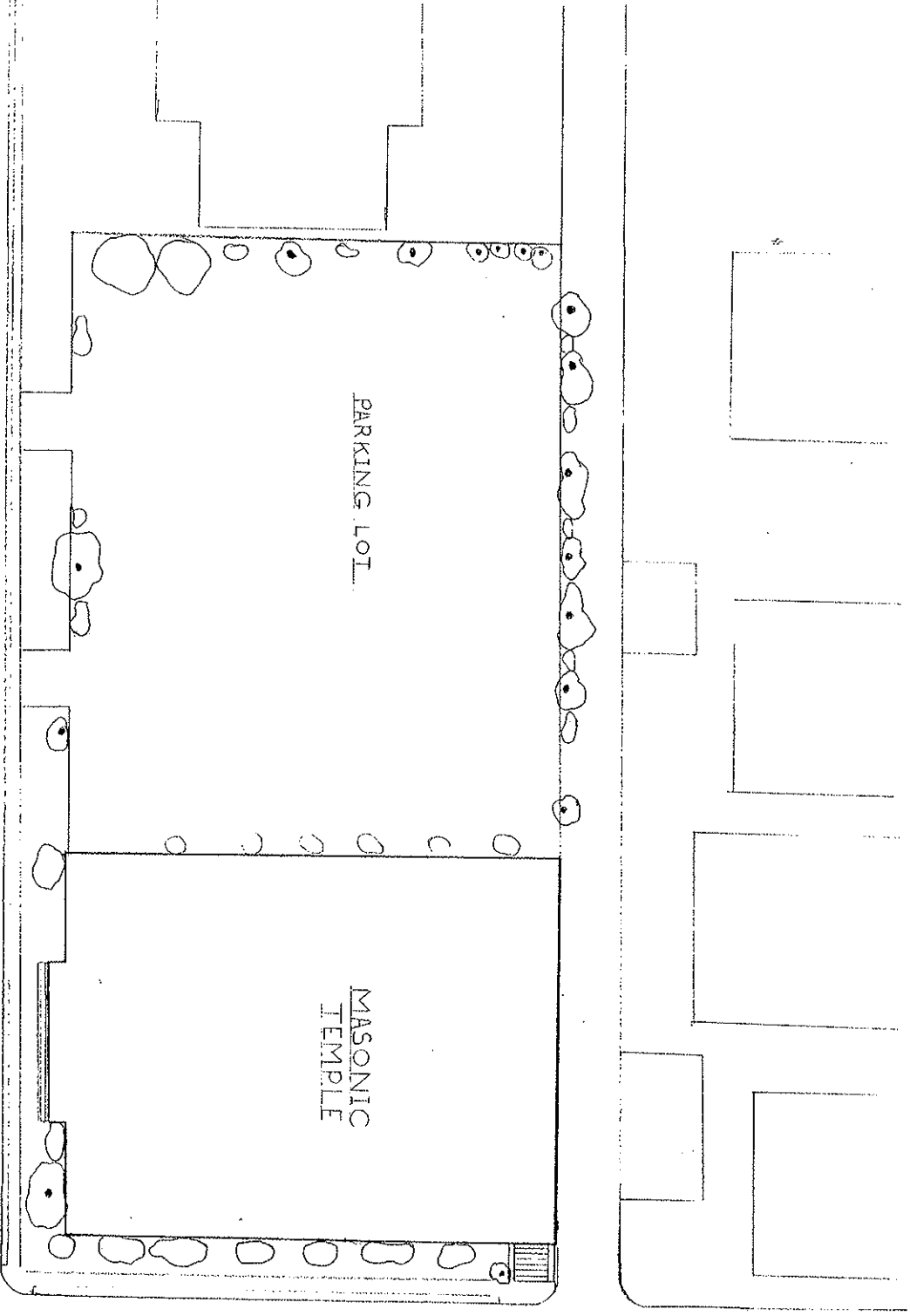


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Mount Hood Masonic Temple
Multnomah County, Oregon
Site Plan
Drafted by Heritage Consulting Group

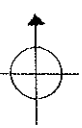


PARKING LOT

MASONIC
TEMPLE

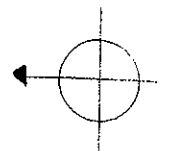
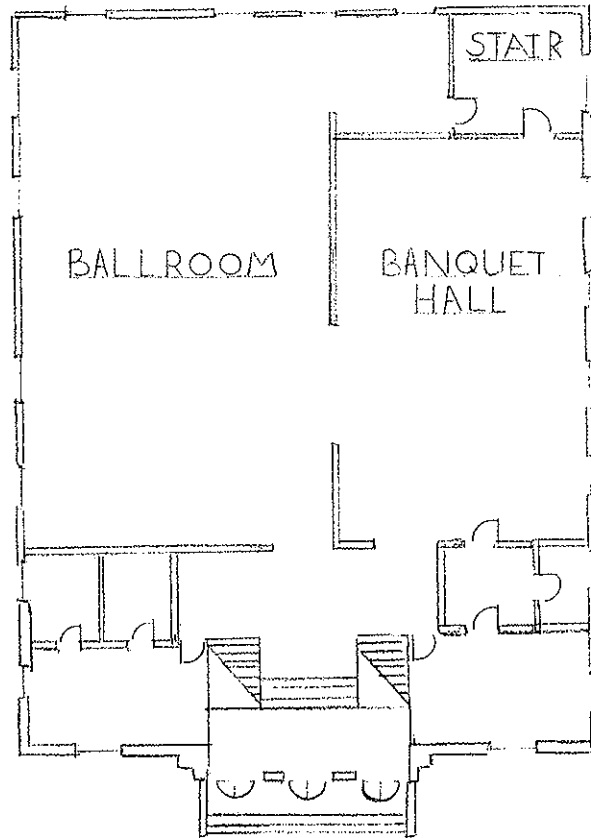
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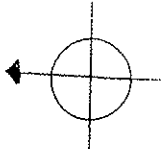
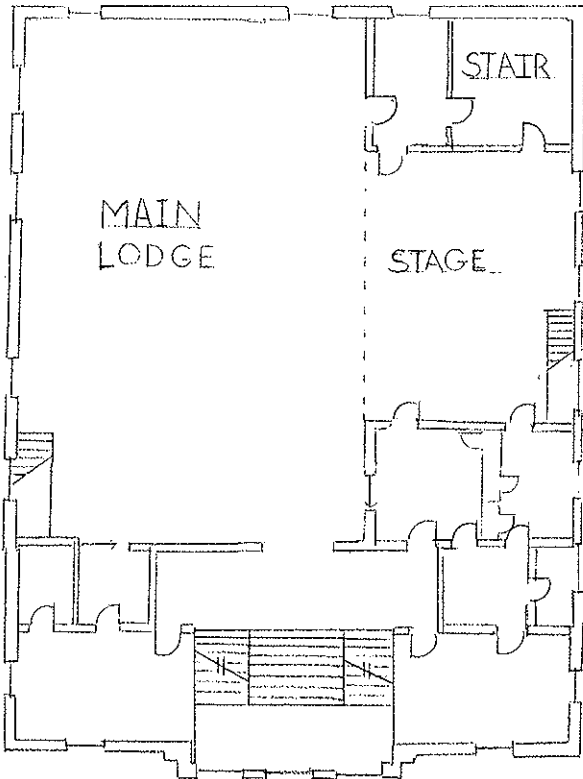
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Multnomah County, Oregon
First Floor Plan

Drafted by Heritage Consulting Group



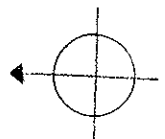
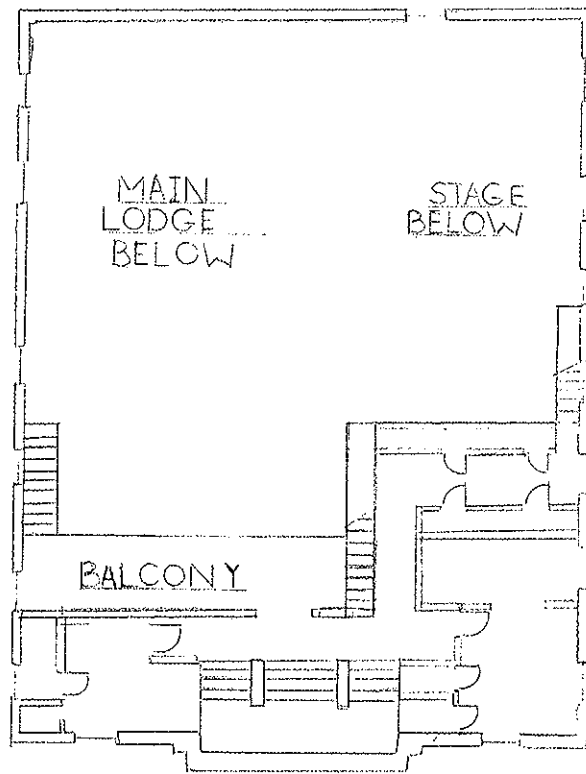
Mount Hood Masonic Temple
Multnomah County, Oregon
Second Floor Plan

Drafted by Heritage Consulting Group



Mount Hood Masonic Temple
Multnomah County, Oregon
Third Floor Plan

Drafted by Heritage Consulting Group

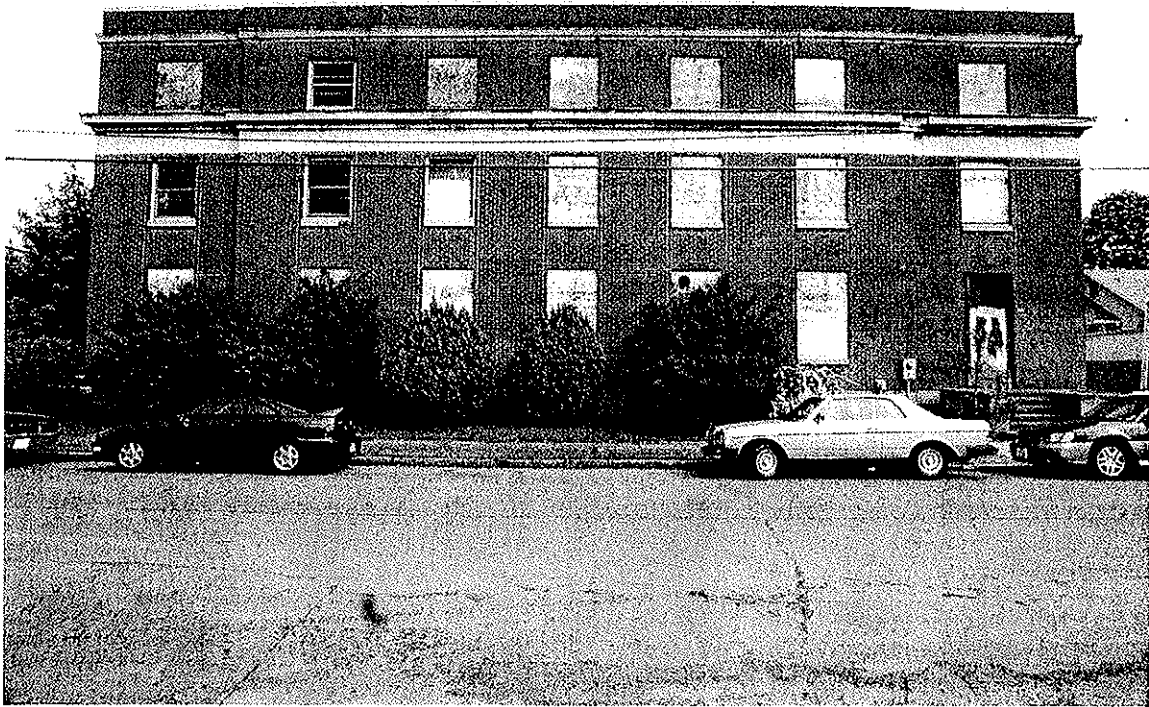




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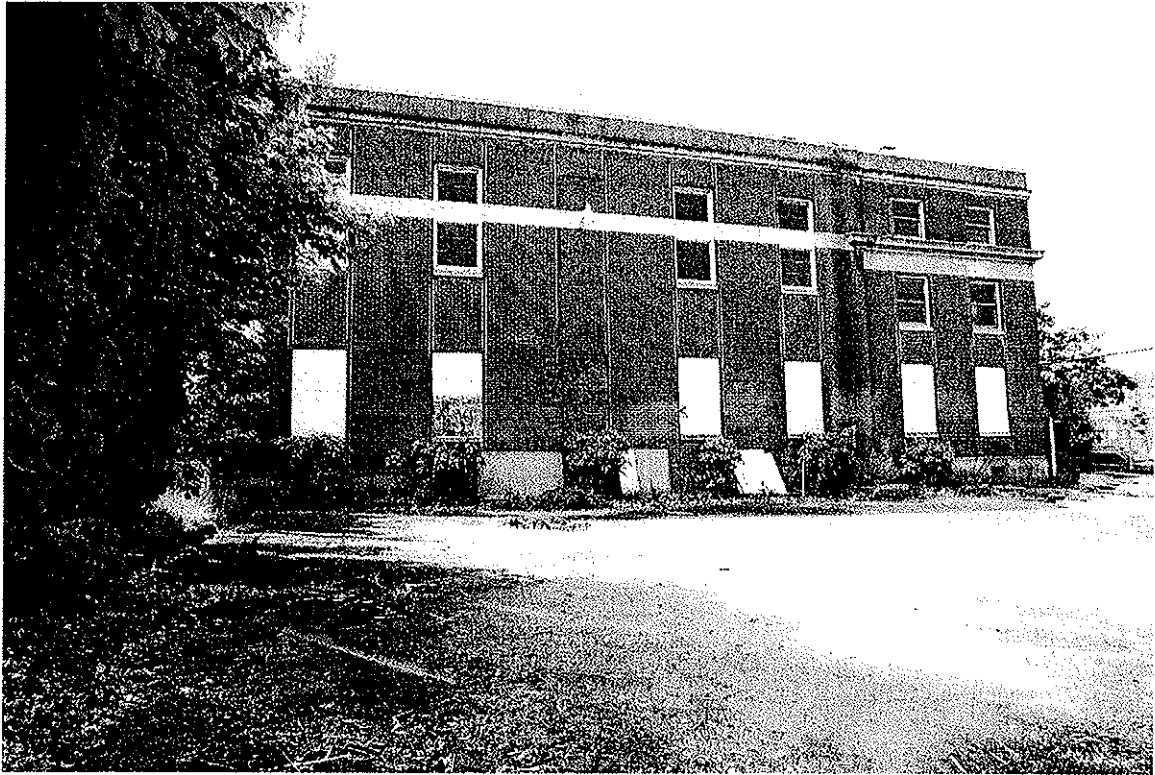
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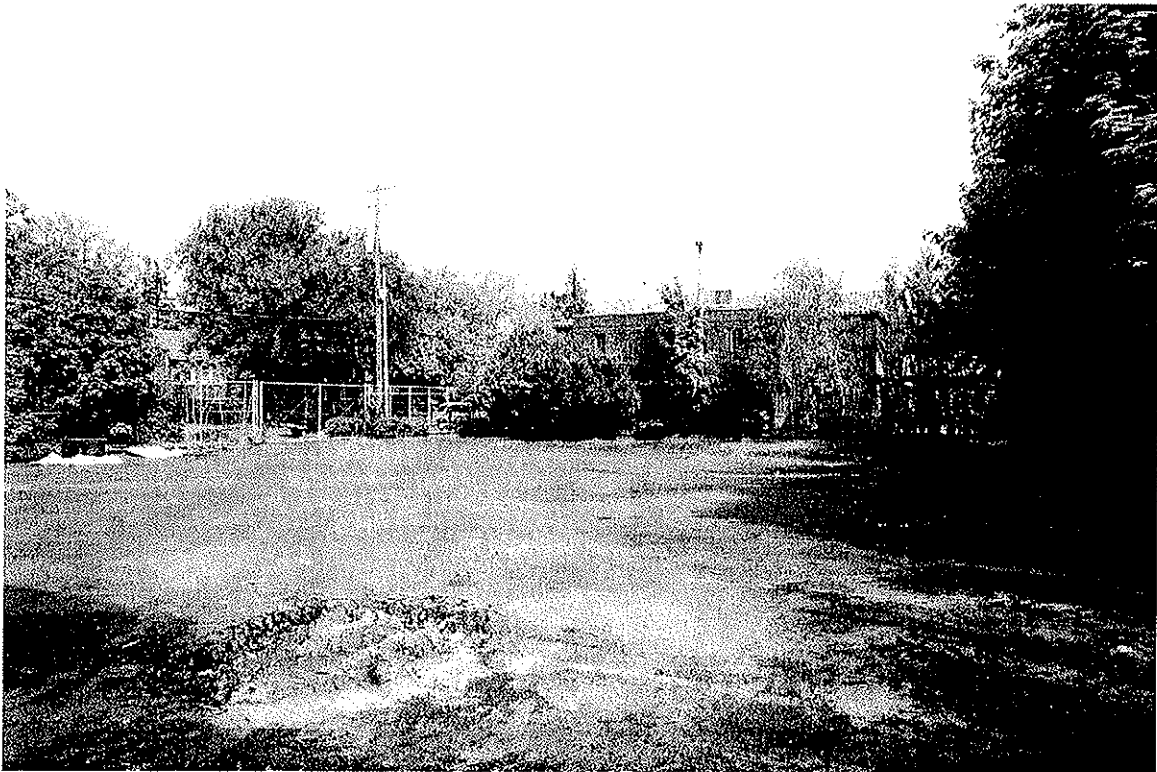
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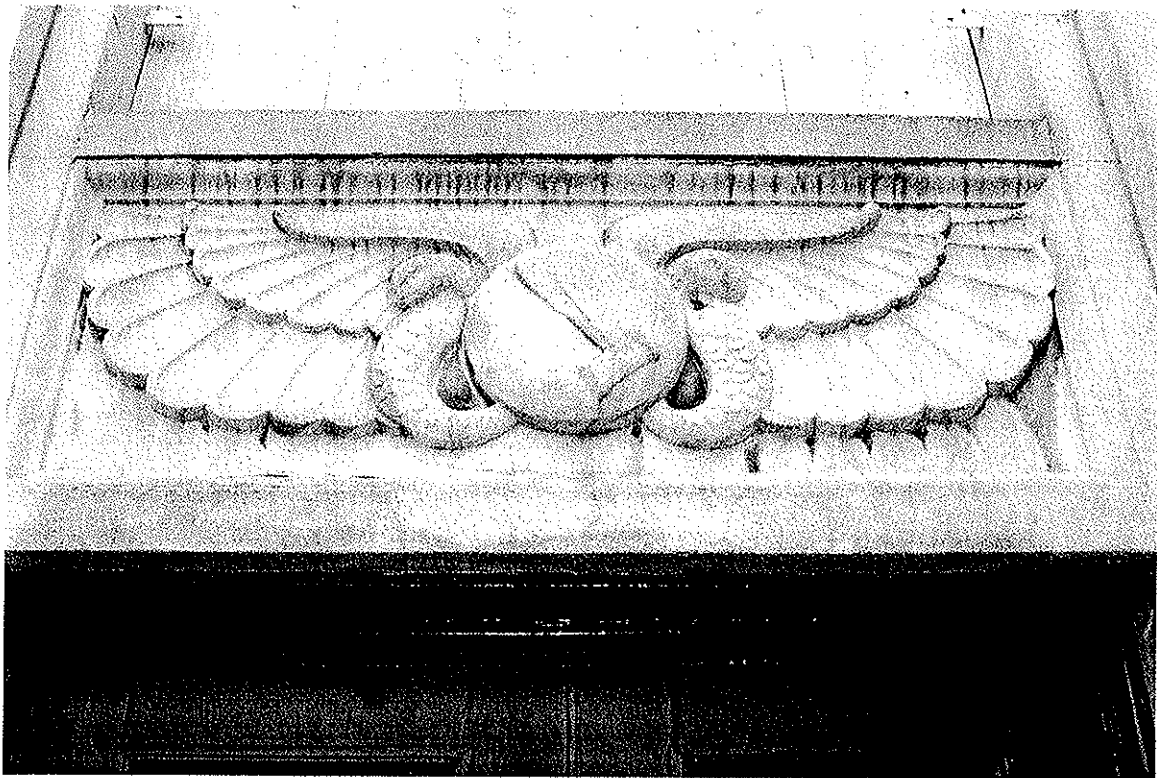
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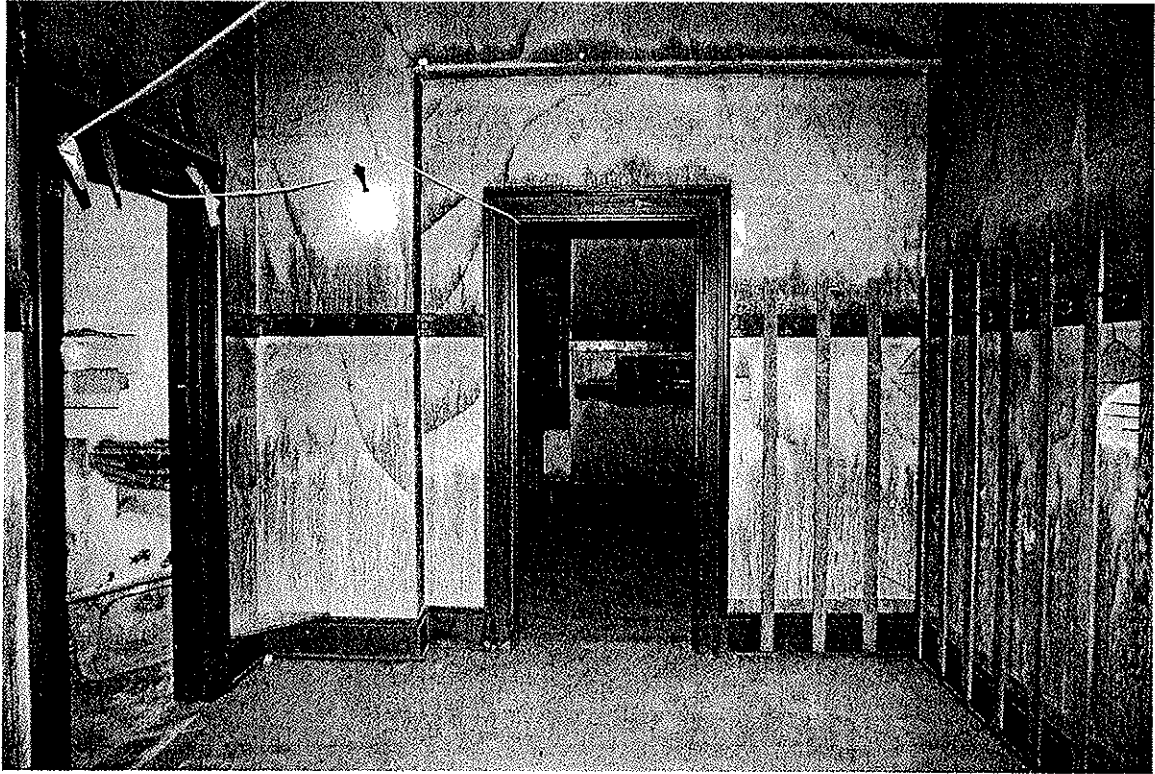
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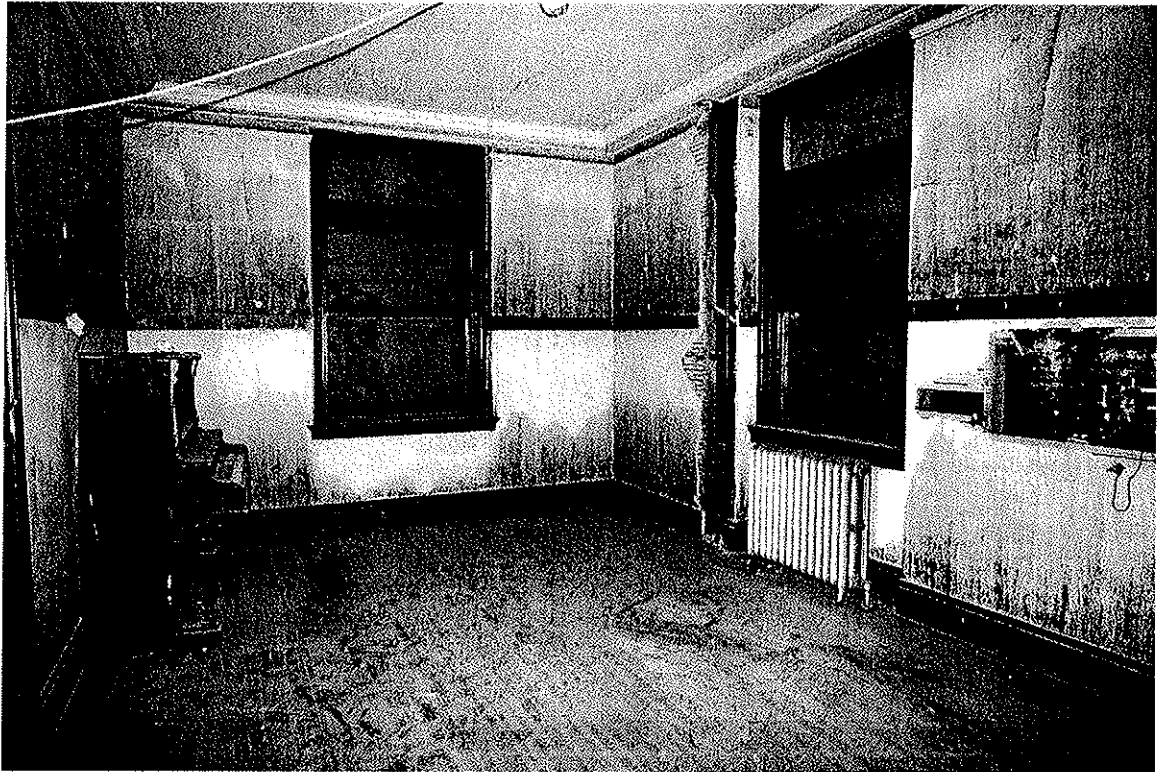
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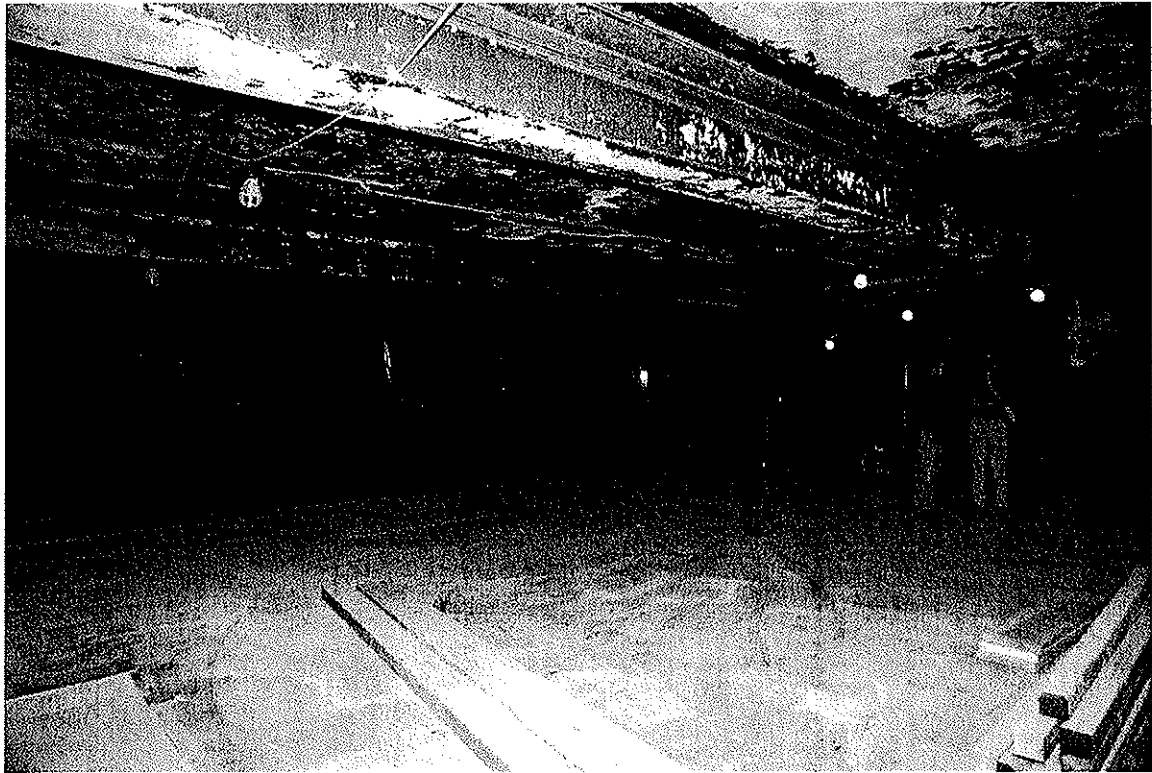
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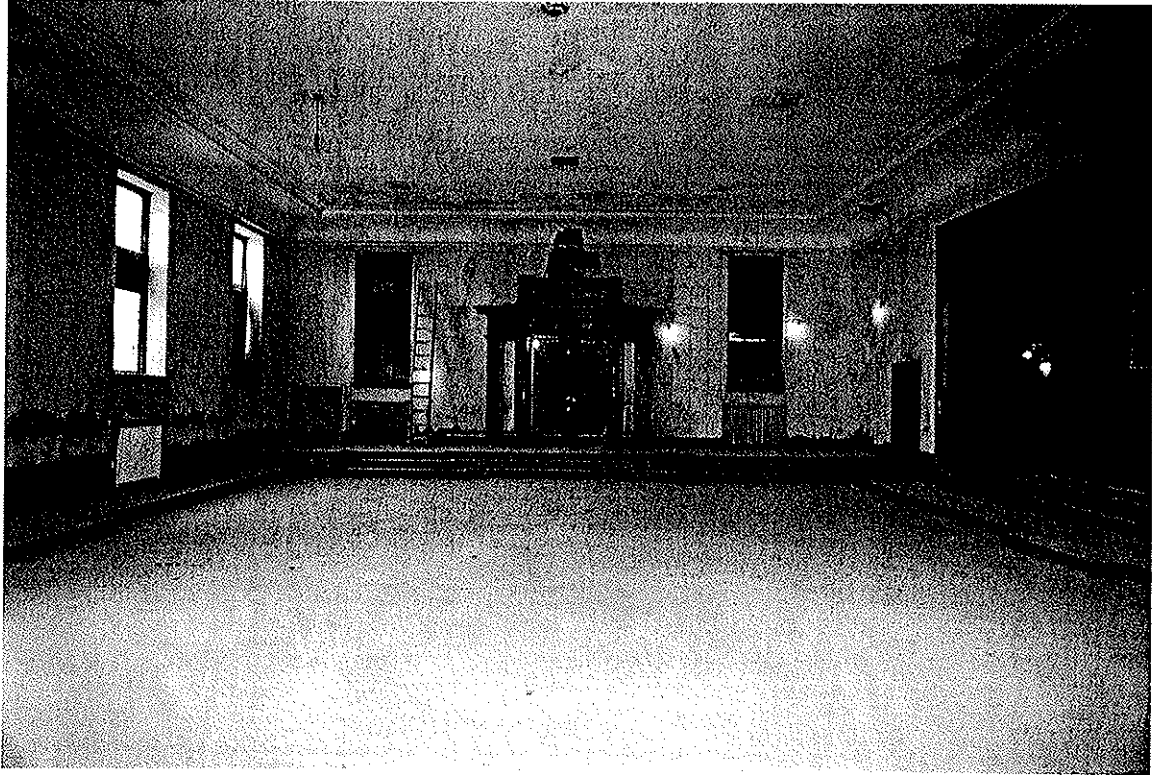
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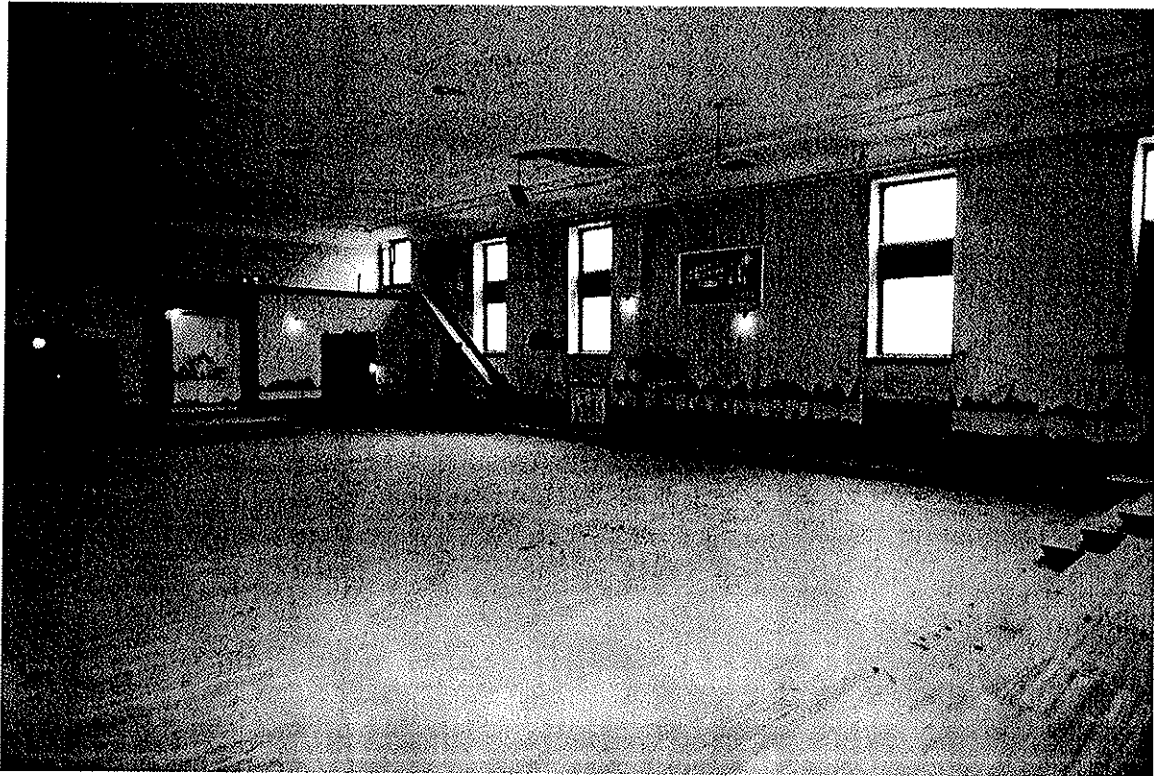
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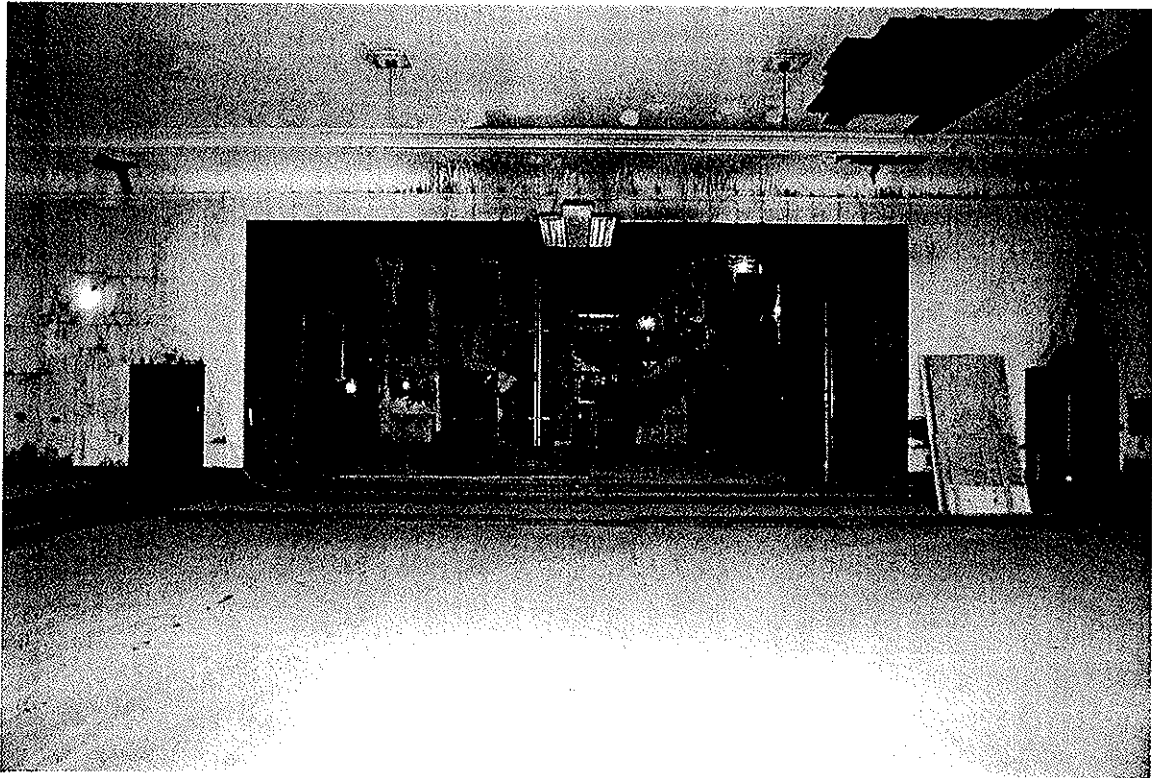
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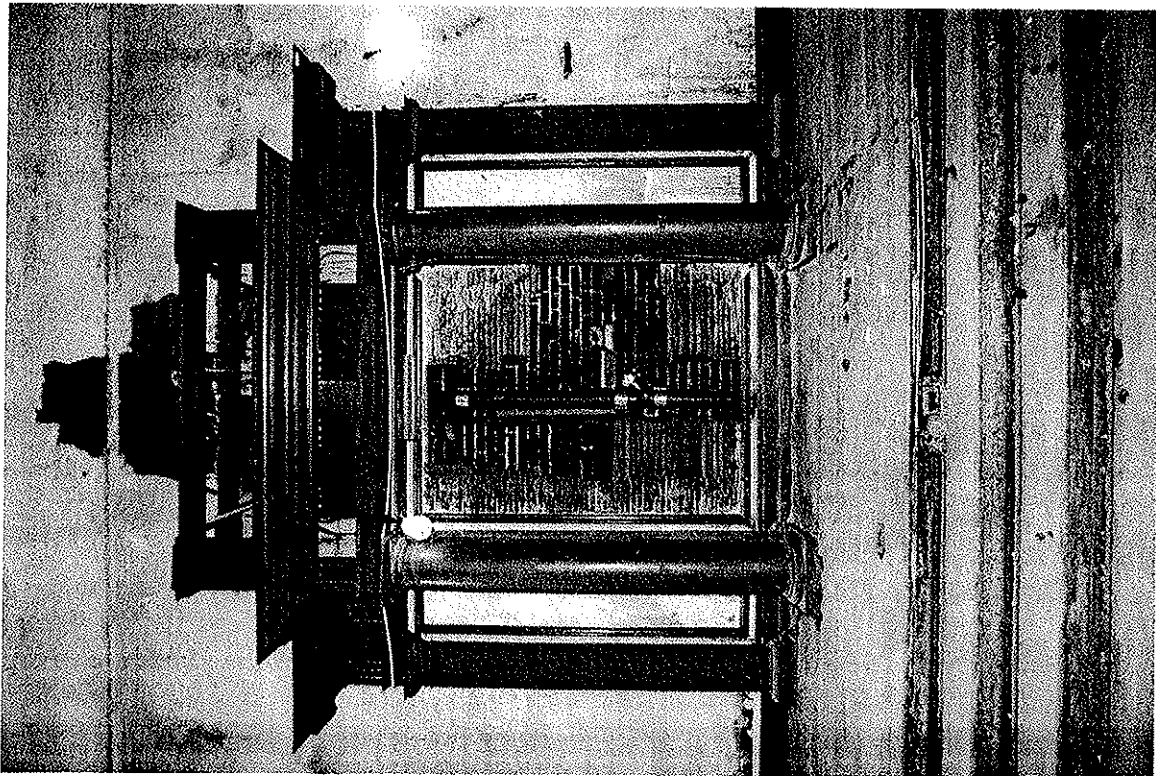
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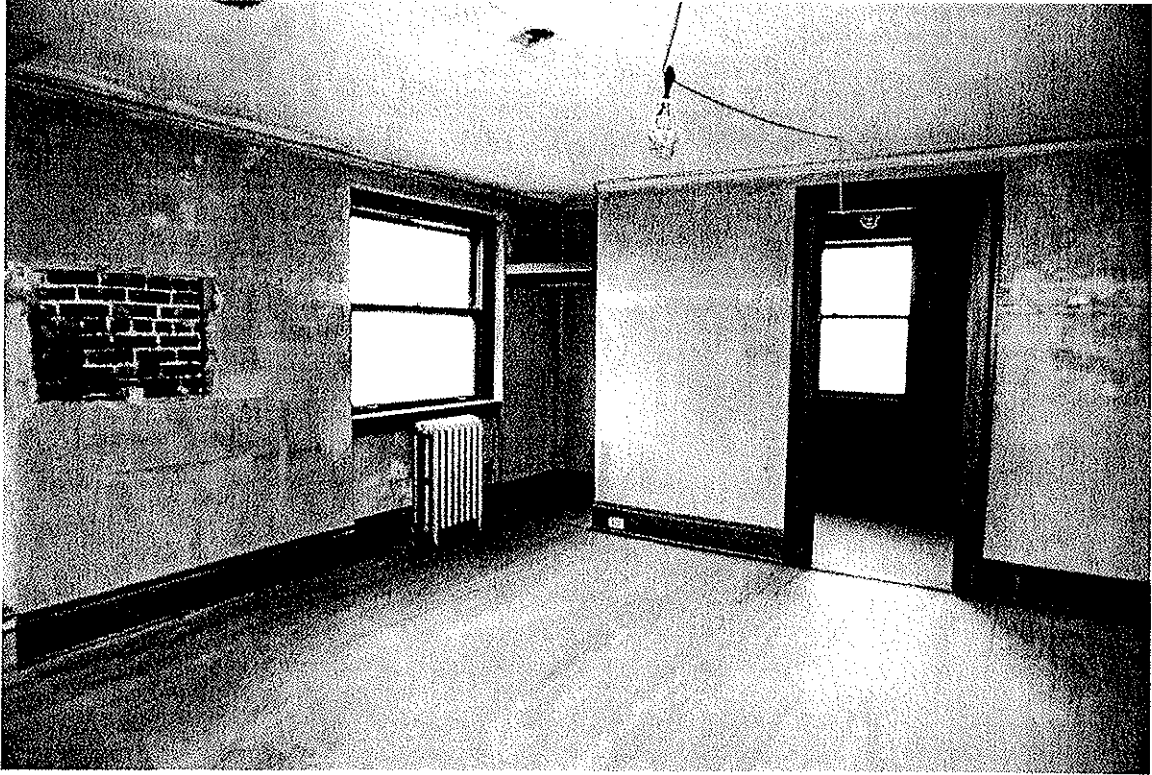
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