

United States Department of the Interior
National Park Service

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.



1. Name of Property

Historic name: Duluth Masonic Temple
Other names/site number: _____
Name of related multiple property listing:
Historic Resources of Duluth's Central Business District, 1872-1933
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 4 West 2nd Street
City or town: Duluth State: MN County: St. Louis
Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 at the following
level(s) of significance:

national statewide local
Applicable National Register Criteria:
 A B C D

Barbara Howard March 20, 2015
Signature of certifying official/Title: Barbara Mitchell Howard, Deputy SHPO MNHS

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official: Date

Title : State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Don Edson H. Beall *5-11-15*
Signature of the Keeper Date of Action

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

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS/Beaux Arts

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STONE; BRICK

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Duluth Masonic Temple is located on a corner at the intersection of Lake Avenue and West Second Street. The building is situated along the northern edge of the downtown business district, two blocks from Superior Street, Duluth's main commercial artery. Central High School (NRHP, 1972) is located diagonally across the intersection.

The Duluth Masonic Temple is a large, rectangular, three story building constructed with brown pressed brick and red sandstone. The building measures 120 feet by 90 feet. Designed in the Beaux Arts style by John J. Wangenstein and completed in 1905, the building features two primary elevations, the northeast elevation along Lake Avenue and the northwest elevation along West Second Street. The primary elevations are very similar in terms of design, massing, materials, and ornamentation. The design is complex and highly detailed and features extensive stonework with stone trim, lintels, belt courses, columns, capitals, pediments, and ornamentation. The elaborate brickwork is finely executed and features Roman brick with thin mortar joints, which is also employed in corner quoins, pilaster columns, and segmental and round arches. The secondary elevations include the southeast elevation, which faces an alley, and the southwest elevation, which historically abutted another building, but now faces a parking lot.

The building is set back approximately a dozen feet from the street along both Lake Avenue and West Second Street. The set back area is planted with grass and there are also several shrubs

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along a portion of the West Second Street elevation. A modern flagpole is positioned near the corner.

Narrative Description

Exterior

Lake Avenue Elevation

The Lake Avenue elevation is organized into nine bays. The end bays project slightly from the face of the wall, while the centrally located entrance bay projects approximately six feet and extends the full height of the building. Window openings are symmetrically arranged, with four evenly spaced window openings positioned to each side of the entrance bay on all stories.

Because of its steep hillside location, the lower level is gradually revealed until both the full lower level and the foundation wall are exposed at the south end of the building. The foundation is built with massive blocks of rock-faced sandstone. Sandstone is also employed on the lower level above the foundation wall, but features a rusticated surface and is laid in a random ashlar pattern. Window openings to the south of the entrance bay hold double hung sash. The glazing is frosted glass, some of which appears to be original. In the 1960s, window openings to the north of the entrance bay were infilled with small concrete blocks that incorporate horizontal and vertical glazing that allows light into the building. The window opening at the far north end of the lower level has been infilled with louvers.

The first story of the Lake Avenue elevation is constructed with brick, which rises from the sandstone wall of the lower level. The brickwork is organized into alternating sections of five or six courses. The sections with six courses project slightly from the face of the wall. This pattern continues for the full height of the first story. Four window openings are positioned to each side of the central entrance bay. The windows feature stone sills, deep reveals, and are capped with flat brick arches. The window openings originally held double-hung sash, but have been infilled with the same concrete blocks and glazing used on the lower level.

The second story is separated from the first story by a stone belt course. A second belt course links all the window sills. Similar to the first story, the second story is organized into four bays positioned to each side of the central entrance bay. The end bays project slightly from the surface of the wall and are framed by brick quoins. The remaining bays are separated by pilaster columns with Ionic capitals. Each bay includes a window opening capped by a stone lintel. These window openings have also been infilled with concrete blocks and glazing. Above the stone lintel of each window is a round-arched window opening. While they appear to be an additional element for the second story's windows, they are actually the windows for the third story. Each round-arched window contains a stained-glass panel with images and symbols important to Masonic philosophy. The second and third stories are organized as a single element within recessed vertical panels framed by either the brick quoins or the pilasters. The third story is capped with a stone belt course.

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The Lake Avenue entrance to the building is positioned midway between the lower level and the first story due to its location on the hillside. The projecting entrance bay extends the full height of the building. The lower portion of the entrance walls are built with sandstone, reflecting the building's masonry base that extends to the first floor. Sandstone is also employed above the stone walls to create corner quoins. The recessed entrance is framed by ornate, stone pilasters with Ionic capitals. The columns support a rounded pediment with dentils that includes a stone panel with an inscription that reads, "19 Masonic Temple 04." The original paired entrance doors have been replaced with aluminum-framed doors. Above the doors is a round-arched window opening set within a stone panel that features a keystone. The window features stained-glass with Masonic symbols. At the second story level, the projecting bay features two pairs of stone columns with Ionic capitals that extend through the third story. The columns support a stone entablature, and frame a window opening that has been infilled with the same concrete blocks used elsewhere. The columns also frame the round-arched third story window, which features stained-glass with Masonic symbols.

An elevator was added to the exterior of the building in the 1980s and aligns with the third bay from the north. It extends up to the second floor. The design is consistent with the design details of the original building. The base of the elevator is built with tinted concrete to match the sandstone used on the lower level of the building. The upper part is built with a brown brick virtually identical to the building's original brick. The brick was located at a brick plant in Georgia. It features the same thin joints of the original brickwork. In order to minimize the impact to the building, the elevator is positioned away from the wall surface and is joined to the building by a glazed connection.

West Second Street Elevation

The West Second Street elevation is nearly identical to the Lake Avenue elevation in terms of overall design and materials. One difference is that the West Second Street elevation features seven rather than nine bays because the elevation is 30 feet less in length than the Lake Avenue elevation. In addition, while the West Second Street elevation also features a projecting central entrance, it is only one story in height.

The first story features a sandstone base, projecting end bays, and three window openings positioned to each side of the entrance. This elevation also features finely crafted brickwork with thin mortar joints, which is organized into alternating sections of five and six courses. The windows feature stone sills, deep reveals, and flat brick arches. All the first story windows have been infilled with the same concrete blocks and glazing used elsewhere.

The second story is separated from the first story by a stone belt course and the windows sills are linked by a second belt course. Seven windows are spaced along the second story. The windows in the projecting end bays are framed by brick quoins while the remaining windows are separated by pilasters with Ionic capitals. Only the lower portion of the double-hung windows has been infilled with concrete blocks and glazing. The upper portion retains its original stained-glass windows featuring Masonic symbols. The second and third stories are organized as a single element within recessed panels created by the brick quoins of the end bays and the pilasters.

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The third story features seven round-arched windows, each positioned directly above the second story windows, and with stained-glass panels with Masonic symbols. A stone belt course caps the third story.

The entrance features a portico supported by polished granite columns with two columns positioned to each side. The columns feature Ionic capitals. The columns support a stone entablature with dentils and a projecting cornice with modillions. The cornice is topped with a stone balustrade. The doorway is capped with a round, brick arch that incorporates a stained-glass window with Masonic symbols. The original paired wooden entrance doors have been replaced with aluminum-framed doors. A handicap accessible ramp was added along the northwest elevation of the building in 2006. The entrance steps were rebuilt at the same time. Both feature tinted concrete to match the color of the building's sandstone.

Secondary Elevations

The southeast elevation faces an alley. The eastern portion of this elevation features a sandstone base with pressed brick above, which is simply an extension of the materials used on the Lake Avenue elevation. The remainder of the elevation features a bluestone foundation with brown common brick above. The lower level opens onto the alley and includes a window for the kitchen that now incorporates a vent, two exit doors for the banquet hall, and three windows for the banquet hall that are now boarded over. There is also a large, second vent for the kitchen. A fire escape provides egress from both the main level and the balcony of the auditorium and also incorporates a ladder to the roof. The sidewall of the auditorium stage is located at the west end of this elevation and extends about 10 feet higher than the rest of the building. There are six window openings for the stage, two each for what would correspond to the first, second, and third stories of the building. All are now boarded over. All the windows feature stone sills and are capped with segmental brick arches. This elevation also includes several downspouts.

The southwest elevation originally fronted a two story building with just a minimal space between the buildings, although this adjacent building did not extend as far to the south as the Masonic Temple. A parking lot has since replaced the building, which exposes the southwest elevation. Similar to the southeast elevation, the sandstone and pressed brick on the West Second Street elevation wrap around the corner and extend several feet along the southwest elevation. The remainder of this elevation features a bluestone foundation with common brick above, which has been painted yellow. The back of the auditorium stage is located at the south end of this elevation. This section of the building projects out about an additional four feet and also extends about 10 feet higher than the rest of the building. There is an entrance to the building off the parking lot that is protected by a wooden enclosure built in recent years. The first story includes five window openings, now boarded over. A fire escape extends to the second floor leading to two exit doors. There is one second story window that is boarded over and one that is not. The third story has two windows, now boarded over. All window openings feature stone sills and are capped with segmental brick arches. The southwest elevation also includes several downspouts.

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Rooftop Alterations

The most significant change to the exterior of the building was the removal in about the 1960s of all the architectural elements and ornamentation that once defined the rooftop. Originally, the Lake Avenue and West Second Street elevations featured an ornate cornice with dentils and modillions. Triangular pediments were positioned above each corner bay, and above the Lake Avenue entrance portico. Above the cornice, each of the three principal rooftop corners featured a stone-faced platform supporting a dome. The tri-part domes consisted of a round base, a concave mid-section with a garland and swag motif, and a ribbed dome capped with a finial. A stone balustrade connected the corner platforms, which also featured ornamental urns. When the rooftop elements were removed, the cornice was rebuilt with brick. The removal exposes the building's mansard roof, which previously had not been visible from the street.

Interior

The first floor of the building may be entered either directly from the West Second Street entrance or from the Lake Avenue entrance and proceeding up a half-flight of stairs. Both entrances lead into a large, open reception room, which occupies the northeast portion of the first floor. Originally, it appears this area consisted of two separate reception rooms that could be entered off a corridor. The rooms could also be joined together by opening large double doors. The library is located in the northwest corner of the first floor, which is its original location.

Scottish Rite Auditorium

Nearly the entire south half of the first floor is occupied by the Scottish Rite Auditorium. The auditorium measures 50 feet by 60 feet and extends to a height of 34 feet, occupying all three stories of the building. The stage is located at the southwest end of the auditorium and measures 50 feet by 30 feet. The stage area extends to a height of 45 feet allowing room for the operation of the stage scenery. A horseshoe shaped balcony is located toward the back of the auditorium and is supported by three columns with Corinthian capitals.

The main portion of the auditorium floor is a large open area with no permanent seating in order to provide space for Scottish Rite rituals. There is fixed seating under the balcony, arranged in five rows on a raked floor that slopes upward toward the back of the auditorium. There is also fixed seating arranged on six steep risers in the balcony. The original seats have been replaced with cushioned seats.

A pipe organ built by the W.W. Kimball Company of Chicago, Illinois, was installed by late 1908. It is identified as Opus 4790. The organ pipes are prominently positioned on the balcony level, perpendicular to the stage.

Hallmarks of the auditorium are its prominent architectural features and elaborate ornamentation. The stage is framed by fluted pilaster columns with Corinthian capitals that support a pediment with a dentil course and modillions. The proscenium arch is defined with ornate plasterwork

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featuring a tri-part band with foliated and geometric designs painted deep green, red, and gold. Musical lyres of carved wood are positioned above and to each side of the arch.

The ceiling features a complex pattern of immense wooden beams. There are five major intersecting beams, three run the length of the room and two run the width of the room. Carved wooden pendants extend from the ends of the major beams where they meet the walls of the auditorium. The pendants are 18 inches long and may represent stylized Egyptian lotus flowers. Secondary beams connect the major beams and also form diamond-shaped designs. Lights are placed along the beams to provide illumination.

The ceiling is crowned with a dome that is located above the open floor area of the auditorium. The dome is painted blue and features wooden ribs and recessed lighting. A gold-painted sunburst is positioned at the apex. Symbolically, the dome represents the heavens.

The auditorium also features extensive stencil work. The ceiling's concave, or cavetto style cornice features bands of stylized lotus flowers, palmetto leaves, and stars, as well as geometric ornamentation, all painted in tones of green, blue, rose, and deep orange. The face of the balcony and the organ pipes also feature similar stenciling.

Another significant feature is the visually striking Egyptian frieze that was installed in the auditorium by late 1910. The frieze is installed along the upper wall of the auditorium above the stage and all around the auditorium and balcony, except for an area behind the organ pipes. The frieze is 5 feet 2 inches high and is painted on linen with a gold background. The frieze depicts scenes from the Egyptian Book of the Dead and other Egyptian motifs.

Perhaps the most important feature of the Scottish Rite Auditorium is the fully equipped stage that features 80 scenic drops used in Scottish Rite rituals and degree conferment. The scenery was designed by Thomas G. Moses of the Sosman and Landis Scene Painting Studios of Chicago, Illinois, and was completely installed by 1906. The drops could be used in combination to create dozens of stage scenes ranging from King Solomon's temple to the interior of a Gothic cathedral. The scenery is still in use to this day and remains fully operational. Among the many scenes are the following:

Title of Scene	Drop Numbers
Cave Scene	2, 18, 32, 63, 75
Cave Scene II	C, 11, 30, 63, 74
Court of the Dead (Egyptian Temple)	5, 27, 53, 81
Crucifixion	2, 18, 22
DeMolay Fire	2, 18, 32, 51, 76
Faith, Hope, Charity	2, 18, 32, 64, 75
Forest Ruins	2, 18, 32, 64, 77
Forest Scene	2, 18, 32, 51, 61, 74
Garden Scene	1, 10, 29, 45
Gothic Cathedral Interior	1, 13, 37, 59

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Hall of the Great Pillars	2, 34, 45, 62, 75
Hell	A, 20, 41, 66
Hiram's Tomb	2, 18, 32, 57
INRI Scene	2, 18, 28, 51, 77
Mausoleum Interior	B, 14, 33, 65, 68
New Jerusalem	46, 72
Nile River	A, 25, 52
Night Ruins	2, 18, 43, 68
Persian Palace	A, 16, 35, 54
Pillar Room	C, 11, 30
River Scene	2, 18, 32, 51, 77
Royal Arch	13, 14, 33, 56
Sky Scene (Spes Mea in Deo Est)	2, 18, 32, 51, 55
Temple Ruins	3, 15, 48
Temple Scene with Checkered Floor	12, 34, 45, 62, 82
Temple of Solomon	1, 10, 29
Tent Scene	A, 4, 18, 19
Tent Tabernacle	1, 24, 49
Throne Room	A, 9, 31, 51
Tomb	B, 21, 47
Tree of Life	C, 11, 30, 38, 58, 72
Treasure Room	A, 17, 36, 60, 74
Waterfall	80

The area between the Scottish Rite Auditorium and the library is occupied by several adjoining rooms used for dressing and property storage for rituals staged in the auditorium.

The main stairway, which ascends to the upper stories, features an ornamental cast iron railing. The second floor encompasses the upper portion of the Scottish Rite Auditorium and includes an entrance to the auditorium's balcony, the Blue Lodge room, three Masonic chapter rooms for the Blue Lodge bodies, restrooms, and a room that currently provides office space.

The Blue Lodge Room

By the mid-nineteenth century, the Blue Lodge room in Masonic temples had a prescribed architectural design. The Blue Lodge room in the Duluth Masonic Temple closely reflects this recommended design and also includes Masonic symbols and imagery that reinforce Masonic philosophy and beliefs.

The Blue Lodge room is a large, two-story, rectangular space with a balcony at the northeast end of the room. In order to eliminate street noise and other distractions, the room is located on an upper story and there is only one exterior wall, which is located at the southwest side of the room. That side of the building is a secondary elevation that historically faced another building. All other walls abut interior spaces with the exception of the low wall at the back of the balcony, which faces Lake Avenue.

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The room is entered through double doors at the northeast end. As part of the axial arrangement prescribed for Blue Lodge rooms, seating for the Master of the Lodge is positioned at the center of the opposite wall to the southwest on a raised platform. Directly across from the Master and along the northeast wall is seating for the Senior Warden. A chair for the Junior Warden is centered on the northwest wall. An altar is placed in the center of the room. This arrangement creates a pair of imaginary axes that order the space.

Seating for lodge members is along the side walls on raised platforms so that everyone in the room faces both each other and the altar. There is also additional seating in the balcony.

Similar to the Scottish Rite Auditorium, the ceiling is defined by intersecting wooden beams. Four beams run the length of the room and six beams run the width of the room. A dome is positioned in the center of the room above the altar. It features the same detailing as the dome in the auditorium. Three wooden arches define the west end of the room and frame the seating area for the Master of the lodge. The arches are supported by two, free-standing square columns as well as pilasters that support the arches where they terminate at the sidewalls. The columns are fluted and feature Corinthian capitals. The spandrels feature carved detailing that includes a compass and a square set within laurel wreaths and a swag and garland motif.

The York Rite displays single scenic backdrops between the free-standing columns as part of their rituals. Eight scenic backdrops were created by the Twin Cities Scenic Studios in Minneapolis for use by the York Rite. The backdrops were probably purchased between 1910-1920. When not in use, the backdrops are housed in a storage space in the balcony.

The walls of the Blue Lodge room are organized into tall rectangular panels defined by a stenciled border. The walls terminate in a coved molding that surrounds the room and is decorated with a stencil that includes a Greek fret, a swag and garland motif, classical urns, and standards with Egyptian lotus flowers.

The horseshoe-shaped balcony is reached by a stairway at the east side of the room. The stairs are flanked by two columns that symbolically represent King Solomon's Temple. One column supports a terrestrial globe and the other column supports a celestial globe. The back of the balcony features three round-arched, stained-glass windows containing Masonic symbols.

The chairs for the officers of the Blue Lodge are highly decorative with carved wooden details and high backs. They are believed to be original to the room. The only notable change to the room is the replacement of the seats along the sidewalls with newer cushioned seats.

The third story may be reached from the main stairwell or a stairway located near the entrance to the Blue Lodge room. The third story includes those rooms that border the upper portions of the Scottish Rite Auditorium and the Blue Lodge room. They include a room for uniform storage for the Commandery No. 18 of Knights Templar of the York Rite, the balcony level of the Blue Lodge room, and additional rooms for storage.

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The building also includes a full attic that is accessed by a narrow stairway off the balcony in the Blue Lodge room. The unfinished space reveals the massive wooden trusses that support the building's mansard roof, as well as the upper structure of the domes above the Scottish Rite Auditorium and the Blue Lodge room. The fly area above the stage also extends into the attic space but is partitioned off from the remainder of the attic.

The lower level includes a large banquet room, or ballroom, which could seat 600. The room extends along the southwest side of the building and occupies more than half of the floor space. Originally, the high-ceilinged banquet room had a small mezzanine located just above the entrance off the stairwell that could hold a small orchestra. But in 1936 the ceiling was lowered, concealing the mezzanine, to provide space for ductwork in order to improve the building's ventilation, which had drawn complaints as early as 1908. A large kitchen opens onto the banquet room. The lower level also includes a large room believed to have been a men's reception room. The room is now used for office space and meetings. Originally, there was also a women's reception room on the lower level but that space may have been incorporated into the kitchen. Additional changes to the lower level include the creation of two storage rooms at the north end.

A stairway located at the south corner of the banquet room leads to a partial basement that contains the building's original steam heating plant. The heating plant is no longer in use as heat for the building is now provided by Duluth's municipal heating system.

Assessment of Integrity

The Duluth Masonic Temple has experienced a considerable loss of integrity to areas of the exterior of the building. The removal of all the architectural elements and ornamentation from the rooftop, the infill of many of the windows with concrete blocks and glazing, and the addition of an elevator along the exterior have caused a loss in integrity of design, materials, workmanship, and feeling. However, the exterior still retains the essential physical features necessary to convey its historic identity and significance. There are no major additions to the building and it continues to maintain its strong architectural presence through its original scale and massing, patterns of fenestration, and textures and colors of surface materials. The building's primary elevations are characterized by complex and highly-articulated designs. They feature extensive stonework with stone trim, lintels, belt courses, columns, capitals, pediments, and carved ornamentation. The elaborate brickwork is finely executed and is also employed in arches, corner quoins, and pilasters. This complex and well-crafted design continues to substantially evoke the building's historic design, materials, workmanship, feeling, and association in spite of a loss of integrity.

The impact of the addition of the elevator was minimized by limiting the area of contact with the exterior wall surface and by its design and materials that are sympathetic to the original building. The concrete base is tinted to match the adjacent sandstone of the building and the brick used in the upper structure appears to be an exact match with the original brick.

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While the infill of many of the windows with concrete blocks with glazing has resulted in a loss of integrity, the block is set within the deep window reveals and this change is reversible. Also, no new window openings have been cut into the building. In addition, the building retains all of its 25 original stained-glass windows, including all of the third story windows. The window designs feature Masonic symbols and imagery that clearly evoke the historic identity of the building.

The interior of the building retains unusually high integrity. The arrangement of spaces is largely intact and the majority of the areas in the building are used for their original functions. The high level of interior integrity is most evident in the Scottish Rite Auditorium and the Blue Lodge room. Both spaces maintain their historic appearance from over 100 years ago. The Scottish Rite Auditorium transports the visitor to a turn-of-the-century theatre that includes all of its original scenery. The Blue Lodge room closely reflects the prescribed design for lodge rooms as defined in the nineteenth century. Both rooms are well-developed spaces and employ numerous architectural elements and decorative features. However, their purpose is not merely ornamental, but to also reflect and reinforce Masonic philosophy, beliefs, and ideals and to create an atmosphere that facilitates the presentation of Masonic rituals. Thus, the interior spaces not only evoke the historic period but also reinforce the building's purpose and function.

It is rare for a building to remain in the same ownership for over 100 years and to serve its original purpose and to continue to function in such a historically accurate manner. Such consistent functionality instills the building with a highly tangible level of integrity usually absent when buildings are repurposed. While the loss of integrity to the building has been unfortunate, the assessment of its overall integrity should consider the entire building; the exterior and the interior, as well as the retention of its historic function. When taken all together, the building still retains sufficient integrity to convey its significance and evoke its historic period.

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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.

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 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

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Areas of Significance

(Enter categories from instructions.)

SOCIAL HISTORY

ART

Period of Significance

1905-65

Significant Dates

1905

1906

1910

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Wangenstein, John J., architect

Lounsberry, George, builder

Moses, Thomas G., artist

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Duluth Masonic Temple is eligible for the National Register of Historic Places under National Register Criterion A for its significance in the area of Social History. Since its completion in 1905, the building has been the focal point for Duluth's Masonic organizations and it remains the most important property in the city associated with the Masons, considered the most significant fraternal organization in the history of Duluth. The Duluth Masonic Temple is also significant under National Register Criterion C in the area of Art for the high artistic value of the theatrical scenic backdrops used on the stage of the Scottish Rite Auditorium. The collection of 80 hand-painted drops is the largest collection in Minnesota that remains operable and in use. The building is also significant under Criterion C in the area of Art for the high artistic value of the Egyptian frieze in the Scottish Rite Auditorium. The building is associated with the context "Historic Resources of Duluth's Central Business District, 1872-1933."

The period of significance for the Duluth Masonic Temple under Criterion A begins in 1905 with the completion of the building. Because the building has continually served as the focal point for the important activities of Duluth's Masons, the period of significance extends to 1965, the 50-year threshold for National Register properties. The period of significance under Criterion C is 1906 and 1910, the years associated with the respective installations of the scenic backdrops and the Egyptian frieze in the Scottish Rite Auditorium. The building is significant at the state level.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Duluth Masonic Temple has not only met the organizational needs of the Masons for over 100 years, but the building became an important center for social and cultural activities for Masons and their families as well as the broader community. The Banquet Hall and Scottish Rite Auditorium in particular became important venues for concerts, community events, and social functions. The Duluth Masonic Temple is also significant for the charitable and humanitarian activities undertaken by the Masons. Well known for their commitment to charitable causes, the activities of the Masons also reflect an era when citizens depended upon fraternal and other organizations to meet their needs during a time when only limited social welfare programs were offered by the government. The Masons cared for their own members, provided disaster assistance, and developed unique programs that had a profound impact on the community. Of particular importance was the Infant Welfare Department, which was established by the Scottish Rite in 1911. Enlisting the support of the local medical community, the program operated five clinics that provided medical services to infants, offered in-home evaluations and assistance, and taught classes on the proper care of infants and the prevention of diseases, all at no cost to the participants. The program was also engaged with organizations on a national level that were working to support local efforts to prevent infant mortality. The Infant Welfare Department remained in operation for over 50 years and in that time the attendance at its clinics

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exceeded 210,000. The program remains a testament to the charitable impact of the Masons and their commitment to the community.

The Masonic Temple is also important for the scenic backdrops used in the Scottish Rite Auditorium. They were created by Thomas G. Moses of the Sosman and Landis Scene Painting Studios of Chicago, Illinois, one of the country's most important companies involved in the production of theatrical scenery. His designs are considered important works of art, convincingly drawn, with vivid colors, dramatic perspective, and with attention to textures and detail. While little remains of the scenery produced for the commercial theater, Scottish Rite facilities that retain their scenery offer historians a rare primary source of information on an important era in American theatre history and an important period in the history of the Scottish Rite. The hand-painted scenic backdrops in the Duluth Masonic Temple remain in good condition and continue to serve their original function.

The Duluth Masonic Temple is located within the boundary defined in the Multiple Property Documentation Form (MPDF) entitled, "Historic Resources of Duluth's Central Business District, 1872-1933." The MPDF discusses the various historic contexts associated with the history of the business district. Among these contexts is a description of Duluth's fraternal organizations and their importance in the history of the city:

Fraternal organizations formed an integral part of American culture and society in the nineteenth and early twentieth centuries. Numerous and diverse, these widespread institutions provided members of an extremely mobile and heterogeneous society with cohesive and relatively constant forms of social order. Helping to create and maintain group identity in a fluid and pluralistic world, they formed a key part of the social web that held together American culture. Fraternal organizations performed a wide range of social, cultural, economic, and occasionally political functions. Persons adrift in a strange new city or newcomers to a seemingly closed rural town found communities of kindred individuals sharing similar values and world views in fraternal organizations. For immigrants bewildered by a foreign culture, fraternal organizations offered refuge to persons from the same ethnic background, who spoke the language of the old country. Collectively, members endeavored to come to terms with the customs, mores, and folkways of their new home, yet, at the same time, preserve their cultural heritage.

Fraternal organizations served both their constituents and the larger society. They not only provided their members with fellowship, fun, and diversion, but supplied vital support to education, commerce, and public health. Before the rise of the twentieth century welfare state, fraternal organizations assumed many important "public" functions, such as providing indemnities to families of deceased brethren, helping maintain mental health and medical facilities for the indigent, and contributing funds for scholarships, public works, and municipal improvements.

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Masons, Elks, Odd Fellows, Moose, Woodmen, Knights of Columbus, and veterans organizations, including the Grand Army of the Republic, the Spanish War [sic], and the American Legion, were all active in Duluth, as were a number of ethnic social clubs. By 1920, at least 36 local lodges were operating in the city. Some of these built halls that were important gathering places for their members and other groups seeking space to hold social events. The Masonic Temple at 4 W. 2nd Street, for example, was constructed in 1905 with a state-of-the-art theater that became a center for local entertainment for Masons and non-Masons alike. The Scottish Rite auditorium seats 350 and has the original Egyptian decorative paint scheme along with a collection of 80 hand-painted watercolor backdrops.¹

The MPDF identifies the property types associated with the central business district, including a specific property type for Fraternal and Social Buildings. The document also defines the requirements necessary to list Fraternal and Social Buildings on the National Register of Historic Places.

The fraternal or social building must be constructed between 1872 and 1933 and located within the area defined in the Multiple Property Documentation Form entitled, "Historic Resources of Duluth's Central Business District, 1872-1933." A fraternal or social building can be eligible under National Register Criterion A under the Area of Significance of Social History if the building served as the home for either a fraternal, social, or cultural institution or organization during the late nineteenth and early twentieth centuries, and if the programs, events, or activities sponsored by the institution or organization significantly enhanced lives of its members, or promoted the welfare of Duluth society as a whole.²

The Duluth Masonic Temple meets the registration requirements for Fraternal and Social Buildings located in Duluth's Central Business District. The building was completed in 1905 and served as the focal point for the Mason's social, civic, and charitable activities and provided important services that enhanced the quality of life in the community.

Freemasonry

Freemasonry is recognized as the oldest and largest fraternal organization in the world, which traces its origins to the fraternities of stonemasons in the middle ages. It is an organization founded on the practice of moral principals with an emphasis on charity, justice, truth, and humanity. Freemasonry describes itself as a *beautiful system of morality, veiled in allegory and illustrated by symbols*. The symbolism is mainly drawn from the numerous manual tools used by stonemasons, including the square and compass, the level and plumb rule, and the trowel. Masons considered themselves "speculative" or philosophical masons, rather than "operative" or actual masons, and they place symbolic importance on the tools used by stonemasons. But even

¹ Michael Koop and Chris Morris, "Historic Resources of Duluth's Central Business District, 1872-1933," National Register of Historic Places Multiple Property Documentation Form, 2006. State Historic Preservation Office, Minnesota Historical Society, E: 20-21.

² Koop, F: 16.

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as "speculative" masons, when a Masonic group constructs a building, known as a lodge or temple, great importance is placed on the construction process.

While not considered a religion, Freemasonry draws heavily from both the Old and New Testaments of the Bible, as well as other philosophies found throughout Western civilization. Of particular importance to Freemasonry is the biblical narrative surrounding the construction of King Solomon's Temple, which forms the basis of many Masonic rituals and beliefs. Moreover, Freemasonry utilizes these various philosophies and beliefs to incorporate its members into a brotherhood dedicated to ethical instruction.

Freemasonry was most popular and influential in the United States in the decades surrounding the turn of the twentieth century when American men could join four interrelated, but organizationally separate, Masonic groups. These groups included the "Blue Lodge," also known as "craft" or "symbolic" Masonry; the Ancient and Accepted Scottish Rite; the York Rite; and the Ancient Arabic Order of Nobles of the Mystic Shrine, better known as the Shriners. A Mason could participate in all four organizations.

The lessons of Freemasonry are communicated to its members in a progressive manner through a series of allegorical lessons and rituals through which a Mason can earn various degrees. A Mason can earn three degrees from the Blue Lodge: Entered Apprentice, Fellow Craft, and Master Mason. For many that is sufficient. But a Mason can also pursue one or two advanced systems of degrees through the York Rite and the Scottish Rite. The York Rite provides an additional ten degrees, or moral lessons. The Scottish Rite consists of twenty-nine intricate and esoteric degrees that lead the candidate on a dramatized historical and religious journey.

Each Masonic group ritually imparted symbolic identities to its participants. Upon joining a Blue Lodge, a man metaphorically became a builder or worker in stone. After undergoing all the rituals of the York Rite, he became a Knight Templar, a successor to the crusading Christian soldiers of the Middle Ages. A member of the Shrine was transformed into an Arab noble, while a member of the Scottish Rite could consider himself schooled in the secret wisdom of the ages.³

History of Freemasonry in Duluth

Duluth's first Masonic body was Palestine Lodge No. 79, which received its charter on January 12, 1870. From 1870-71 the lodge met on the upper floor of a two-story frame building (now razed) located at the corner of Superior Street and Second Avenue East. In 1871 the lodge moved to the third floor of the Hayes Block (now razed), a three story brick building located at the southwest corner of Superior Street and First Avenue East. By the late 1880s, discussions were underway to establish an additional Blue Lodge as well as a Scottish Rite. These groups received a dispensation to allow them to organize and later formal charters were issued. Ionic

³ Charles W. Nelson, "Freemasonry: Philosophy, Architecture, and History," August 1995. C. Lance Brockman, *Theatre of the Fraternity: Staging the Ritual Space of the Scottish Rite of Freemasonry, 1896-1929* (Minneapolis: Frederick R. Weisman Art Museum, 1996), 13-15; William D. Moore, "From Lodge Room to Theatre: Meeting Spaces of the Scottish Rite," in *Theatre of the Fraternity*, 31.

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Lodge No. 186 received its charter on January 16, 1890. Four Scottish Rite bodies were chartered on October 23, 1890.

Initially, all the Masonic groups were meeting in the Hayes Block, a space they had clearly outgrown. Together, as the "Masonic Fraternity" they decided to build a new temple on the northeast corner of Superior Street and Second Avenue East. Dedicated on June 25, 1890, the new temple was a magnificent six-story Richardsonian Romanesque structure capped with an onion dome. The Temple Opera House was located at the rear of the building. The Masons used the upper stories of the main building while the lower floors were used for office and retail space. The first home of the Duluth Public Library was on the second floor. The Scottish Rite used the upper floor of the Temple Opera House. In 1895 a fire consumed the Opera House along with the space used by the Scottish Rite. Because of the impact of the fire and the on-going impact of the depression of 1893, the "Fraternity" lost the Masonic Temple to their creditors. In 1942, the three upper stories of the Masonic Temple and its ornate dome were removed.⁴

History of the Duluth Masonic Temple

By 1903 the Masons were discussing the possibility of constructing a new temple that would be a permanent home for all the Masonic bodies of the city. The idea was met with considerable enthusiasm once it was found that the building could be constructed without any mortgage indebtedness. The Masonic Temple was built by a "Temple Association" that included the Scottish Rite Bodies⁵ of Duluth, Palestine Lodge No. 79, Ionic Lodge No. 186, Duluth Commandery No. 18 of Knights Templar, and Keystone Chapter No. 20 of Royal Arch Masons.⁶ Each of the five Masonic groups had an equal ownership share in the building.

Two lots were purchased at the corner of Lake Avenue and West Second Street at a cost of \$8,250 and architect John J. Wangenstein, who was a Mason, was hired to design the building. A "Detailed Statement of Specifications for the Erection of Buildings" was filed with the City of Duluth. The statement was essentially a building permit and it included information about the size of the building and its materials and structural components. The document was signed by John Wangenstein and George Lounsberry, who was selected as the general contractor.⁷ Construction of the building began in June 1904. An article described the enormous steel beams that had arrived in Duluth for the building:

⁴ Because of the loss of the upper stories of the building, the 1890 Masonic Temple is considered a non-contributing building in the Duluth Commercial Historic District.

⁵ The Scottish Rite bodies include the North Star Lodge of Perfection, the Chapter of Rose Croix, the Council of Kadosh, and the Consistory.

⁶ Duane E. Anderson and Robert D. Yates. "Valley of Duluth," in *The Scottish Rite of Freemasonry in Minnesota, 1867-2001*, ed. Cristine M. Levenduski (Duluth: Scottish Rite Foundation of Duluth, n.d.), 235.

⁷ The "Detailed Statement of Specifications for the Erection of Buildings" is identified with the number 5626 and is found in the files of the Construction Services and Inspections Department, City of Duluth.

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What are said to be the largest pieces of steel ever received in Duluth for building purposes arrived in the city yesterday, from Minneapolis, consigned to George H. Lounsberry, who has the contract for erecting the new Masonic temple. . . .

It is claimed that even the largest single piece of structural steel in the interstate bridge does not equal in size or weight the pieces in yesterday's consignment. They measure 52 feet in length, are four feet high and two feet across, each one weighing in the neighborhood of six tons. There are four of them in all. They are to be used as girders over the great banquet hall, and to support the roof trusses. The steel was shipped by the Crown Iron Company of Minneapolis.

The task of hauling the huge pieces from the railroad yards at the foot of First avenue west [sic] to the site of the temple, a distance of over four blocks most of the way up hill, is a big one, and is attracting a good deal of attention. Yesterday it took an hour to load the first piece on a wagon and about five hours longer to get it to the corner of Second and Lake. Six horses were hitched to the wagon, and then there were times when they could scarcely move the load.⁸

By August construction had progressed to the point where the Masons organized an elaborate ceremony to lay the cornerstone. The local newspapers provided extensive coverage of the event.

The ceremony began with a procession that started at the old Masonic Temple on Superior Street and Second Avenue East. The procession included nearly 1,000 Masons from Duluth and other parts of the state, as well as a police escort and Flaaten's Third Regiment Band. They proceeded along Superior Street to Fifth Avenue West, to First Street West, to Third Avenue West, to Second Street West, and to the site of the new building where they were awaited by 2,000 spectators.

A wooden platform had been erected for the speakers and those taking part in the ceremony. The platform was necessary in part because of the high placement of the cornerstone, which was to be positioned in a highly visible location between the first and second stories of the building at the corner of Lake Avenue and Second Street.

The cornerstone was a block of red St. Cloud granite weighing 1,400 pounds. It featured a smooth center face, framed by a rusticated edge, with the following inscription:

Laid by the Masonic Fraternity
August 10, 1904
William A. McGonagle, M.W.G.M.

⁸ "Are Huge In Size: Four Enormous Steel Girders Brought Here for Masonic Temple," July 27, 1904. Article found in the Duluth Public Library clippings file entitled, "Duluth Masonic Lodges."

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A large number of documents and mementos had been gathered to place in a bronze box within the cornerstone. The following items were among those included: a "chapter penny" of the Keystone Chapter No. 20 of Royal Arch Masons; copies of the Duluth Evening Herald of August 9, 1904 and the Duluth News Tribune of August 10, 1904; proceedings of the Grand Commandry Knights Templar of the State of Minnesota for 1904; proceedings of the Grand Council of Royal and Select Masons of Minnesota; proceedings of the Supreme Council of the Thirty-Third Degree of the Southern Jurisdiction of the United States for 1903; rosters of all lodges of Duluth for 1904; history of Palestine Lodge No. 79; history of Ionic Lodge No. 186; a history of the construction of the new temple; a copy of a history of Duluth harbor by Judge Ensign; a history of Duluth by J.R. Carey; several old coins; and photographs of important Masons.

William A. McGonagle of Duluth, the Grand Master of the Great Lodge of Minnesota, along with the assistance of architect John J. Wangenstein, proceeded with the highly ritualistic ceremony to lay the cornerstone. The cornerstone was lowered in place in stages while McGonagle spread the cement with a silver and ebony trowel. A square, level, and plumb were also used in the ceremony, tools that are highly symbolic in Freemasonry and represent important truths and lessons in wisdom and morality.

Once the cornerstone was in place, McGonagle handed the square, level, and plumb to architect John J. Wangenstein and stated:

Worthy sir, having thus as grand master of Masons laid the corner stone of this new building, I now return to you these implements of operative masonry, entrusting you with the superintendence and direction of the work, having full confidence that by your skill and tact, aided by faithful craftsmen, a structure will rise which will add new luster to this city and state.⁹

The building was described in detail in the local newspapers:

The architecture is of the renaissance style, the design being that of Architect J.J. Wangenstein of this city. It will cost in the neighborhood of \$75,000, without the furnishings, and those will bring the total cost well up to the \$100,000 mark.

George Lounsberry has the general contract for the construction work. The building will be three stories on Second Street and four on the alley. The two fronts of the building are of gray French pressed brick with trimmings of red sandstone from Siskiwit Point, Wis. . . .

The building will be practically fireproof. The only wood used in the construction will be the interior floor beams of heavy Oregon fir at spaces of two or three feet and fireproofed on the top and bottom sides. The partitions, like the floors in the halls, will be of tile.

⁹ "Cornerstone of Duluth's Masonic Temple is Laid," *Duluth Evening Herald*, August 10, 1904, 8.

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Modern heating and ventilation plants will be installed with the very latest and improved electric lighting. Some new effects will be introduced in the lighting and the operation of the lights in the lodge rooms, especially the Scottish Rite auditorium where the arrangements will very much resemble that of a modern opera house.¹⁰

A description of the interior noted that the lower level would contain a banquet hall for 600 people and a kitchen. This floor could be used for public entertainment and rented out for that purpose. Nearly half of the first floor would be taken up by the Scottish Rite auditorium with seating for 1,000. The remainder of the first floor would contain reception rooms, a library, club rooms, and dressing and storage rooms for the auditorium. The second floor would include the upper portion of the auditorium and the balcony, and the Blue Lodge room. A partial third story would include the balcony for the Blue Lodge room and storage space.¹¹

In addition to George Lounsberry, the general contractor, contracts were awarded to P.D. McMartin for roofing and metal work, D.R. Black for plumbing and heating, James Richardson for electrical work, and Harry A. Hall for painting and decorating. All men were Masons, as was the architect John J. Wangenstein, who would have had a clear understanding of the design requirements for the Masonic Temple.¹²

The building was completed in early 1905. The Palestine Lodge held its meeting in the new building on February 6, 1905. The first meeting of the Ionic Lodge was held one week later on February 13, 1905.¹³ The Scottish Rite held its first meeting on March 1, 1905 and conferred degrees in the new building for the first time on April 19, 1905.

The Masonic Temple was managed by a "Board of Control" consisting of one member elected by each of the five Masonic bodies that had an ownership share in the building.¹⁴

¹⁰ "Cornerstone Laying of Masonic Temple," *Duluth Evening Herald*, August 9, 1904, 3.

¹¹ *Ibid.*, 3.

¹² Stanley L. Mack, *Ionic Lodge No. 186 A.F. & A.M. of Duluth, Minnesota: An Historical Sketch of its Early Pioneers and of its Record of Achievement During its First Fifty Years, 1890-1940* (Duluth: Steele-Lounsberry Co. Press, n.d.), 48.

¹³ Mack, 55.

¹⁴ While the Duluth Masonic Temple was ultimately the most important building associated with the Masons in Duluth, there were four additional Masonic lodge buildings located in areas north of the downtown business district and in West Duluth. It was common in large cities to have multiple Masonic buildings in order to provide more convenient neighborhood access to Masonic activities. In some cities the various Masonic bodies each had their own building and did not have a shared facility like the Duluth Masonic Temple. The four buildings were all "Blue Lodge" facilities and included Glen Avon, Lakeside, Trinity, and Euclid Lodges. Two of the buildings appear to have been former residences, while the other two are two story brick buildings. Two of the buildings are still used by the Masons.

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Social and Cultural Activities of the Duluth Masonic Temple

From the time of its opening, the Duluth Masonic Temple became an important center for social and cultural activities for both Masons and the community as a whole. This was not surprising as the Masons became Duluth's largest and most important fraternal organization. The majority of the city's civic and business leaders were Masons, which included several Duluth mayors among their ranks.¹⁵ The first Master of Palestine Lodge No. 79 was Joshua B. Culver, who was also Duluth's first mayor. T. W. Hugo served twice as mayor of Duluth. William A. McGonagle, who presided over the cornerstone ceremony, was General Manager of the Duluth, Missabe and Iron Range Railway. Another prominent Mason was Robert E. Denfeld, Superintendent of Duluth Public Schools for over 30 years and for whom Denfeld High School is named.¹⁶

The Palestine and Ionic Lodges hosted a housewarming on March 24, 1905, the first major social event in the building. Two thousand people attended the event, which included speeches, tours of the building, musical performances in both the Scottish Rite Auditorium and the Blue Lodge room, and dancing in the Banquet Hall.¹⁷ The first public reception was held at the Masonic Temple on New Year's Day in 1906. It was reported that 3,000 people were in attendance. Tours of the building were given and three orchestras provided entertainment. The orchestras were located in the Scottish Rite Auditorium, the Blue Lodge room, and the Banquet Room on the lower level, where guests congregated after the tours for dancing.¹⁸

One account of the event also included a description of the theatrical scenery on the stage of the Scottish Rite Auditorium, which was clearly considered very impressive at the time:

At the Second Street entrance, the guests were welcomed by Royal Arch Masons of the Keystone Chapter and taken into the well appointed library. Then they visited the Scottish Rite Auditorium where an orchestra was stationed. To many, the exploration of the Temple was a new and most pleasant experience.

The big auditorium was bathed in mellow light. Music added charm to the blended decorations. Mild weather prevailed outside, but the realistic painting, the background of the broad and deep stage reflected the warmth and beauty of a summer day in the mountains. Broad green fields, a tiny gushing stream and the bald peaks of the mountains under a canopy of clearest blue stretched away to the horizon, approached by the eye over a green expanse of carpet lawn.¹⁹

¹⁵ Maryanne Norton, Duluth historian, e-mail message to Rolf T. Anderson, March 23, 2014.

¹⁶ Eric Neetenbeek, President and CEO, Minnesota Masonic Charities, e-mail message to Rolf T. Anderson, December 2, 2014.

¹⁷ "Palestine and Ionic Lodges Entertain at Housewarming in Masonic Temple," *Duluth News Tribune*, March 25, 1905, 5.

¹⁸ "Many Visit the Temple: Thousands Enjoy New Year's Hospitality of Masonic Bodies," *Duluth Evening Herald*, January 2, 1906, 11.

¹⁹ *Duluth News Tribune* quoted in Mack, 59.

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Once the pipe organ was installed, free concerts were held in the Masonic Temple and became one of the most popular public events to take place in the building. Attendance was so high that some concerts were arranged for specific groups such as teachers or students.²⁰ In 1912 it was noted that, "The Sunday Masonic Free Concerts continue to attract good audiences, even some Masons attending nowadays."²¹ One description of the concerts provided details about the size of the audiences and the variety of musical performances:

Beginning the Sunday before Christmas and ending on Sunday, March 24, the Masonic Free Concerts have been given every Sunday to audiences ranging from 950 to 350 [sic] on one stormy day. The Oratorio of the "Messiah" was given once to the members of the Order and a second time as one of the regular Free Concert programs. The Choral Society of Duluth, under the direction of Brother H.W. Reyner, gave their services for both performances and needless to say it was a much appreciated treat. The last one was given by the High School Musical Society, under the direction of Brother Custance, and more than one hundred persons were turned away for want of room to stand²²

The Banquet Hall was also in regular use for dinners, parties, and dances for both Masons and non-Masonic organizations alike. This tradition has continued to this day when in recent years the Scottish Rite Auditorium has been used for concerts and plays and the Banquet Hall has been used by groups such as the Duluth Rotarians.

Charitable Activities of the Duluth Masonic Temple

It is perhaps through its charitable activities that the Duluth Masonic Temple achieved its greatest impact in the community. Not only was self-improvement an important Masonic goal, but the Masons believed that their fraternity should be a constructive force that could help make the world a better place, both materially and ethically. In 1918, C.C. Hunt, the editor of the *Masonic Standard*, wrote:

The Masonry that we believe in and advocate is the kind that builds homes and hospitals, that cherishes a friend and conciliates a foe, that lifts up the lowly and cares for the unfortunate, that comforts the afflicted and buries the dead, that practices tolerance and forbearance, that encourages emulation, teaches temperance, makes honest business men, patriotic citizens, good husbands and fathers, that practices charity of the heart and tongue, as well as the commendable virtue of alms giving.²³

Records from the various Masonic bodies document how they provided assistance to their individual members who were in need. Another important initiative began as early as 1912 when

²⁰ T. S. Hugo, "Daniel Greysolon Du Lhut: Duluth and its Scottish Rite Masonry," *The New Age* 9, no.4 (October 1908): 382-384.

²¹ "Free Concerts," *Duluth Masonic Calendar*, March 1912, 17.

²² "Free Concerts," *Duluth Masonic Calendar*, April 1912, 19.

²³ Quoted in William D. Moore, *Masonic Temples: Freemasonry, Ritual Architecture, and Masculine Archetypes* (Knoxville: The University of Tennessee Press, 2006), 8.

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members of the Duluth Masonic Temple took part in discussions about the establishment of a Masonic Home to care for elderly Masons or their widows and orphans. They participated in fundraising efforts that led to the purchase of a property in Bloomington, Minnesota, in 1918, as well as subsequent efforts to raise additional funds to construct new buildings on the property.²⁴ But the Masons looked far beyond their own membership to achieve their charitable goals. On October 12, 1918, a devastating forest fire swept through an area of northern Minnesota that destroyed entire communities, including Moose Lake and Cloquet. More than 700 people died and thousands were left homeless. The Masons participated in the ensuing relief effort and opened the Masonic Temple to the refugees from the fire. In addition, the Supreme Council, the national governing body of the Scottish Rite for its southern jurisdiction, contributed \$1,000 to the relief effort, demonstrating the commitment throughout the Masonic organization to charitable causes.²⁵

The Infant Welfare Department

Perhaps the most impressive humanitarian initiative undertaken at the Duluth Masonic Temple was the creation of the Infant Welfare Department, a program founded by the Scottish Rite in 1911. The program established free clinics in the Masonic Temple and in other locations in Duluth, provided in-home evaluations and assistance, and taught classes on the proper care of infants and the prevention of diseases. Doctors and nurses volunteered their time to the program, while all costs were paid by the Scottish Rite.

The first employee of the Infant Welfare Department was Lydia M. Thiele, a nurse who was hired to manage the program. She was provided with an office located on the first floor of the Masonic Temple building.²⁶ Her first monthly report illustrates both her activities as well as the pressing need for the program.

I beg to submit the following report on my work since my arrival May 22 up to June 15, inclusive:

Number of patients, eleven; for one patient admittance was secured in an institution, leaving ten patients.

I have made fifty-four calls in the different houses, some of them being merely of a friendly nature. In some of the homes I have found great poverty; one family in particular, where I found the mother and a three-months-old baby quite ill, and a six-year-old child far from well.

The house consists of two small rooms in a damp basement with no window in the bedroom. It was impossible to do much for their comfort until I secured some

²⁴ "State Masonic Home," *Duluth Masonic Calendar*, December 1912, 6.

²⁵ Anderson, *Ionic Lodge: 1890-1940*, 240-241.

²⁶ "Infant Welfare," *Duluth Masonic Calendar*, June 1911, 8-9.

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bedding, towels, and necessary clothing for mother and child. The only food I could find were a few cold potatoes and a dry piece of bread. . . .

I would suggest that a so-called "loan closet" of necessary articles be provided, to be loaned to the different families in time of need, after which they will be returned. I also find a necessity for carrying a "visiting nurse's handbag," as the mass of people among which I work are really too poor to furnish very many things I am obliged to use.

This first month (a) considerable (portion) of my time has been spent calling on the different physicians and others interested in "Infant Welfare."²⁷

Within a month, the local chapter of the Eastern Star, a Masonic organization for women, had begun to organize the "loan closet" that had been requested. In September, Nurse Thiele visited Virginia, Minnesota, at the invitation of the local Masons and made a presentation on "Infant Welfare" and also made home visits to provide instruction on infant care. It was noted that she would be available to visit other towns in the region at no cost.²⁸

In February 1912, Nurse Thiele conducted the first "mother's program" at the "Neighborhood House" in Duluth's West End. In her monthly report she noted that:

There is considerable poverty and distress in some of the families. The Past Mothers of the Eastern Star have been very generous, making new garments and supplying brand new stockings for little bare feet.

They also supplied one family enough groceries to last two weeks.

I feel that the death rate among infants could be considerably reduced if I were able to conduct a few milk stations in the most densely populated districts of the city.

The plan would be to provide GOOD CLEAN MILK at the same price the average milkman charges.

The mothers would be requested to bring their babies once a week to be weighed, and at the same time receive instruction about general care of the child. I feel that I would be able to reach a great many more mothers in this way and accomplish more good.²⁹

When the program was approaching its first anniversary in 1912, the Scottish Rite commented that none of the activities by Duluth's Masonic Fraternity had received such favorable comments

²⁷ "Infant Welfare," *Duluth Masonic Calendar*, July 1911, 9-10.

²⁸ "The Consistory Nurse," *Duluth Masonic Calendar*, October 1911, 11.

²⁹ "Infant Welfare," *Duluth Masonic Calendar*, March 1912, 15-16.

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as the Infant Welfare Department. They also noted that the establishment of a clinic in the Masonic Temple was under consideration as well as establishing milk stations at different locations in the city.³⁰

Nurse Thiele resigned in March 1912 for health reasons and Elizabeth Heikkila was appointed to fill the position. Her first monthly report further documented the activities of the Infant Welfare Department and the need for this service:

Called on 32 infants, 20 of these were new cases. 10 being fed on modified milk. . . .
The work has been largely that of demonstrating the bathing of infants, proper feeding, and the ventilation and cleanliness of the home. . . .

Past Matrons of the Eastern Star have furnished clothing for four cases, shoes for one, and groceries for two. Palestine Lodge has furnished medicine for two children. Three children are receiving one quart of milk each daily, charged to the Scottish Rite Masons.

Have held two mothers' meetings. April 4 and April 18, at Garfield Avenue at 2 P.M., ten mothers attending each meeting with their children. April 4, explained infant feeding, and April 18, read an article on various symptoms of diseases of infancy. Mothers are interested and ask a good many questions. Served lunch at meeting April 18.³¹

In a subsequent report Nurse Heikkila noted that she was conducting classes for mothers twice a month at two different locations. She also noted that she was being notified about infants needing attention from physicians, the Associated Charities, the tuberculosis nurse, neighbors, and mothers.³²

The Infant Welfare Department was also engaged with organizations on a national level that worked to improve the care of infants. In May 1913, a "Better Baby" exhibit was displayed at the Masonic Temple that had been created by the *American Association for the Prevention of Infant Mortality* of Baltimore, Maryland. The exhibit arrived in thirteen cases weighing 1.25 tons. The exhibit featured information about the care of infants and the prevention of diseases. Local physicians also gave talks on infant care.³³ In December 1915 it was announced that the Infant Welfare Department would participate in "Baby Week," which was scheduled for the week of March 4, 1916. This was a national event sponsored by the *Children's Bureau* of the Federal Department of Labor. Physicians examined babies and gave presentations, but there was also a celebratory tone to the event with prizes and certificates awarded. News articles

³⁰ "Infant Welfare," *Duluth Masonic Calendar*, April 1912, 18-19.

³¹ "Infant Welfare," *Duluth Masonic Calendar*, June 1912, 16-17.

³² "Infant Welfare," *Duluth Masonic Calendar*, October 1912, 10-13.

³³ "Better Baby Exhibit Will be at Masonic Temple This Week," *Duluth News Tribune*, May 18, 1913, 15.

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about the event noted that the Infant Welfare Department was an affiliated branch of the *National Infant Welfare Association*.³⁴

By the 1920s, five clinics had been established. They were located at the Duluth Masonic Temple, the Lincoln Library, the West Duluth Masonic Temple, and at locations in Gary and Lakeside. In the month of December 1923, a total of 375 infants were examined at the five clinics. The clinics were typically open several days a month. In the same month, the nurses made 246 visits. In addition, information was mailed to families with new babies, prescriptions were issued to needy families, and milk and layettes were provided. The nurses assisted the Masons in bringing "Christmas Cheer" to 43 families, including 220 children, by distributing clothing, toys, nuts, candy and fruit.³⁵

In the month of August 1929, attendance for the five clinics totaled 576 and home visits totaled 321.³⁶ As of September 1930, attendance for all clinics for the prior 12 month fiscal year totaled 5,589, representing 2,090 infants.³⁷ Total attendance increased to 6,157 in the next fiscal year as reported in September 1931.³⁸

In 1941 the Infant Welfare Department celebrated its thirtieth anniversary. It was estimated that attendance at the various clinics totaled 154,392 since the program was established in 1911. During that time period approximately 20,273 cases had been handled in which babies had been examined and mothers instructed in the proper care and handling of their children. It was noted that it was reasonable to conclude that the Infant Welfare Department had contributed a great deal toward the reduction of Duluth's annual infant mortality rate, which dropped from 100 in 1911 to 44 in 1939.

The anniversary also provided an opportunity to reflect on the history of the program and how it had evolved. Initially, the primary focus was placed on treating sick children. In time the program developed into a "well-baby" clinic. A physician would provide periodic examinations to assess the child's growth and development and to identify any potential problems. Mothers would receive instructions on the proper care of their children and advice about immunizations and contagious diseases. A sick child could be referred to a family doctor or a free clinic.

The clinics were open to all children regardless of income, race, or religion. The age limit was two and one-half years. The service was entirely free and financed by the Scottish Rite. As of 1941, the staff consisted of a medical director, who was a pediatrician; three physicians, two of whom were also pediatricians; two full time nurses; and a corps of volunteers including members of the Junior League.³⁹

³⁴ "Baby Week for Duluth is Plan of Consistory Nurse," *Duluth News Tribune*, December 7, 1915, 16; "Tots to Take Duluth by Storm During Baby Week," *Duluth News Tribune*, December 8, 1915, 9.

³⁵ "Report for the Month of December, 1923: Scottish Rite Infant Welfare Department," *The Scottish Rite Bulletin*, January 21, 1924, 2-3.

³⁶ "Infant Welfare Work Reported for August," *Scottish Rite Bulletin*, September 16, 1929, 2.

³⁷ "Infant Welfare Report Shows Good Work," *Scottish Rite Bulletin*, September 9, 1930, 2-3.

³⁸ "Infant Welfare," *Scottish Rite Bulletin*, September 31, 1931, 2.

³⁹ "Infant Welfare Observes 30th Year," *Scottish Rite Bulletin*, April 21, 1941, 3-4.

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By the 1950s, the Infant Welfare Department was still operating four clinics, but the Lakeside clinic had closed. Overall attendance had decreased but remained stable. For example, in the month of July 1950, 275 patients visited the clinics and the nurses performed 211 home visits.⁴⁰ In February 1954, 231 patients visited the clinics and there were 190 home visits.⁴¹ There were further declines by the early 1960s. For example, in February 1962, 113 patients visited the four clinics and there were 105 home visits.

By 1959 it was estimated that attendance at the clinics operated by the Infant Welfare Department exceeded 210,000 since its inception in 1911.⁴² But in time it became clear that the need for the program had diminished as medical services had become more widely available. In 1963 the program officially came to an end after more than 50 years of service to the community.

Over the years the Masonic bodies have undertaken a wide variety of charitable activities including the continuous sponsorship of a Boy Scout Troop beginning in 1924, a program in the 1940s to support members of the military, and providing disaster relief to other communities. The Masons also continued to support programs that provided medical assistance. In 1963, the Masons of the Duluth district raised \$25,000, including \$9,000 from the Ionic Lodge No. 186 alone, toward an addition to the Masonic Memorial Hospital at the University of Minnesota Medical Center.⁴³ In 1990, the Scottish Rite Foundation of Duluth established the Scottish Rite Clinic for Childhood Language Disorders. The clinic serves children from birth to nine years of age and provides speech and language assessments, hearing assessments, direct therapy, parent education, and professional consultation. The clinic was first operated on the campus of the University of Minnesota, Duluth. But because of the need for additional space, the Scottish Rite Foundation purchased a building on the same block as the Duluth Masonic Temple from which the clinic continues to operate.⁴⁴

Architecture, Design, and Ornamentation of the Duluth Masonic Temple

It was posited that Freemasonry existed in all times and places in Western civilization and was informed by knowledge passed down from ancient Egypt, through the biblical patriarchs, the Greek philosophers, the cathedral builders, and the Knights Templar. For these reasons architects were free to argue over the merits of various styles for Masonic Temples. Some claimed the Gothic style best expressed the spirit of Freemasonry because of its association with the stone masons of the Middle Ages. Others claimed that classically inspired styles were most appropriate. Some preferred the Egyptian Revival style. There are even examples of Colonial Revival style temples, which were said to evoke a lodge's origins in America's colonial era. The result was a wide variety of architectural styles employed for Masonic Temples. But regardless

⁴⁰ "Infant Welfare Report Registration of 645," *Scottish Rite Bulletin*, September 4, 1950, 3.

⁴¹ "Infant Welfare Report," *Scottish Rite Bulletin*, March 22, 1954, 3.

⁴² Anderson, 240.

⁴³ Stanley, L. Mack, *Annals of Ionic Lodge No. 186: A Brief History of the Lodge and of the Period Through Which it Passed During its Third Quarter-Century: 1940-1965* (Duluth: From the Press of Service Printers of Duluth, Inc., 1965), 114.

⁴⁴ Anderson, 246-248.

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of the style, the design was intended to help reinforce the identity of the Masonic brotherhood.⁴⁵ The Duluth Masonic Temple was designed in the Beaux Arts style, a classically inspired design often selected for Masonic temples.

The design and ornamentation of interior spaces was also very important, particularly for spaces where Masonic rituals were enacted. In the Duluth Masonic Temple, the building's most important interior spaces are the Blue Lodge room and the Scottish Rite Auditorium.

The Blue Lodge Room

The Blue Lodge room is the primary interior space in a Masonic Temple where members earn their first three Masonic degrees. By the mid-nineteenth century, the lodge room had acquired a defined architectural form and it was constructed with little variation throughout the United States. The lodge room symbolically represented King Solomon's temple, the construction of which is a central narrative in Freemasonry. Most importantly, the lodge room was designed to create an alternative realm set apart from day-to-day reality, and many of its features enhanced its otherworldly qualities.

The room was a large rectangular space, ideally located on an upper floor and with no windows in order to avoid noise and distractions. Entrance doors were usually arranged symmetrically on one of the short sides. A chair for the Master of the Lodge was located centrally against the wall facing the doors, and a chair for the lodge's Senior Warden was placed opposite the Master's chair along the wall between the doors. A third officer's chair, for the Junior Warden, was placed at the center of the long wall on the Master's left side. This arrangement created a pair of imaginary axes, terminating in the primary officers' chairs, theoretically running east-west and north-south, and ordering the space within the room.

Chairs were arranged around the walls for the general membership and represented the fraternity's ideology of egalitarianism. The chairs faced the center of the room, an arrangement that reinforced the institutional identity of the lodge. Unlike a church or theatre, where the audience faces in the same direction, the seating in the lodge room allows the individuals to directly observe each other and foster a sense of community and reinforce the concepts of brotherhood and fraternity. In some of the larger lodge rooms, a balcony provided additional space.

The focus of the room was the altar, which was located in the center of the room where the two axes intersected. Open space surrounded the altar and provided room for Masonic rituals and initiations. The conferment of the first three Masonic degrees took place around the altar. Narratives related to important Masonic beliefs were reenacted and the initiate would play a primary role. The enactment of ritual in the Blue Lodge room was referred to as "floorwork."

⁴⁵ William D. Moore, *Masonic Temples: Freemasonry, Ritual Architecture, and Masculine Archetypes*, 136-140.

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Lodge rooms often contained ornate chairs for the officers, revivalist ornamentation, and historical motifs. Two columns were usually included in the lodge, one with a terrestrial globe and one with a celestial globe, representing pillars from King Solomon's temple.

Together, the architectural design and ornamentation of the lodge room served to create an alternate realm separate from the outside world where members could focus on Masonic rituals and their brotherhood.⁴⁶ The design and ornamentation of the Blue Lodge room in the Duluth Masonic Temple closely follows the prescribed features for a lodge room in terms of its layout and proportions, its near encapsulation within the building to avoid street noise and distractions, and its use of classical and esoteric detailing, and Masonic imagery.

The Scottish Rite Auditorium

The Scottish Rite was a relatively obscure Masonic body until after the Civil War when membership began to grow. It then stood out for its explosive growth and for the prominent temples that it constructed across the nation. This extraordinary rise to prominence was linked in large part to a transformation in the nature of its initiation rituals.

Previously, the Scottish Rite rituals for conferring their 29 degrees were conducted in a similar manner to the Blue Lodge degrees. But the story line for the first three degrees was relatively straightforward and occurred in one location, in one time period, and with one set of characters, all associated with the construction of King Solomon's Temple. By contrast, the Scottish Rite rituals attempted to train initiates in varying esoteric traditions by incorporating characters from throughout Europe and the Middle East and by focusing on events that spanned millennia. Because of the complexity and philosophical scope of the 29 degrees, the Scottish Rite began to use ceremonial props and furnishings to transform the ritual space into various romantic locations, including a cavern, a secret vault beneath King Solomon's Temple, a bridge, the throne room of a Persian king, the road to Jerusalem, the summit of a mountain, a military encampment in the desert, and the court of Saladin, who was a Sultan of Egypt.

To facilitate the realistic depiction of these various settings, scenery, costumes, theatrical lighting, special effects, and amplification systems were introduced into the performance of the Scottish Rite degrees beginning in the early 1890s. Members no longer needed to hang draperies or move quantities of furniture. Instead, by pulling ropes and changing scenery they could easily transform rustic caves into royal Persian palaces. In addition, the use of lighting equipment made it possible to represent mystical visions, miracles, and the passing of time.

The incorporation of theatrical technology into the Scottish Rite rituals heightened the organization's appeal among American men and led to a dramatic increase in its membership. It also allowed the Scottish Rite to simultaneously initiate large numbers of candidates who would observe the staged depictions of various Masonic narratives. With its initiations now transformed into theatrical experiences, the Scottish Rite membership surged during the first thirty years of the twentieth century. In 1900 about 40,000 American men belonged to the Scottish Rite; by

⁴⁶ Moore, "From Lodge Room to Theatre: Meeting Spaces of the Scottish Rite," in *Theatre of the Fraternity*, 33-38.

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1930 that number had swelled to nearly six hundred thousand.⁴⁷ The Duluth Scottish Rite membership had grown to 1,000 by 1914 and doubled to over 2,200 by 1921.⁴⁸

The stage settings for the Scottish Rite were similar to those for the commercial theatre. Both reflected rising standards of excellence that demanded increased accuracy and awe-inspiring illusions. The emphasis was on romantic realism, combining a literal rendering of architecture and natural features with a strong sense of mood. The manner of painting was derived from the dominant academic style from the period, with careful attention to perspective, scale, color, and detail.

The scenery designed for the Scottish Rite represents a wide range of geographical regions and historical epochs. For example, a design for the nineteenth degree includes Gothic imagery, while the scene for the twenty-first degree depicts a ruined abbey within a landscape of jagged mountains. Today, many of the scenes are considered remarkable works of art, convincingly drawn, floridly colored for dramatic effect, and emotionally charged. Sets designed by the Sosman and Landis Scene Painting Studios of Chicago typically combine forceful perspective, brilliant color, and attention to textures and details. Unresolved tension between foreground and background elements energizes the scene even before the human "actors" make their appearance.⁴⁹

The scenery was constructed with cotton muslin or linen attached to wooden frames and painted with a mixture that consisted of dry pigments, water, and glue. The basic components of the scenery consisted of backdrops and cut drops. The backdrops were the central composition, the primary subject matter of the scene. Surrounding the backdrops were cut drops painted to resemble trees, columns, or interior walls that added depth to the stage and completed the visual edges of the composition while masking or covering the offstage areas. Open areas in the cut drops were created by netting, which was invisible to the audience, and increased the dimensional quality of the scenery.⁵⁰ A large number of scenes could be created by using the more generic cut drops, such as trees or columns, with various backdrops. For example, cut drops depicting trees could be used to frame a mountain stream or a ruined temple. Cut drops depicting stone columns could frame a secret vault or a catacomb. Lighting was used to create dramatic effects that could heighten the visual experience. Simply changing the lighting could completely alter the time of day within which a scene was set.

The scenery for the Duluth Masonic Temple was created by senior staff artist Thomas G. Moses of the Sosman and Landis Scene Painting Studios and installed by 1906. The firm was established in 1877 by Joseph S. Sosman and Perry Landis and was the first to realize the

⁴⁷ Kenneth L. Ames, "The Lure of the Spectacular," in *Theatre of the Fraternity*, 19-21; Moore, in *Theatre of the Fraternity*, 37-41.

⁴⁸ Anderson, 238, 243.

⁴⁹ Ames, 26.

⁵⁰ C. Lance Brockman, Ph.D., "Appraisal of Scenery from the Scottish Rite Temple – Winona." March 9, 1995. Typed manuscript in the files of the State Historic Preservation Office, St. Paul, Minnesota.

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potential of the fraternal scenery market.⁵¹ Thomas Moses later became president of the company. During his long career he designed and painted thousands of scenes for commercial theaters and Masonic Temples throughout the United States.⁵²

His artistic contributions were found in theaters and opera houses from over forty-five states, numerous murals in public and private buildings, exhibits for the Columbian Exposition in 1893 and the 1932 Century of Progress Fair in Chicago, and large spectacles for various popular amusement parks including Luna Park at Coney Island, New York.⁵³

While little of his commercial work exists, there is a large body of work created for the Scottish Rite that still survives. Moreover, Moses was the most prolific scenic painter for Scottish Rite backgrounds. His beautifully designed and painted canvases give theater historians great insight into a time and craft that has long passed, as well as providing elaborate scenes that still enrich degree presentations today.⁵⁴ The scenery he designed for the Duluth Masonic Temple clearly demonstrates his skill as an artist. The scenes are characterized by complex designs with vivid colors and great attention to detail. Perhaps most astonishing is Moses' ability to create a sense of depth and perspective. Scenes such as the Gothic Cathedral, Egyptian Temple, and Treasury scenes, for example, create a convincing illusion of three-dimensional compositions. The viewer may need to stand as close as several feet from a drop in order to be persuaded that a scene is painted on flat canvas.

The Scottish Rite Auditorium of the Duluth Masonic Temple contains 80 hand-painted scenic drops, the largest collection in Minnesota that remains operational and continues to be used for its original purpose. Moses also created the scenery for the Winona Masonic Temple (NRHP, 1998) in 1909 and for the St. Paul Masonic Temple in 1910. The scenery collection at the Winona Masonic Temple is the largest in the state with 98 drops. However, in August 2014 all the drops were removed from their frames, rolled-up, and placed in storage in order to prevent on-going deterioration. There is also a scenery collection at the Scottish Rite Temple in Minneapolis. However, while the scenery collections at both the St. Paul and Minneapolis temples are still operational, they are smaller and less complete than the collection at the Duluth Masonic Temple.

In addition to the scenery in the Scottish Rite Auditorium, there are eight, single scenic backgrounds that are used by the York Rite in the Blue Lodge room. The drops can be displayed between two columns at the west end of the room and are stored in the balcony when not in use.

⁵¹ A number of companies supplied Masonic Temples with scenery, furniture, costumes, and lighting, including the M.J. Lilley and Company, the Volland Scenic Studios, and the Great Western Stage Equipment Company.

⁵² Thomas G. Moses and Armstrong Studio Inc., "Scenic Decorations for Theatres, Road Shows, Scottish Rite Cathedrals, Commandries, Shrines, Amusement Parks, Etc.," n.d. Photocopy in the files of the Winona Masonic Benevolent Association, Winona, Minnesota.

⁵³ C. Lance Brockman, "Thomas G. Moses: Profile of a Scenic Artist," *Heredom: The Transactions of the Scottish Rite Research Society* Volume 1 (1992): 83.

⁵⁴ Brockman, "Thomas G. Moses: Profile of a Scenic Artist," 85.

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These scenes were created at a later date by the Twin City Scenic Studios of Minneapolis sometime between 1910 and 1920.⁵⁵

Recent scholarship has called attention to the history and importance of the scenery used by the Scottish Rite. In 1996 the Frederick R. Weisman Art Museum at the University of Minnesota presented an exhibition titled, "Theatre of the Fraternity: Staging the Ritual Space of the Scottish Rite of Freemasonry, 1896-1929." Conceived and curated by C. Lance Brockman, Ph.D., Professor Emeritus of the Department of Theatre Arts and Dance at the University of Minnesota, the traveling exhibit brought national attention to this topic. Even more recent scholarship by theatre consultant Wendy Rae Waszut-Barrett, Ph.D., further documents the importance of the Scottish Rite scenery and the pressing issues facing its preservation.

Current scenery collections in Scottish Rite facilities construct a time capsule for theatre historians and practitioners; a type of primary resource that is a rarity in theatre industry. Examples depicting the stylistic shifts in the field of scenic art primarily remain as secondary sources ... Few commercial or private theatres retain any historical scenes, yet Scottish Rite theatres house entire collections of original backdrops. . . .

Just as theatre scenery initially shapes the understanding of Masonic history, Scottish Rite scenery now shapes the understanding of theatre history. . . .

The shared material culture between the Scottish Rite and the theatre constitute a unique lineage that documents a significant moment in American history. However, national membership in fraternal organizations continues to decline. ... As lodges consolidate or close, theatrical artifacts are often destroyed, abandoned, or sold with the facility. . . .

Now is the time to observe, examine, document, and repair.⁵⁶

When describing the artistic significance of the Masonic scenery, Waszut-Barrett stated that, "Scottish Rite scenery should be considered large scale fine art collections produced by nationally recognized artists."⁵⁷

The Egyptian Frieze

The Egyptian frieze was installed around the upper walls of the Scottish Rite Auditorium by late 1910 and features the trial scene from a papyrus copy of the Egyptian Book of the Dead. T.W.

⁵⁵ According to C. Lance Brockman, Ph.D., while the eight backdrops used in the Blue Lodge room may appear somewhat similar visually to the Scottish Rite scenery, they represent a later era in scenery design and as single drops they differ from the complete stage settings that characterize the Scottish Rite scenery that is known for its ability to create "pictorial illusion."

⁵⁶ Wendy Rae Waszut-Barrett, "Scenic Shifts Upon the Scottish Rite Stage: Designing for Masonic Theatre, 1859-1929" (P.h.D. diss., University of Minnesota, 2009), 293, 300-301, 314.

⁵⁷ Wendy Rae Waszut-Barrett, interview with Rolf T. Anderson, November 14, 2014.

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Hugo explained why the installation was delayed: "The decoration of the room will be a large processional Egyptian frieze, but it was considered wise to defer the completed decoration until the question of settling, cracking of plaster, and the other diseases of new buildings had been passed through."⁵⁸ When first installed, the Masons called upon an art critic from the *Minneapolis Tribune* to write about the frieze.

The writer's opening comments reflect how the art and architecture of the auditorium work in conjunction.

Within the auditorium of the Temple is a link that binds its architecture indissolubly to the past – the wonderful frieze of symbolical figures. It is more than significant that the full achievement of the architectural art of today in the modeling of the room itself, the highest triumph of Grecian art in the Corinthian columns which uphold the proscenium arch, and the greatest symbol of Roman life and art in the carven laurel wreath, should be crowned with a vignетted story which belongs to no age – to all ages – the immortal soul of man in the trial before the great God of the world to come.⁵⁹

The primary story in the frieze is depicted in the panels above the proscenium arch. From left to right, the story describes a man named Any who lived c1300 BC. Any's mummy in its sarcophagus is being taken to his tomb for his trial before the gods of the underworld. Any is conducted before the jackal-headed Anubis for the "weighing of his heart." His heart, weighed in the scale, needs to be lighter than the feather of truth and justice, signifying he had led a good life. The ibis-headed god Thoth, god of wisdom and writing, stands by to record the verdict. The composite monster Ammut is ready to devour Any's soul if he fails the test. Having passed the test, Any is led by the falcon-headed god Horus into the company of Osiris, the god of the dead. Any kneels in homage to Osiris who is accompanied by Isis, with the throne-like chair on her head, and her sister Nephthys, who protect the dead. The last scene, obscured by the auditorium's pipe organ, shows Any in the boat of the sun god Ra, joining him in his daily journey across the sky, a powerful metaphor for rebirth.

The scenes depicted on the remaining three walls of the auditorium describe a variety of Egyptian motifs, but they are not drawn from any particular text or relief. In certain scenes the gods are recognizable; however, in general, the scenes are considered impressionistic rather than actual texts.⁶⁰ The artist of the frieze has not been identified.

While Egyptian motifs, and even entire Egyptian-themed rooms, were common in Masonic Temples, Masonic experts comment that they have yet to identify a comparable frieze in another

⁵⁸Hugo, 381.

⁵⁹"The Temple," *Duluth Masonic Calendar*, October 1910, 1-2.

⁶⁰ William K. Miller, Ph.D., History Department, College of St. Scholastica, Duluth Minnesota, e-mail messages to Rolf T. Anderson dated August 5, and August 7, 2014.

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Masonic Temple in the United States. Moreover, C. Lance Brockman, Ph.D., states the frieze is both pictorially important and significant as a work of fine art.⁶¹

In summary, the architectural elements and the various design features of the Duluth Masonic Temple are not merely ornamentation. They work in conjunction for the specific purpose of reinforcing Masonic beliefs and ideals and to create an atmosphere that facilitates the presentation of Masonic rituals. In turn, these design elements provide unique insight into Masonic philosophy and the history of Freemasonry.

Architect John J. Wangenstein (1858-1942)

John J. Wangenstein was born in Valdres, Norway, and studied in Trondheim before coming to Duluth in the early 1880s. He had a prolific career designing numerous commercial, residential, and religious buildings in Duluth and other towns in northern Minnesota beginning in the late nineteenth century and continuing into the 1930s. From 1892 to about 1895, William E. Baillie worked with Wangenstein as a partner in the firm of Wangenstein and Baillie. Together they designed the Itasca County Courthouse in Grand Rapids, Minnesota, in 1895, which has been demolished. Included among the many buildings designed by Wangenstein in Duluth are the Gray Brothers Bakery (1904) located at 118-120 E. 1st St.; the Motor Mart (1923) located at 210 E. 1st St.; the Altman Clothing Building (1922) located at 201-207 W. 1st St.; the Gilbert Building (1922) located at 209-211 W. 1st St.; the Wolvin Building (1901) located at 225-231 W. 1st St.; the Bridgeman Russell Building (1905-07) located at 10-16 W. 1st St.; and the Rowley Building (1905) located at 112 W. 1st St. The above buildings are included within the Duluth Commercial Historic District, (NRHP, 2006). Wangenstein also designed the DeWitt-Seitz Building located at 394 Lake Ave. S., (1911, NRHP, 1985) and he also served as the local architect in association with Daniel H. Burnham of Chicago, who designed the St. Louis County Courthouse (1909, NRHP, 1986).⁶²

Conclusion

The Duluth Masonic Temple is an important reminder of an era when fraternal organizations played a vital role in the community. The building served as a center for social and cultural activities in Duluth and also provided important services to the public through charitable programs like the Infant Welfare Department. Remarkably, the Duluth Masonic Temple continues to serve its original purpose and functions much as it did historically. The intact interior spaces reflect their historic appearance from over 100 years ago with great visual effect. Additionally, the theatrical backdrops in the Scottish Rite Auditorium are now considered rare and important works of art and also provide primary information about the history of the American Theatre. Moreover, the building's design features provide unique insight into Masonic history and philosophy and reinforce the building's purpose and identity.

⁶¹ William D. Moore, Associate Professor of American Material Culture, Department of the History and Art and Architecture and the Program in American and New England Studies, Boston University, e-mail message to Rolf T. Anderson dated September 28, 2014. C. Lance Brockman, interview with Rolf T. Anderson, November 28, 2014.

⁶² Koop, Duluth MPDF, F: 8.

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Archival Collections

Archives. Duluth Masonic Temple. Duluth, Minnesota.

Archives. Duluth Public Library. Duluth, Minnesota.

Archives. Minnesota Masonic Home. Bloomington, Minnesota.

Archives. Northeast Minnesota Historical Center. University of Minnesota. Duluth, Minnesota.

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Interviews

Brockman, C. Lance Ph.D., Professor Emeritus, Department of Theatre Arts and Dance,
University of Minnesota, Minneapolis. Interviews with Rolf T. Anderson,
September 10, 2014 and November 28, 2014.

Waszut-Barrett, Wendy, Ph.D., Theatre Consultant. Interviews with Rolf T. Anderson,
October 8, 2014 and November 14, 2014.

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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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: Duluth Masonic Temple Archives

Historic Resources Survey Number (if assigned): SL-DUL-0078

10. Geographical Data

Acreeage of Property Less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Duluth Masonic Temple
Name of Property

St. Louis, MN
County and State

Or
UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 15 | Easting: 568670 | Northing: 5181790 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description

Lots two and four West 2nd Street Duluth Proper First Division
(The lots on this block are assigned even numbers on 2nd Street and odd numbers on the lots south of the alley facing 1st Street.)

Boundary Justification

The boundary includes the city lots that have been historically associated with the property.

Duluth Masonic Temple
Name of Property

St. Louis, MN
County and State

11. Form Prepared By

name/title: Rolf T. Anderson
organization: _____
street & number: 212 West 36th
city or town: Minneapolis state: MN zip code: 55408
e-mail roanders6@aol.com
telephone: 612-824-7807
date: December 3, 2014

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Duluth Masonic Temple
Name of Property

St. Louis, MN
County and State

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Duluth Masonic Temple
City or Vicinity: Duluth
County: St. Louis State: Minnesota
Photographer: William Olexy
Date Photographed: November 1, 2014

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 35. Northeast and northwest elevations, looking south
- 2 of 35. Northeast elevation, looking southwest
- 3 of 35. Entrance, northeast elevation, looking west
- 4 of 35. Northwest elevation, looking southeast
- 5 of 35. Entrance, northwest elevation, looking southeast
- 6 of 35. Cornerstone, northwest elevation, looking southeast
- 7 of 35. Southeast and northeast elevations, looking southwest
- 8 of 35. Southwest elevation, looking northeast
- 9 of 35. Blue Lodge Room, looking southwest
- 10 of 35. Blue Lodge Room, looking northeast
- 11 of 35. Carved wooden detail with compass and square, Blue Lodge Room
- 12 of 35. Scottish Rite Auditorium with stage
- 13 of 35. Scottish Rite Auditorium with balcony
- 14 of 35. Scottish Rite Auditorium with proscenium arch and curtain
- 15 of 35. Plaster detail of the proscenium arch, Scottish Rite Auditorium
- 16 of 35. Forest scene, Scottish Rite Auditorium
- 17 of 35. Cave scene, Scottish Rite Auditorium
- 18 of 35. Gothic Cathedral scene, Scottish Rite Auditorium
- 19 of 35. Persian Palace scene, Scottish Rite Auditorium
- 20 of 35. Egyptian Temple scene, Scottish Rite Auditorium
- 21 of 35. Egyptian frieze detail I, Scottish Rite Auditorium

Duluth Masonic Temple
Name of Property

St. Louis, MN
County and State

Name of Property: Duluth Masonic Temple
City or Vicinity: Duluth
County: St. Louis State: Minnesota
Photographer: Rolf T. Anderson
Date Photographed: November 1, and November 7, 2014

- 22 of 35. Scottish Rite Auditorium with Egyptian frieze and dome
- 23 of 35. Gothic Cathedral scene detail, Scottish Rite Auditorium
- 24 of 35. Treasury scene, Scottish Rite Auditorium
- 25 of 35. Nile River scene, Scottish Rite Auditorium
- 26 of 35. Judgment scene, Egyptian frieze, Scottish Rite Auditorium with dome
- 27 of 35. Egyptian frieze, detail II
- 28 of 35. Egyptian frieze, detail III
- 29 of 35. Egyptian frieze, detail IV
- 30 of 35. Ceiling pendant, Scottish Rite Auditorium
- 31 of 35. Wrought iron stairway
- 32 of 35. Stained glass window

Name of Property: Duluth Masonic Temple
City or Vicinity: Duluth
County: St. Louis State: Minnesota
Photographer: C. Lance Brockman
Date Photographed: c1983

- 33 of 35. Temple Ruins scene
- 34 of 35. Throne Room scene
- 35 of 35. Tent scene

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 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Duluth Masonic Temple
Name of Property

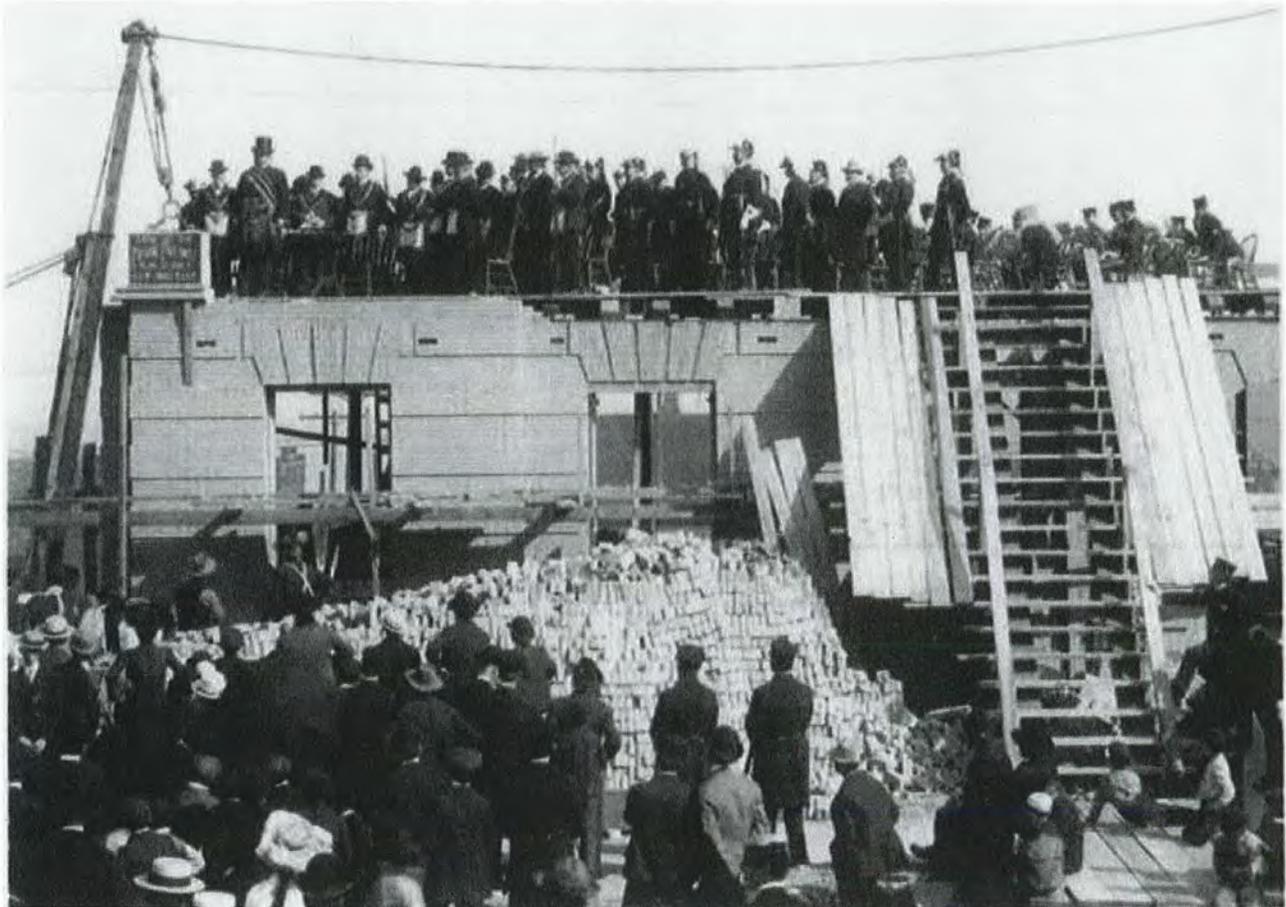
St. Louis, MN
County and State



Duluth Masonic Temple, c1905
(Courtesy Northeast Minnesota Historical Center)

Duluth Masonic Temple
Name of Property

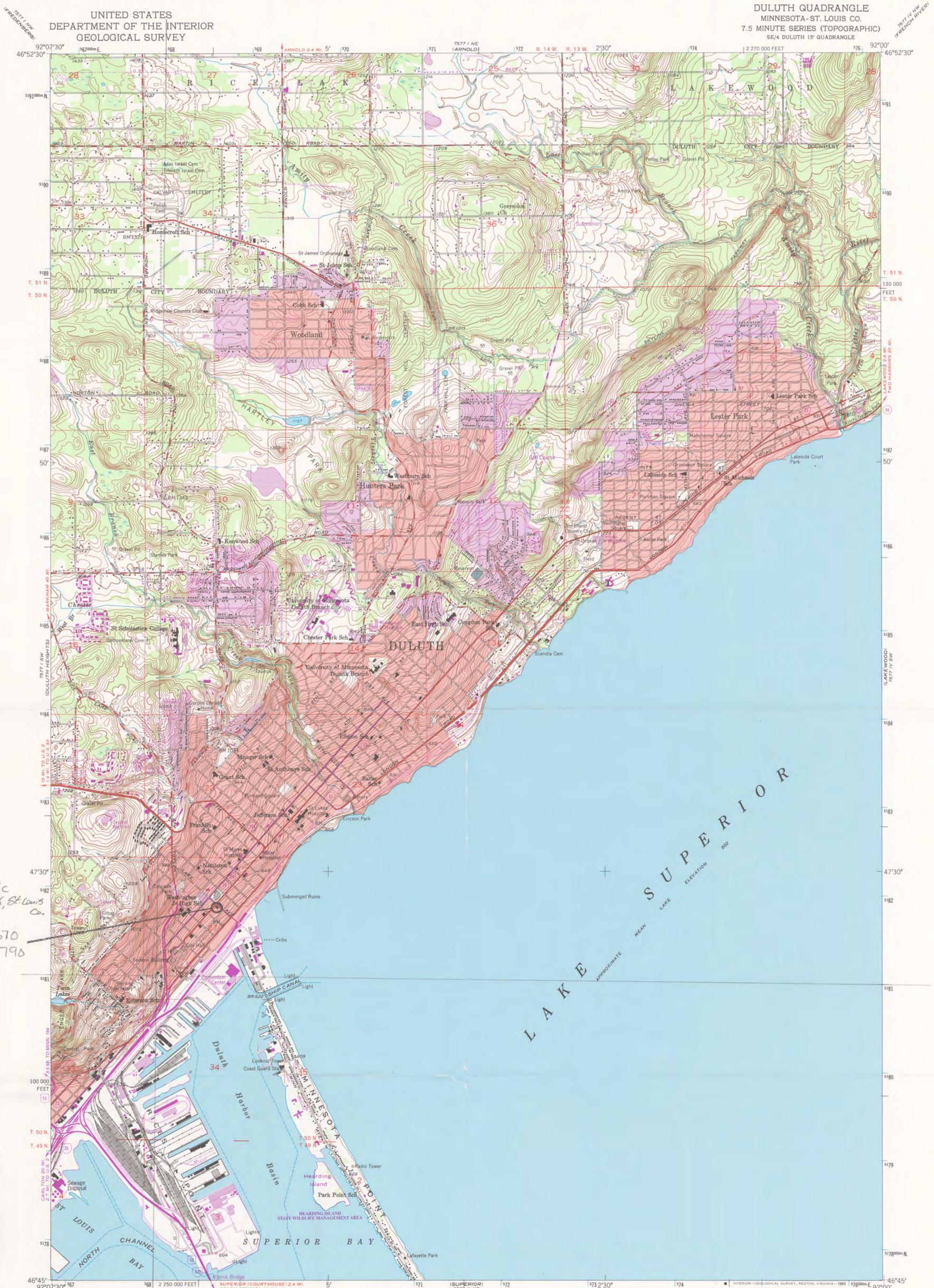
St. Louis, MN
County and State



Cornerstone ceremony, August 16, 1904
(Courtesy Duluth Masonic Temple)

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

DULUTH QUADRANGLE
MINNESOTA - ST. LOUIS CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)
SE/4 DULUTH 15' QUADRANGLE



Duluth Masonic Temple, Duluth, St. Louis Co.
Zone 15
Easting 568 670
Northing 5181 790

Produced by the United States Geological Survey

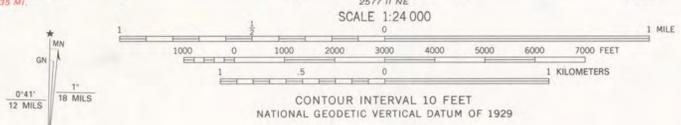
Control by USGS, NOS/NOAA, and U.S. Lake Survey
Topography by photogrammetric methods from aerial photographs taken 1952. Field checked 1953

Projection and 10,000-foot grid ticks: Minnesota coordinate system, north zone (Lambert conformal conic)
1000-meter Universal Transverse Mercator grid ticks, zone 15, shown in blue 1927 North American Datum (NAD 27)

North American Datum of 1983 (NAD 83) is shown by dashed corner ticks
The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are given in USGS Bulletin 1875

Red tint indicates areas in which only landmark buildings are shown

Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked



ROAD CLASSIFICATION

Primary highway, hard surface	Light-duty road, hard or improved surface
Secondary highway, hard surface	Unimproved road
Interstate Route	U. S. Route
	State Route



DULUTH, MINN.
SE/4 DULUTH 15' QUADRANGLE
46092-G1-TF-024
1953
REVISED 1993

COMPLIES WITH U.S. GEOLOGICAL SURVEY STANDARDS FOR SPATIAL ACCURACY - CLASS 2
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled in cooperation with State of Minnesota agencies from aerial photographs taken 1991 and other sources
This information not field checked. Map edited 1993
Information shown in purple may not meet USGS content

244D



Second St

ONE WAY
←

ONE WAY
←





19 MASONIC
TEMPLE 04







L A I D B Y T H E
M A S O N I C F R A T E R N I T Y
A U G . 1 0 , 1 9 0 4

W . A . M C G O N A G L E M : W : G : M :



MASONIC
& TEMPLE



**PRIVATE
PARKING**
No other vehicles
allowed to park here

Red
free















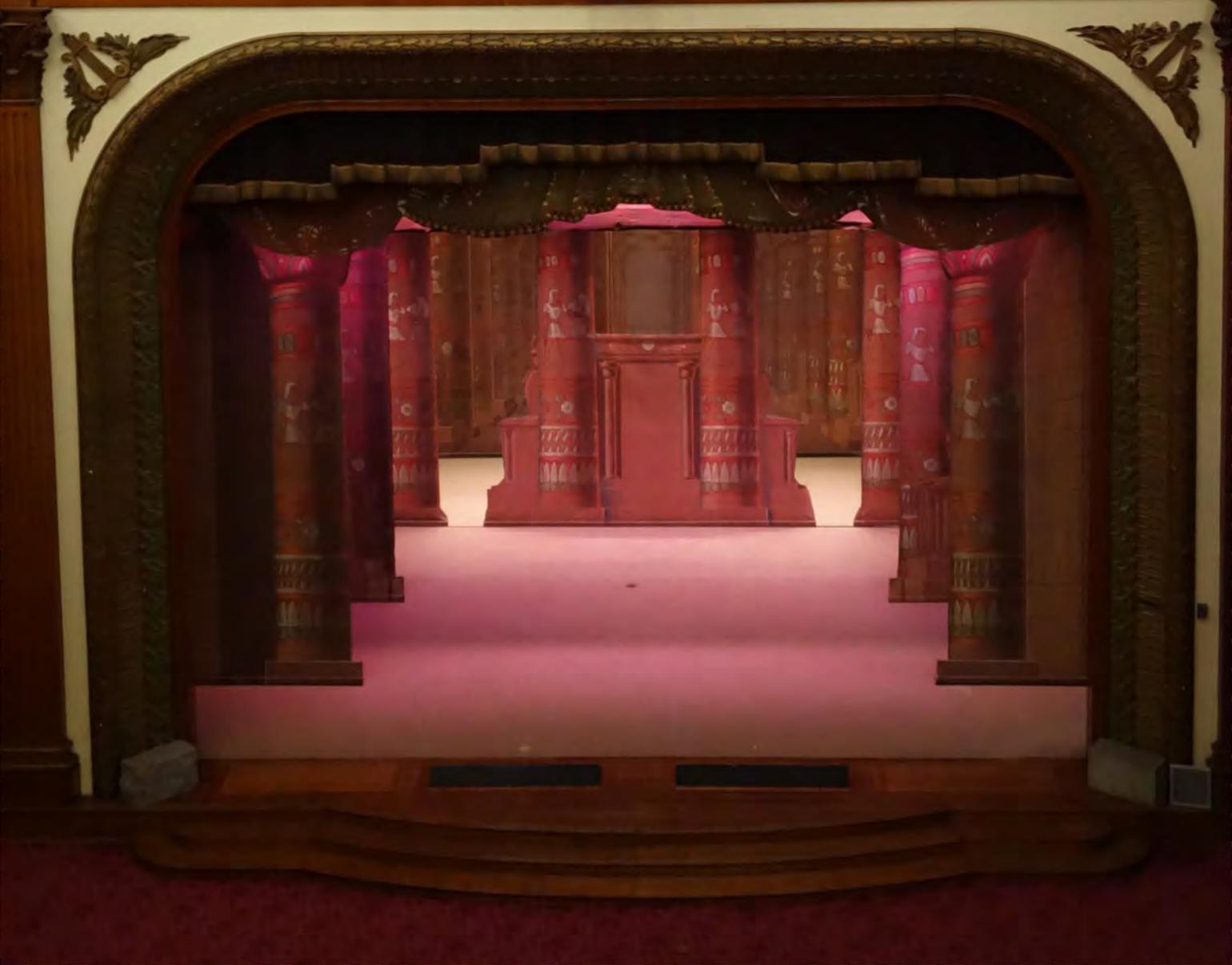




















Hieroglyphic text in a vertical column, including symbols for a bird, a lotus flower, and other signs.















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Duluth Masonic Temple

MULTIPLE NAME: Duluth's Central Business District, MPS

STATE & COUNTY: MINNESOTA, St. Louis

DATE RECEIVED: 3/27/15 DATE OF PENDING LIST: 4/20/15
DATE OF 16TH DAY: 5/05/15 DATE OF 45TH DAY: 5/12/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000215

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 5.11.15 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

Minnesota Historical Society
State Historic Preservation Office
345 Kellogg Blvd West, St. Paul, Minnesota 55102
651-259-3451



TO: Stephanie Toothman, Keeper
National Register of Historic Places

FROM: Denis P. Gardner

DATE: March 19, 2015

NAME OF PROPERTY: Duluth Masonic Temple

COUNTY AND STATE: St. Louis County, Minnesota

SUBJECT: National Register:
 Nomination
 Multiple Property Documentation Form
 Request for determination of eligibility
 Request for removal (Reference No.)
 Nomination resubmission
 Boundary increase/decrease (Reference No.)
 Additional documentation (Reference No.)

DOCUMENTATION:

- Original National Register of Historic Places Registration Form
- Multiple Property Documentation Form
- Continuation Sheets
- Removal Documentation
- Photographs
- CD w/ image files
- Original USGS Map
- Sketch map(s)
- Correspondence
 - Owner Objection
 - The enclosed owner objections
 - Do Do not constitute a majority of property owners

STAFF COMMENTS:



City of Duluth
Planning Division

411 West First Street • Room 208 • Duluth, Minnesota 55802-1197
218-730-5580 • Fax: 218-730-5904 • www.duluthmn.gov

An Equal Opportunity Employer

February 25, 2015

RECEIVED FEB 27 2015

Ms. Barbara Mitchell Howard
Deputy State Historic Preservation Officer
Minnesota Historical Society
345 Kellogg Boulevard West
Saint Paul, Minnesota 55102

RE: Duluth Heritage Preservation Commission comment on nomination of Duluth Masonic Temple to the National Register of Historic Places

Dear Ms. Howard,

I am writing on behalf of the Duluth Heritage Preservation Commission and its Chairperson, David Woodward. We have received your December 30, 2014 letter inviting comments by the Commission on the nomination of the Duluth Masonic Temple to the National Register of Historic Places. This item was placed on the Duluth Heritage Preservation Commission agenda but, unfortunately, a quorum was not achieved for their February meeting and, therefore, the Commission has no comments on this matter.

Thank you for the opportunity to comment. If you have any questions or comments, please call me at 218-730-5329 or email me at kdeming@duluthmn.gov.

Sincerely,

Kyle Deming
Planner II