

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

PHO 694312

FOR NPS USE ONLY	
RECEIVED	JAN 8 1979
DATE ENTERED	FEB 21 1979

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

~~Knights of Columbus~~ Community Center and War Memorial Building (Masonic Temple)

AND/OR COMMON

(Masonic Temple)

2 LOCATION

STREET & NUMBER

1611 Everett Avenue

NOT FOR PUBLICATION

CITY, TOWN

Everett

CONGRESSIONAL DISTRICT

#2-Honorable Lloyd Meeds

STATE

Washington

VICINITY OF

CODE

53

COUNTY

Snohomish

CODE

061

3 CLASSIFICATION

CATEGORY

___DISTRICT

BUILDING(S)

___STRUCTURE

___SITE

___OBJECT

OWNERSHIP

___PUBLIC

PRIVATE

___BOTH

PUBLIC ACQUISITION

___IN PROCESS

___BEING CONSIDERED

STATUS

OCCUPIED

___UNOCCUPIED

___WORK IN PROGRESS

ACCESSIBLE

___YES: RESTRICTED

YES: UNRESTRICTED

___NO

PRESENT USE

___AGRICULTURE

___COMMERCIAL

___EDUCATIONAL

___ENTERTAINMENT

___GOVERNMENT

___INDUSTRIAL

___MILITARY

___MUSEUM

___PARK

___PRIVATE RESIDENCE

___RELIGIOUS

___SCIENTIFIC

___TRANSPORTATION

OTHER Fraternal

4 OWNER OF PROPERTY

NAME

Everett Masonic Corporation, c/o Mr. Lee Hall, Manager

STREET & NUMBER

1611 Everett Avenue

CITY, TOWN

Everett

STATE

Washington 98201

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Snohomish County Administration Building

STREET & NUMBER

CITY, TOWN

Everett

STATE

Washington 98201

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

None

DATE

___FEDERAL ___STATE ___COUNTY ___LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

CONDITION

EXCELLENT
 GOOD
 FAIR

DETERIORATED
 RUINS
 UNEXPOSED

CHECK ONE

UNALTERED
 ALTERED

CHECK ONE

ORIGINAL SITE
 MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The building presently operated as the Masonic Temple in Everett was built on a grand scale in 1921 for the Knights of Columbus as a community center and memorial to those of the Catholic Men's organization who had served in the First World War. A pleasing, eclectic expression of the Second Renaissance Revival Style, the building was designed by Charles F.W. Lundberg and C. Frank Mahon of Tacoma, specialists in Catholic ecclesiastical architecture. The building was taken over by the Masonic Order in 1928, and it has been well maintained by the Masons as a lodge hall ever since. Several of the meeting rooms, larger halls, and banquet facilities are regularly made available on a rental basis to other community groups.

The Masonic Temple is located in the SE $\frac{1}{4}$ of Section 19, T. 29N., R.5E., of the Willamette Meridian. It is situated on Lots 18 through 22 of Block 612 of Rucker's First Plat of Everett. The building is oriented on its corner site toward the south, its principal facade fronting on Everett Avenue. In its setting on the periphery of the central business district, it is surrounded by one and two-story structures and an off-street parking lot directly across Everett Avenue from the main entrance. In the immediate neighborhood, it is the mass of the Masonic Temple which visually divides the commercial zone on the south from the residential district to the north.

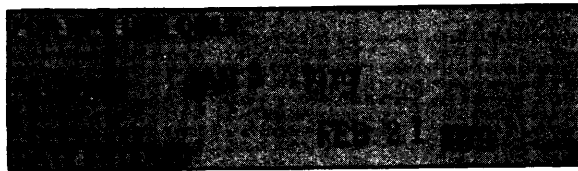
Rectangular in plan, the Masonic Temple is three stories in height atop a high basement. Its Everett Avenue facade measures 120 feet, and the side elevations extend 80 feet. The building is of ordinary masonry construction on a concrete foundation. It has a roof of frame construction and brick exterior walls with red facing brick (referred to in a contemporary report as locally manufactured "burlap brick") on the Everett and Wetmore Avenue elevations and the southernmost bay of the west, or alley elevation.

A strictly formal composition, the facade is organized into nine bays, four on either side of a central entrance bay. The boldly rusticated basement, an effect of plastered greystone, or concrete, is lighted by eight small pairs of sash windows aligned with bays of the principal stories. The entrance is sheltered by a fixed canopy of wood in the form of a barrel vault. Its soffit is paneled, and it is supported at the springing line by pairs of colossal consoles of iron filigree. Beneath the canopy are a fanlight and a recessed portal framed by concrete paneled jambs. Either leaf of the double-leaf oak door has three vertical panels terminating in Gothic arches-- a stylistic treatment of ecclesiastical origins which is unrelated to other motifs of the facade, but which is nonetheless appropriate to the building's original use as a Knights of Columbus hall.

Above the watertable, or basement cornice, the facade is divided into three strata of brick work set off by string courses and rows of bricks laid vertically, or on end. The first of these strata, serving as the visual base, extends from the watertable to the springing line of fanlight arches of the first story windows. It consists of burnt headers and bricks of subtly contrasting color laid up in a diaper, or lozenge pattern. The middle stratus, comprising a majority of the facade, is laid up in a regular bond. The uppermost stratus, beginning at the springing line of the third story round-arched windows and ending abruptly at the eaves line, is composed of a basketweave pattern in which squares of vertical and horizontal bricks alternate.

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Windows of the premier etage are multi-paned casement types which are elongated by fanlights and bases of swag-decorated panels. The whole of the window ensemble is outlined by stretchers and alternating bricks. Second story window openings are linteled and are formed of a set of narrow, double-hung sash windows divided by a wide center post. Although these windows have sills, no further sculptural or visual surround is used. The outermost bay at either end of the facade at this level is a sash window of conventional proportion with eight lights over eight. Third story openings are double-hung sash windows with round arch heads which are bordered from impost to impost with radiating bricks.

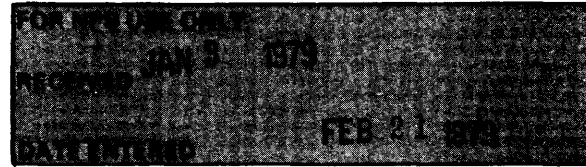
The building's principal elevations are capped by a shallow hipped roof -- in effect, a kind of pent eave clad with red mission tiles. Broadly overhanging the wall plane, the eaves are supported by tightly-packed, oversized jigsaw brackets with beaded edges springing from an applied dentil course.

Chiefly because of the scale and formality of the building, the use of a rusticated ground story and window openings graduated in size according to the importance of the story, the general effect of the design is that of an Italian Renaissance palazzo. In the handling of details, however, the architects introduced suggestions of another mode contemporary with the Second Renaissance Revival Style. Elongated, round-arched window treatments, window sash membered to hold many small panes, window surround treated pictorially rather than sculpturally (or omitted altogether), and the use of string courses (however unacademic their placement at impost level rather than between stories) -- all are characteristic of the concurrent Georgian Revival Style. The use of patterned brickwork may have been a further reference to American Colonial models, but, ultimately, the source of such geometric and polychromatic effects is medieval. One suspects that the architects may have drawn inspiration from ecclesiastical models for their treatment of brick. That Lundberg and Mahon were keenly aware of the textural and chromatic possibilities inherent in the use of brick is demonstrated nowhere better than in the broadly-jointed masonry of Holy Rosary Catholic Church (1920-1923), the firm's superbly sited Late Gothic Revival masterpiece in Tacoma.

Internally, the building remains much as it was upon its acquisition by the Masons in 1928. The major changes occurred in the basement, which initially housed a gymnasium and swimming pool as well as the heating plant. In the early years of the Masons' occupancy, apparently, the swimming pool was filled in, and the gymnasium was converted to an assembly and banquet hall. The great dining hall is oriented laterally along the north wall of the basement. With its steel beamed ceiling rising to a height of 25 feet or more and its seating capacity for between seven and eight hundred persons, it is used occasionally by renters as well as some twenty-nine fraternal groups and organizations making regular use of the building. A well-equipped kitchen with five ovens and stainless steel fixtures, a smaller dining room adjacent to it, various utility, storage and supply rooms, and a vault complete the basement facilities. Access to this level is given by a stairway from the foyer and by street-level entrances on Wetmore Avenue.

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The principal feature of the small but stately foyer is a grand staircase of marble with iron railings which leads to the main floor, or premier etage where offices and committee rooms are located. Rooms of this level which were initially a ladies' parlor and a billiard room are now used differently. The parlor space, for example, is presently a dance studio. As a consequence of changing functions and heavy use, furnishings and floor cover on this level have been modified, but finish work is intact here as elsewhere throughout the building.

On the second story is the Grand Lodge Hall used by all the Masonic orders. Approximately 25 feet in height, the Grand Lodge Hall has a coved plaster ceiling. Indirect lighting emanating from behind a cornice carried by colossal Corinthian pilasters is controlled by a reostat for a variety of effects. A secondary lodge hall used primarily by Masonic youth groups, and related dressing and locker rooms are also located on this level. Facilities of the second floor are rounded out by a large theater hall with seating capacity for approximately 800. Complete with stage, balcony, and hardwood floor, the space doubles as a ballroom. It has boxed ceiling beams, classical architrave, and imaginative, large-scale Ionic pilasters. The third floor houses locker rooms and restrooms. Above it, the attic story, smaller in plan and finished with tongue-in-groove wall boards, contains the memorabilia, uniforms and paraphernalia of the Masonic commandery.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) Fraternal movement
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1921

BUILDER/ARCHITECT Lundberg and Mahon, Architects

STATEMENT OF SIGNIFICANCE

The building presently used as Everett's Masonic Temple was built in 1921 by the Everett Council of the Knights of Columbus. It represents an important phase in Everett's growth, a tangible landmark that resulted from a temporary fusion of groups and forces that had been incapable of cooperative interaction prior to that time. It has additional value to the community as a fine piece of architecture by a prominent Northwest architectural firm and it retains significance as a building of importance in the history of the state's fraternal organizations. It embodies the social impact of the American experience in the Great War, and it also offers rich possibilities for future use within the community it was designed to serve half a century ago.

The Everett Council of the Knights of Columbus was organized in 1903 during a meeting in St. Ann's Hall of the Roman Catholic Church of the Immaculate Conception. Numbering 550 members, the group was one of the city's largest men's organizations in 1920. A fund drive was launched in that year, property was quickly acquired, and construction commenced in May 1921. The blessing and laying of the cornerstone was observed ceremoniously on July 24, 1921. That the project was intended to benefit the community as a whole was underscored by Seattle attorney James H. Kane, state deputy of the Knights of Columbus, whose address on the occasion was titled "The Building and Its Service to the Community". Within the statewide organization of the Knights of Columbus Everett's council had distinguished itself by being the first to stage a public drive for funds for a war memorial building. The laying of the cornerstone was attended by a delegation of members from Seattle, Tacoma, and other neighboring councils.

Dedication of the building was scheduled in the late fall, and the building was expected to be opened for use before the end of the year. A.D. McAdam, a member of the Everett council, was general contractor. The cost of construction was reported at \$110,000; the cost of equipment and furnishings, \$25,000.

The structure, known originally as "The Community Center and War Memorial Building" was controlled and managed by an auxiliary corporation called the Knights of Columbus Club. Within a comparatively short time, the cost of operating the building appears to have taxed the corporation's resources. As the tide of prosperity made ready to recede, so membership in Everett council began to decline. By 1926, membership had dropped to 350. An eloquent plea for community support to sustain the venture was unsuccessful and, in 1928 the Knights of Columbus turned over the holdings at Everett and Wetmore Avenues to the Masonic Order, which still owns them. The building was placed on the Washington State Register of Historic Places in December of 1975. Since that time significant new information has come to light which appears to qualify the building for the National Register. At present the City of Everett is considering acquisition of the property for use as a critically needed museum facility.

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The new information about the building's historic significance centers on the role it played in healing some of the social conflicts that plagued Everett from early in its history as a city. The City of Everett began in the early 1890s as a comprehensive industrial development underwritten by John D. Rockefeller and a syndicate of powerful investors associated with him. Everett's rapid rate of growth and the centralization of power in the hands of a few industrialists accentuated the labor problems which traditionally accompanied lumber-related industry in the Pacific Northwest and the citizenry experienced difficulty establishing successful patterns of social interaction and ethnic assimilation during the period prior to World War One. In response to these problems, organized labor was building an effective base in Everett by the turn of the century and citizens turned to a profusion of clubs and organizations as social outlets within the relatively narrow boundaries of their common backgrounds or interests. Confrontations between the working class and the powerful men who controlled the city reached tragic proportions in November of 1916, when a bloody encounter between labor demonstrators and deputized gunmen representing the Commercial Club left several dead, an event which became know as "The Everett Massacre".

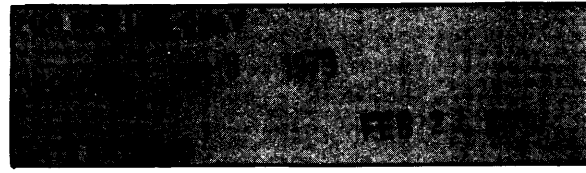
Prior to World War One attempts to forge a single community from the many political, ethnic and religious factions within the city had proved unsuccessful but the global conflict provided a rallying point which eroded many of the barriers. The Knights of Columbus Community Center was perhaps the earliest manifestation in Everett of a new sense of cooperation and civic spirit generated by the experience of the Great War.

The anti-Catholic feeling that flourished in many quarters of the city a decade earlier made the possibility of broad support for such an undertaking seem unlikely. Moreover, the proposal came in the midst of a serious recession, when local charity efforts to raise food and firewood for the families of the unemployed were a weekly event. The very month of the fund-raising drive an important dry-dock and shipbuilding concern went into receivership and an announcement was made by the R.L. Polk company that due to adverse business conditions, no city business directory would be issued.

The success of such an ambitious effort obviously required a fusion of the support of the mill owners and organized labor, factions that had been literally at war less than four years earlier. Using the renewed patriotism and civic pride that followed in the wake of the First World War, the Knights solicited and received the endorsement of both the Commercial Club and the Central Labor Council. The Labor Journal applauded the project with a front page editorial while donations were received amounting to thousands of dollars from banker William Butler and mill owners Roland Hartley and David Clough. A painted thermometer atop the Realty Building recorded the gains of the week-long campaign, June 12-18, 1920. Each evening the 350 workers, numbering children and veterans in special squads of canvassers, gathered at St. Ann's Hall to count up the donations. Substantial numbers of Liberty Bonds were received. By the end of the week they had gathered \$151,322. and most of it was in cash. The Everett Tribune commented

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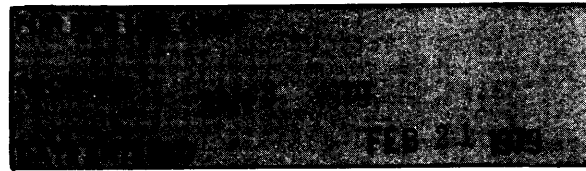
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"In the face of circumstances beyond human control the citizens of Everett and Snohomish County have supported the Knights' campaign in a manner almost incredible."

The building is an architectural landmark in Everett's central business district. During the campaign to raise funds for the building's construction, full-page newspaper ads pictured a four-story Italianate building which differs considerably from the one eventually built. During the year that elapsed between the fund drive and the actual commencement of construction, a more restrained and formal Second Renaissance Revival design was selected which remains one of the finest large-scale facades in Everett's central business district. Upon completion it became the first Knights of Columbus War Memorial in the State of Washington. The building's architects, Charles F.W. Lundberg (? - 1964) and C. Frank Mahon (1888 - 1947), both of Tacoma, Washington, apparently began their partnership about 1911 and operated as sometime collaborators for as many as thirty years. Their association ended upon Lundberg's retirement in 1941. Both became registered professional architects under the State of Washington's "grandfather" registration law in 1919, but neither appears to have been active in the affairs of the state chapter of the American Institute of Architects. Tacoma city directories indicate that Lundberg was practicing independently in Tacoma prior to 1911. Mahon, the grandson of a Pierce County pioneer, is known to have been a native of the locale, but the precise circumstances of his training and apprenticeship are not known. It is clear, however, that the firm's important commissions were associated with the Catholic Church. Their most notable work, Holy Rosary Roman Catholic Church, is superbly sited at the east end of broad South Tacoma Avenue. Completed in 1923, this first-rate example of Late Gothic Revival architecture still dominates the approach to the south side of Tacoma. Notable among other buildings in Tacoma attributed to the architects are St. Leo's Church (1903), St. Joseph's Church (1908-1911), and St. Martin's College.

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Interview, May 31, 1975: Lee Hall, Manager, Masonic Temple. Telephone Interview
June 2, 1975: John Hansen, Masonic Temple custodian for 35 years, now retired.

"K. of C. to Lay Cornerstone on Building Sunday", Everett Daily Herald (July 23, 1921)
p. 1.

Tacoma News Tribune (October 11, 1947), p.2. Mahon obit.

Whitfield, William, ed. History of Snohomish County, Washington. Chicago-
Seattle: Pioneer Historical Publishing Company, 1926, Vol. 1, pgs. 472-473.