

**United States Department of the Interior  
National Park Service**

For NPS use only

**National Register of Historic Places  
Inventory—Nomination Form**

received FEB 11 1987

date entered MAR 13 1987

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic Scottish Rite Cathedral

and or common Scottish Rite Temple; Santa Fe Lodge of Perfection

**2. Location**

street & number 463 Paseo de Peralta N/A not for publication

city, town Santa Fe N/A vicinity of

state New Mexico code 35 county Santa Fe code 49

**3. Classification**

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	N/A being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> other: fraternal

**4. Owner of Property**

name Santa Fe Lodge of Perfection #1, Inc.

street & number 463 Paseo de Peralta, P. O. Box 2024

city, town Santa Fe vicinity of state New Mexico 87501

**5. Location of Legal Description**

courthouse, registry of deeds, etc. Santa Fe County Courthouse

street & number 102 Grant Avenue

city, town Santa Fe state New Mexico 87501

**6. Representation in Existing Surveys**

title N/A has this property been determined eligible?  yes  no

date  federal  state  county  local

depository for survey records

city, town state

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## 7. Description

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**Condition**

excellent  
 good  
 fair

deteriorated  
 ruins  
 unexposed

**Check one**

unaltered  
 altered

**Check one**

original site  
 moved      date \_\_\_\_\_

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**Describe the present and original (if known) physical appearance**

The Scottish Rite Cathedral, built in 1911-12, is located on a two acre site three blocks north of the Plaza. It stands at the upper corner of the Federal Oval beside Bishops Lodge Road, the historic route to the north. The building has reinforced concrete floors and walls covered outside with pink stucco. Its hipped clay tile roofs rest on metal and wooden trusses. The building is rectangular in shape and wraps around an open courtyard. Its auditorium with an organ, elaborate scenery drops and costume, prop and make-up rooms are used for Masonic ritual. The dining hall, kitchen and dormitories are designed for the semi-annual Reunions, or gatherings of Scottish Rite Masons from around the state. The Cathedral's Moorish style ornamentation—some directly derived from the Alhambra—consists of pointed horseshoe-arched windows and entry openings, a molding alfiz, stylized roof drains and stuccoed eaves brackets outside, and colonnades and shallow-relief, geometric patterns in the auditorium and dining hall. The original portions of the building have had no significant modifications. Final phase of the 1911 plans, which completes the northeast corner of the courtyard, was not constructed until 1950. Because it follows original plans and uses the same materials and details as the earlier phases (except for a new window type), the addition fully compliments the 1911-12 construction.

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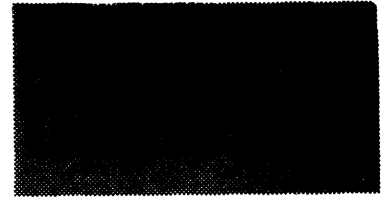
The exterior walls and interior stairs and floors are reinforced concrete. The exterior walls are up to thirty-six inches thick and covered with rough-textured, pink stucco. The orange-red tile, hipped roofs rest on wooden decking and steel and wooden trusses. The original portions of the building (the south and east sides, shown in photos 1, 2) have wooden-frame, hopper windows. Those on the ground floor have mixtilinear cut-out heads with a generally segmental arch profile. Windows on the second and third floors are topped by fixed transoms set in pointed horseshoe arches. Similar arches are employed for the main entrance openings. The reveals of these horseshoe arches in the entrance tower are fluted, with light bulbs inset in the main entrance arch. Metal casement windows are used in the outside walls of the 1950 addition (the north and west sides, shown in the middle of photo 6). Some of these are topped by blind, pointed horseshoe arches.

The main entrance is reached by a flight of stairs with mixtilinear side walls. The two-story entrance opening is flanked by sets of three engaged columns and framed by a simple molding alfiz. A six-foot deep vestibule leads to double doors with a pointed transom and arched side lights. The ground floor entrance, under the main steps, has a similar six-foot-deep vestibule and double doors with transom and side lights. Prominent, notched roof drains (canales) and a stepped, crenelated parapet cap the entrance tower (photo 1, right). Under the wide roof eaves are thick, cut-out stucco brackets.

The masses of the building articulate its functions. In the four story entrance tower and the attached three story section to the rear (photo 2) the first two floors are devoted to lobbies, offices and public stairways. The third floor is a large dormitory (to house out-of-town Masons), and the fourth is a balcony. To the left of the entrance tower is the auditorium-lodge hall with the auditorium fly-tower at the extreme left (photo 1). The main level of the auditorium is on the ground floor with the balcony on the second floor. To the north of the entrance tower (photo 2, right), another wing mimics the form of the auditorium. This wing houses the dining hall with additional dormitory space on the second floor of the corner, hipped roof section. Connected to the dining hall, along the north side of the courtyard is the kitchen; while connected to the auditorium fly-tower, along the west side of the courtyard, is a two story section housing props, wardrobe and makeup rooms and the maintenance

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shop on the first floor, and additional dormitory rooms on the second.

The public areas--lobbies, dining hall and theater--are ornamented with Moorish motifs. In the main, second floor lobby (photo 3) and dining hall (photo 4) shallow relief geometric frames accent the tops of doors and windows. The main lobby stairs are supported on brackets which are elongated versions of the entrance-tower canales. The plaster ceiling molding of the dining hall takes the shape of **muqarnas**--the stalactite or honeycomb-like detail so common in Islamic architecture. A colonnade at the north end of the dining hall (photo 4) set off the original kitchen before it was moved into the 1950 addition. Five Tiffany glass chandeliers light the dining hall which seats 525.

The auditorium (photo 5) has 400 fixed seats and accommodated another 200 with chairs during the dedication ceremonies. The balcony is supported by a colonnade painted gold and pastels. The same colors are used for the stenciled geometric designs on the face of the colonnade arches and the panel above. A border of shallow-relief geometric, plaster ornament frames the proscenium arch and continues on the reveal of the arch. The fluted segmental proscenium arch rests on **muqarnas** brackets. Above the stage is a mural (based on the painting "Surrender of Granada" by Moreno Carbonero) depicting Ferdinand and Isabella receiving the keys to Granada from Boabil with the city behind and the Alhambra on a hill in the distance. The painted scene on the stage screen looks from the Alhambra, with parts of the palace in the foreground, over Granada to the encampment of Ferdinand and Isabella in the distance at the Spanish village of Santa Fe.

Above the mural is a shallow relief border which is duplicated at the rear of the auditorium and above the balcony doors. The ceiling, which repeats the segmental arch of the colonnade and the proscenium arch, is painted with clouds and has recessed "star" lights. Geometric lattice work on either side of the balcony screens the organ and choir loft. The ninety-seven scenery drops can create 37 historical, allegorical scenes. Seventy of these were produced by Volland Studios of St Louis for Masons in Tucson, Arizona. When they were unable to afford them, the drops were purchased in 1910 by the New Mexico Masons and kept in storage until the building was completed. The auditorium is also outfitted with a full complement of theatrical lights.

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The building was designed in 1910-11 by Sumner Hunt and S. R. Burns of Los Angeles to be built in three phases. The first phase (the tower section and the auditorium, photo 1) was commenced in 1911. Midway through construction, it was decided to also build the second phase (dining hall and kitchen wing; photo 2, right) which was completed the following year. The third and final phase (the larger kitchen, the theater shops and additional dormitory rooms on the north and west sides of the courtyard; photo 6, middle) was not built until 1950. The original plans and materials--poured concrete, pink stucco and tile roofs--were used for the final phase. One set of double doors and three windows from the original building (where the final phase was to be attached) were moved to the courtyard face of the addition. For the outside walls of the final addition, which face to the rear toward parking lots, it was necessary to substitute metal casement windows with blind, pointed horseshoe arches above.

Although the 1950 additions are less than fifty years old, they do not detract from the historical integrity of the older portions of the buildings because the additions have a secondary location to the rear, were built according to original, 1911 plans and employ the same materials and details as the older portions. The building is very well maintained and there have been no significant modifications to the exterior or to the public lobbies, auditorium or dining hall. The ceiling of the dining hall has been replaced and the tower balcony had been enclosed with plywood to keep out pigeons.

## 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 type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify) fraternal

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<b>Specific dates</b>	1911-12	<b>Builder/Architect</b>	Hunt & Burns, Architects
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<b>Statement of Significance (in one paragraph)</b>	C. H. Martindale, Contractor & Builder
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The Scottish Rite Temple, Santa Fe, meets National Register Criterion A as a manifestation of the proliferation of fraternal and social groups which swept the country just before and after the turn of the century. It also reflects the increasing importance that Freemasons placed during this period on social activities and theatrical ritual. In addition, the Temple meets Criterion C as a major work of Sumner Hunt and S. R. Burns of Los Angeles, who were among the leading exponents of the California Mission style. It is a high-quality picturesque revival design; its forms and details, drawn from the Alhambra, are combined into a balanced, asymmetrical composition. Finally, the adoption of Spanish-Moorish imagery represented a turning away from Spanish-Californian imagery toward an imagery more appropriate for New Mexico. This impulse led very quickly after the completion of the Temple to the definition of the Santa Fe or Spanish-Pueblo style.

# 9. Major Bibliographical References

See continuation sheet

# 10. Geographical Data

Acreeage of nominated property 2 acres  
Quadrangle name Santa Fe

Quadrangle scale 1:24,000

### UTM References

A 

1	3	4	1	5	3	2	0	3	9	4	9	9	5	0
Zone			Easting				Northing							

C 

Zone			Easting				Northing							

E 

Zone			Easting				Northing							

G 

Zone			Easting				Northing							

B 

Zone			Easting				Northing							

D 

Zone			Easting				Northing							

F 

Zone			Easting				Northing							

H 

Zone			Easting				Northing							

### Verbal boundary description and justification

"tract R, Blk 3-6, sec. 24 (Q-1), /T17 N/ Range 9E NMP." (Lot 1, Block 27")

### List all states and counties for properties overlapping state or county boundaries

state	code	county	code
NA			

# 11. Form Prepared By

name/title Chris Wilson, Consulting Architectural Historian

organization for NM Historic Preservation Div. date December 30, 1986

street & number 219 Cornell, SE telephone (505) 266-0931

city or town Albuquerque state NM 87106

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature *Chris Wilson*

title State Historic Preservation Officer date 2-4-87

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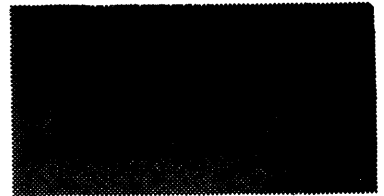
I hereby certify that this property is included in the National Register

*for Alloway Byer* Entered in the date 3-13-87  
 Keeper of the National Register National Register

Attest: \_\_\_\_\_ date \_\_\_\_\_  
Chief of Registration

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**Masonic Organization and Ritual.** A major phenomenon of American society in the late nineteenth century was the proliferation of fraternal societies, women's clubs, professional societies, and reform, civic and business groups and the rapid increase of their membership. The oldest and largest of the fraternal groups was the Ancient, Free and Accepted Masons. After recovering from the attacks of the Antimasonry Party during the 1820s and 30s, membership in the Masons had grown to 550,000 in 1879 and by 1925 passed three million. (1)

Within Masonry during this period, participation increasingly shifted from the primary lodge organization, Blue Lodge Masonry, to auxiliary organizations, most notably York Rite Masonry (which includes the Knights Templar), the Scottish Rite, and the Mystic Shrine. After achieving the first three degrees of Masonry in a Blue Lodge, a man could proceed by means of the higher levels or degrees of the York and Scottish Rite to learn the spiritual and moral lessons of Masonry. After achieving the highest level of either of the Rites (the 32nd degree in the Scottish Rite, Knights Templar in the York Rite), one could join the Shrine, a highly social, partially charitable Masonic group. (2)

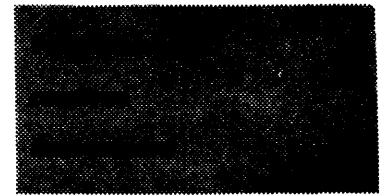
The Scottish Rite was organized in Charleston, South Carolina in 1801. By 1880 only 1.6% of all Masons nationally were members of the Scottish Rite, and by 1900 membership had grown to 4.6%. In 1909, the Santa Fe chapter (or the Valley of Santa Fe, Orient of New Mexico as it is designated in the Scottish Rite hierarchy) had 256 members. In 1951 its membership of 3,741 drawn from throughout the state represented 34% of New Mexico's 11,000 Masons. Today of the approximately 10,000 Masons in New Mexico, 5,000 are also members of the Scottish Rite--4,000 in the Santa Fe chapter and 1,000 in the newer Las Cruces chapter. (3)

The growth in the New Mexico Scottish Rite during the teens and 1920s paralleled national trends and reflected the success of the building's plan and design. The Cathedral's plan is devoted to the accommodation of gatherings, called Reunions, at which ritual degree work is performed. The normal, twice-annual Reunions last three days with other one-day reunions held as necessary. The dormitories house up to 120 participants who have traveled from outside the Santa Fe area. Breakfasts and lunches are served in the dining hall.



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The degree work, performed in the auditorium, consists of members reciting memorized parts of dramas which contain the various moral and spiritual lessons of Masonry. There is a separate drama for each degree. The meaning and impact of these lessons is enhanced by historical, allegorical pageants staged with the scenery backdrops, costumed participants, the theatrical lighting, organ and choir. The Santa Fe Scottish Rite Cathedral is a particularly good, intact (and still vital) example of the increasing theatricality of ritual which characterized Freemasonry in the United States at the turn of the century. (4)

**The Architects and Design.** Sumner Hunt, the senior member of the architectural firm of Hunt and Burns, was an important participant in the development of the California Mission style. During the mid-1890s he authored articles with Charles Lummis on the suitability of the Spanish building tradition as a basis for a regional California architecture. Although Burns and Hunt sometimes worked in the Craftsman Bungalow style and, from the teens on, in the Spanish Colonial Revival, they are best known for their work in the Mission style, often with a Moorish inflection. (5)

Their design for the Scottish Rite Cathedral adapts elements freely from the Alhambra--the Moorish palace in Granada, Spain. The massive masonry and hipped, tile roofs of the Cathedral resemble the Alhambra, although the light brown walls of the original are replaced by more striking and romantic, pink stucco. The proportions of the Cathedral's main entrance tower and its two story entrance with framing alfiz and recessed vestibule are modeled after one of the primary entrances of the Alhambra, the Gate of Justice. The projecting canals of the Alhambra prototype are greatly enlarged and stylized. The Cathedral's tower is punctured by many more windows and its parapet is given crenelations similar to ones seen elsewhere in the Alhambra but not on the Gate of Justice. The focus of Hunt and Burn's picturesque composition is this entrance tower from which project the lower auditorium and dining hall wings, each of which terminate in hipped roof, slightly-projecting pavilions. Inside, the colonnades of the auditorium balcony and the dining hall resemble the porches of the Alhambra's Tower of the Peinador de la Reina. The shallow relief decoration throughout the interior represents a stylized evocation of Islamic ornament without any clear precedent at the Alhambra. (6)

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**Regionalism in Santa Fe.** For two decades after the arrival of the railroad in 1880, Santa Fe enthusiastically embraced architectural styles from the East--the Queen Anne, Italic, Richardsonian Romanesque, Neo-classical and others. But after the turn of the century, as people increasingly sought a style more appropriate to the Southwest, many turned to the California Mission style for its general evocation of Spanish Colonialism in the region. The Moorish inflection of Hunt and Burn's Cathedral design done in 1910 and 1911 represents a more exotic image--a move toward defining a Spanish, yet non-Californian architectural image for Santa Fe. But the next year the staff of the recently-formed Museum of New Mexico took the lead in defining a revival style based directly on local Spanish and Pueblo architecture.

Ironically, the Scottish Rite Cathedral was dedicated the same day--November 17, 1912--that the Museum opened its "New Old Santa Fe" exhibit which presented their efforts to define a Santa Fe style, now often called the Pueblo Revival. The local newspaper noted that:

In connection with the question of modeling all buildings in Santa Fe along the line of Mexican and Spanish architecture, several persons have spoken of the new cathedral as being entirely foreign to Santa Fe. But when one thinks of it, this marvelous example of Moorish architecture is really the most fitting type to be erected in Santa Fe, for to a certain extent it is the grand sire of the architecture of New Mexico. (7)

As it turned out Santa Fe would adhere to local prototypes as suggested in the Museum exhibit and the Cathedral would have little overt affect on the subsequent history of the city's architecture.

The building did provide the architects Hunt and Burns with experience handling Moorish elements. Their subsequent design for the Southwest Museum in Los Angeles, 1912-17, perhaps their best known work, also incorporates motifs from the Alhambra. Most importantly, the Southwest Museum's focal mass, the seven story library tower, is modeled on the Gate of Justice, the same prototype used for the Cathedral's entrance tower. (8)

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**Notes.**

1. Lynn Dumenil, **Freemasonry and American Culture, 1880-1930**, (Princeton, NJ: Princeton University Press, 1984), xi.
2. Dumenil, 203-205; Albert McKay, **Encyclopedia of Freemasonry**, (Philadelphia; McLure Publishing Co., 1917); 793-94.
3. Dumenil, 240, fn 28; **A Century of Freemasonry in New Mexico**, (Santa Fe: np, 1951), 64; Interview with Benjamin William Friedman, Secretary, Scottish Rite Temple, Santa Fe, November 28, 1986.
4. Dumenil, 33-34; Friedman Interview.
5. Harold Kirker, **California's Architectural Frontiers: Style and Tradition in the Nineteenth Century**, (Santa Barbara: Perigrin-Smith, 1973), 86, 122; David Gebhard and Robert Winter, **A Guide to Architecture in Los Angeles and Southern California**, (Santa Barbara; Perigrin-Smith, 1977), 17+.
6. Oleg Grabar, **The Alhambra**, (Cambridge: Harvard University Press, 1978), 29, 39, 44.
7. "Masonic Dedication," **Santa Fe New Mexican**, November 16, 1912, 5.
8. Chris Wilson, "The Spanish Pueblo Revival Defined, 1905-1921," **New Mexico Studies in the Fine Arts**, v. 7 (1982), 24-30; Richard F. Bach, "The Southwest Museum, Los Angeles-- Sumner Hunt & S.R. Burns, Architects," **Architectural Record**, 17, no. 1 (July 1917), 18-26.

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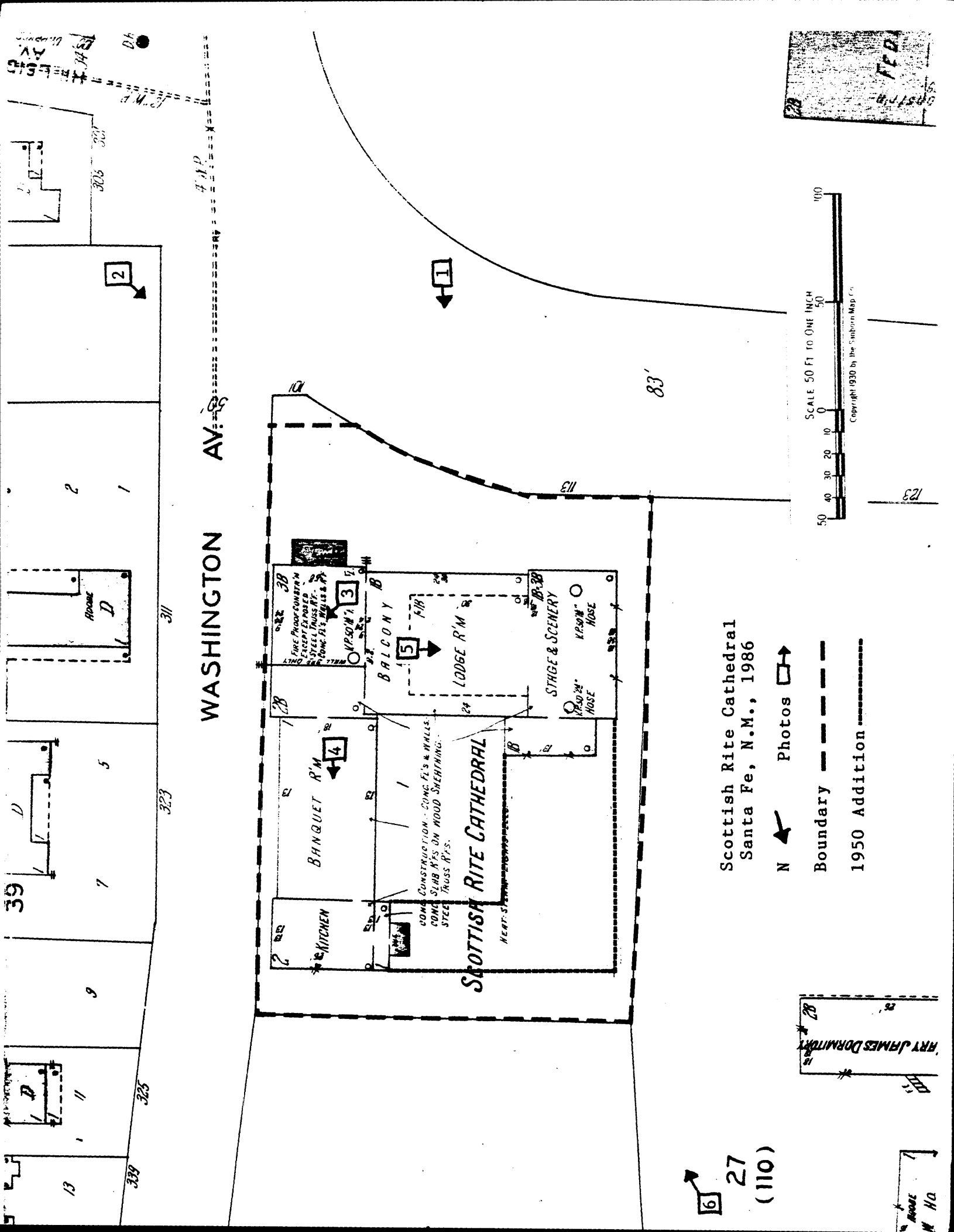
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"Masonic Dedication." *Santa Fe New Mexican*. November 16, 1912, 5.

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FFDA

WASHINGTON AV

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Scottish Rite Cathedral  
Santa Fe, N.M., 1986

N ← Photos □ →

Boundary ---

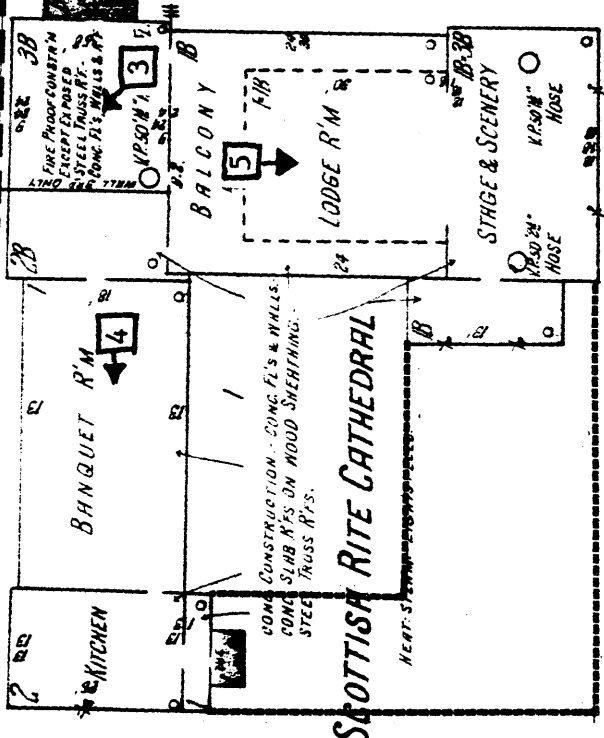
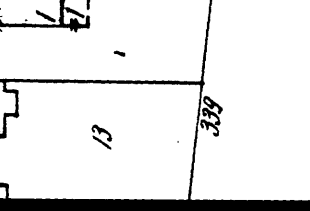
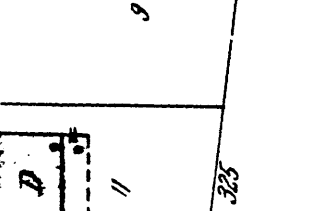
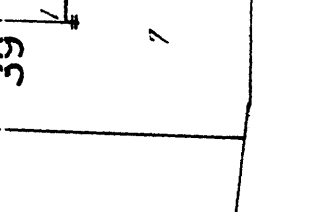
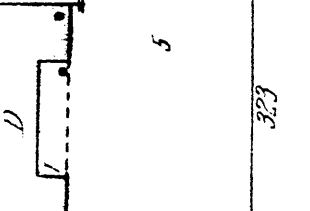
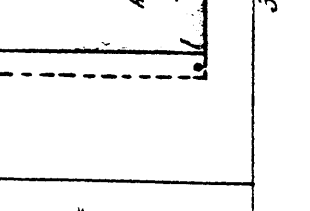
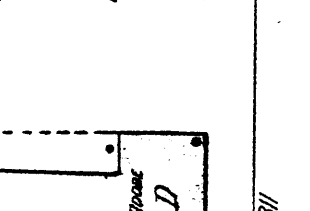
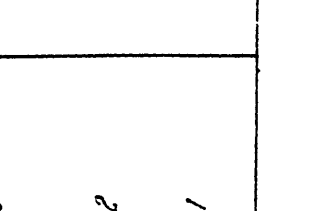
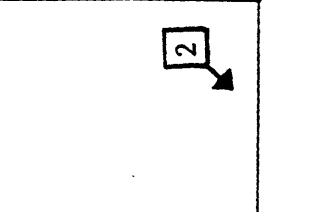
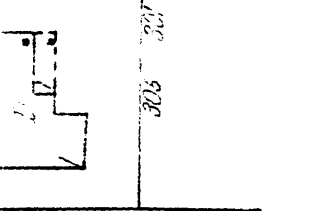
1950 Addition .....

6 27  
(110)

FRY JAMES DORMITORY

MOORE  
M. H. O.

THE FIELD  
227  
3006  
321  
227



SCOTTISH RITE CATHEDRAL

HEAT STOVE

CONG. CONSTRUCTION - CONG. F.L. & WALLS.  
CONG. SLAB R'YS ON WOOD SKELETING.  
STEEL TRUSS R'YS.

FIRE PROOF CONSTR. EXCEPT EXPOSED STEEL TRUSS R'YS. CONG. F.L. WALLS & R'YS.

BALCONY

LODGE R'M

STAGE & SCENERY

BANQUET R'M

KITCHEN

3

4

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13

14

15

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19

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329  
323  
311  
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307  
327  
321  
327

123

SCALE 50 FT TO ONE INCH

Copyright 1930 by the Cambium Map Co.

6 27  
(110)

FRY JAMES DORMITORY

MOORE  
M. H. O.