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NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

1. Name of Property

Historic Name: Masonic Temple
Other name/site number: NA
Name of related multiple property listing: N/A

2. Location

Street & number: 1100 Henderson Street
City or town: Fort Worth State: Texas County: Tarrant
Not for publication: ☐ Vicinity: ☐

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 levels of significance:
☐ national ☐ statewide ☐ local

Applicable National Register Criteria: ☐ A ☐ B ☐ C ☐ D

State Historic Preservation Officer
Signature of certifying official / Title **Date**

Texas Historical Commission
State or Federal agency / bureau or Tribal Government

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

Signature of commenting or other official **Date**

State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the 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: _____

Signature of the Keeper **Date of Action**

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5. Classification

Ownership of Property

x	Private
	Public - Local
	Public - State
	Public - Federal

Category of Property

x	building(s)
	district
	site
	structure
	object

Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
6	1	objects
7	1	total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions: Social: meeting hall

Current Functions: Social: meeting hall

7. Description

Architectural Classification: Modern Movement: Modern Classical

Principal Exterior Materials: Limestone, Metal

Narrative Description (see continuation sheets 7-7 through 7-13)

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8. Statement of Significance

Applicable National Register Criteria: A, C

Criteria Considerations: N/A

Areas of Significance: Social History, Architecture

Period of Significance: 1932-1967

Significant Dates: 1932

Significant Person (only if criterion b is marked): NA

Cultural Affiliation (only if criterion d is marked): NA

Architect/Builder: W. G. Clarkson and Company, architect; Friedman, Harry B., builder; Heerwagen, Paul M. and Margaret Heerwagen, interior decorators and muralists; Doss, C. J., landscape designer

Narrative Statement of Significance (see continuation sheets 8-14 through 8-25)

9. Major Bibliographic References

Bibliography (see continuation sheets 9-26 through 9-27)

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

Primary location of additional data:
- x State historic preservation office (*Texas Historical Commission*, Austin)
- _ Other state agency
- _ Federal agency
- _ Local government
- _ University
- _ Other -- Specify Repository:

Historic Resources Survey Number (if assigned): NA

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10. Geographical Data

Acreage of Property: 4.0847 acres

Coordinates

Latitude/Longitude Coordinates (use decimal degree format)

Datum if other than WGS84: N/A

1. Latitude: 32.444965 N Longitude: -97.201579 W

Verbal Boundary Description: Masonic Temple Addition, Block A, Lot 1, Fort Worth, Texas.

Boundary Justification: This is all of the property currently owned by the Masonic Temple Association of Fort Worth that is associated with the nominated resources.

11. Form Prepared By

Name/title: Susan Allen Kline, Consultant
Organization: Masonic Temple Association of Fort Worth
Street & number: 1100 Henderson Street
City or Town: Fort Worth State: Texas Zip Code: 76102
Email: sskline@sbcglobal.net (consultant)
Telephone: 817-921-0127 (consultant)
Date: October 6, 2016

Additional Documentation

Maps (see continuation sheet Map-28 through Map-29)

Additional items (see continuation sheets Figure-30 through Figure-48)

Photographs (see continuation sheet Photo-49 through Photo-59)

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Photographs

Masonic Temple
Fort Worth, Tarrant County, Texas
Photographed by Susan Allen Kline
Date Photographed: As noted below

Photo 1
Façade (east) elevation, January 8, 2016, looking west.

Photo 2
Façade and north elevation, January 8, 2016, looking southwest.

Photo 3
East entrance, August 30, 2016, looking west.

Photo 4
Façade, detail of peristyle and swag around parapet of second tier, March 30, 2016, looking southwest.

Photo 5
West (rear) and south elevations and one lantern, January 8, 2016, looking northeast.

Photo 6
Façade and south elevations and three lanterns, January 8, 2016, looking northwest.

Photo 7
Detail over south entrance, March 30, 2016, looking north.

Photo 8
First floor men's restroom, January 8, 2016, looking northeast.

Photo 9
Arabian Room, first floor, August 30, 2016, looking southwest.

Photo 10
Arabian Room, first floor, August 30, 2016, looking north.

Photo 11
Grand Lobby, second floor, August 30, 2016, looking northwest.

Photo 12
Ceiling and second floor mezzanine around Grand Lobby, January 8, 2016, looking south.

Photo 13
Assembly Room from second floor mezzanine, January 8, 2016, looking north.

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Photo 14
Detail, Assembly Room balustrade, August 30, 2016, looking south.

Photo 15
Doric Room, third floor, August 30, 2016, looking west.

Photo 16
Ionic Room, third floor, August 30, 2016, looking west.

Photo 17
Corinthian Room, third floor, August 30, 2016, looking northwest. Murals attributed to Margaret Heerwagen.

Photo 18
Jacob Frederick Zurn Memorial Lounge (Tudor Lounge), fourth floor, January 8, 2016, looking south

Photo 19
Heraldic Room, fourth floor, August 30, 2016, looking south.

Photo 20
Heraldic Room from fourth floor mezzanine, January 8, 2016, looking northwest.

Photo 21
Heraldic Room from fourth floor mezzanine, January 8, 2016, looking south.

Photo 22
Lanterns by Henderson Street and Masonic sign, March 30, 2016, looking south.

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.

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Narrative Description

Designed in the Modern Classical style by the local architecture firm W. G. Clarkson and Company, the Masonic Temple has stood as an architectural and cultural landmark on the southwest edge of Fort Worth's downtown since its completion in 1932. It sits above the intersection of Henderson Street and West Lancaster Avenue, faces east, and overlooks the business district. The massive building has four stories and three levels of mezzanines in a symmetrical arraignment of diminishing tiers in a ziggurat formation. The upper tier has the appearance of a temple fronted by Ionic columns. Built of gray Indiana limestone, the restrained design includes a smooth wall finish, metal casement windows with the upper windows and those above the entrance covered by geometrical-patterned metal or stone grilles, and ornamentation that embraces Masonic imagery and traditions. The interior details and furnishings, including hand-painted murals and stenciling, are influenced by a variety of architectural styles and are also reflective of Masonic traditions. A landscape with a formal arrangement of stairs and sidewalks and six large lanterns provide the building with an impressive foreground. The Masonic Temple retains a high degree of its architectural and historic integrity.

Setting

The Masonic Temple is located on the southwest edge of Fort Worth's Central Business District and approximately four blocks north of Interstate 30 (Photo 22). It sits near the center of a four-acre site at the northwest corner of West Lancaster Avenue and Henderson Street and faces east in accordance with Masonic tradition. It is elevated above the streets on an incline that terminates at a bluff overlooking the Clear Fork of the Trinity River. The bluff-top was once part of Fort Worth's Quality Hill neighborhood. Henderson Street is a five-lane thoroughfare that connects downtown with the north and south sides of the city and functions as State Highway 199. West Lancaster Avenue is five lanes wide and historically was a part of the Bankhead Highway. Across Henderson Street to the east are two one-story buildings from the 1920s-1930s and a multi-story storage facility constructed in the late 1990s. Immediately north of the property is a large four-story apartment complex that also was constructed in the late 1990s. West of the property is the former W. I. Cook Memorial Hospital which is now used as a rehabilitation facility. This three-story limestone building was designed in the Second Renaissance Revival style by the same architect who designed the Masonic Temple and was constructed in 1927-1929. Immediately south of the property is a six-story hotel that dates from the 1960s.

The Masonic Temple is a Modern Classical (also known as "Stripped Classical") style building composed in a formal symmetrical and stepped-back monumental temple (or ziggurat) form. The building is composed of three tiers. The first tier contains the first through the second floor mezzanine levels. Because of the sloping site, the first floor on the west and south elevations is below grade. The third floor and its mezzanine compose the second tier which is stepped back from the lower tier on the north, east, and south elevations. The fourth floor and its mezzanine compose the upper tier which is also stepped back from the second tier on the same elevations. A stone parapet conceals each tier's roof. The smooth regular-coursed Indiana limestone exterior is embellished with Masonic emblems above the second floor windows (below those of the second floor mezzanine level) and below the parapet of the middle tier. Yet the ornamentation does not conflict with the building's subdued design. The numerous rectangular windows are metal-framed casement units. The large fluted Ionic columns of the peristyle of the upper tier give the appearance of a temple sitting atop the lower levels. Grilles, either of metal or stone, cover windows on the third floor mezzanine level, the fourth floor levels, and above the front entrance. The three tiers give the building a monumental horizontal massing while the vertical alignment of the windows and the columns on the upper tier reinforce its height. The building's exterior is described in greater detail below.

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East Elevation (Photos 1, 2 and 6, Figure 9)

The east elevation is the building's principal façade. The stepped-back design is particularly evident on this side of the building and the three tiers are fully revealed. The lower tier is expressed through truncated office wings that project from the north and south ends of the building. In accordance with Masonic tradition, the cornerstone is located at the northeast corner of the north wing. Placed between these wings is a terrace that provides access to the building's formal entrance at the second story level. A cast stone balustrade with a geometric pattern resembling that used on the window grilles runs across the east edge of the terrace. The terrace is accessed by a grand stairway of fifteen steps with a wide landing at the third and eighth steps. The stairs are flanked by massive wing walls of limestone. At the base of the left wall is the bronze medallion and text marker that signifies the building is a Recorded Texas Historic Landmark. At the base of the right wall is another Official Texas Historical Marker.

The stairs are centered on the building's entrance which is set within a stone frame that extends above the windows of the second floor mezzanine level. Within this frame are three flush Monel doors that have a brass-colored finish. On each door is a *bas relief* male figure and name that are highly symbolic of Masonic traditions. From left to right are Hiram of Tyre, King Solomon, and Hiram Abif (Photo 3). The two Hirams are recognized as the builders of King Solomon's temple. The doors are flanked by fluted metal pilasters that support a metal lintel inscribed with "Masonic Temple." Above this lintel and extending to the top of the stone frame is a metal grille that covers windows on the second floor mezzanine. Other decorative details include the Masonic emblem of the compass and square (important tools to the early building trades) carved above the second floor windows (below the windows of the second floor mezzanine).

The middle tier is set back from the lower tier and contains the third floor and its mezzanine. The mezzanine windows are covered by stone grilles that match the pattern of the metal grilles. A decorative swag runs below the parapet. It has a repeating pattern that includes emblems of different groups within the fraternity. The upper tier is set back from the middle tier. Framed in the center of this tier is a peristyle of ten fluted Ionic columns and two engaged columns of a similar design. Behind the columns, the windows of the fourth floor and its mezzanine are covered with metal grilles. On the center of this tier's parapet is a flag pole (Photo 1 and Figures 9 and 16-17).

North elevation (Photo 2 and Figure 10)

The building's stepped massing is also readily apparent on the north elevation. The primary entrance to the first floor, composed of paired aluminum-framed storefront style doors, is sheltered by a flat-roofed metal canopy supported by metal posts. The placement of the Masonic emblems between windows and as part of a swag on the middle tier is the same as on the front elevation. However, there are two notable differences on this elevation. The building lacks windows on most of the western two-thirds of the first and second tiers. Instead, blind windows infilled with limestone blocks are used to continue the rhythm of the window openings. On the top tier, fluted Ionic pilasters are substituted for the columns used on the east elevations. Numerous air conditioning units and other mechanical systems are on the ground along the west end of this elevation (see Figure 10).

West elevation (Photo 5 and Figure 11)

The west elevation continues with the three tiers but only the upper tier is set back from the lower tiers. The first floor level is below grade and its windows are fronted with deep wells with metal grates on top of them. The second floor contains a freight opening near the north end and two entrances with flush steel doors that are protected by a flat-roofed canopy supported by two metal poles. This elevation also has blind windows. Original windows on the lower two tiers have been infilled with cast panels scored to look like the stone used in the historic blind windows. These openings are not as deep as the original blind windows so it is possible to discern the historic from the altered

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openings. On the upper tier, the windows are covered with metal grilles but there are no pilasters or columns separating the windows. There are two ventilation stacks articulated on the upper tier. This elevation continues the use of Masonic emblems between the second floor and its mezzanine and in the swag at the top of the middle tier.

The historic plans for the building reveal that there was to have been a carport on this elevation but it was not executed (see Figures 2 and 11).

South elevation (Photos 5-7 and Figure 12)

The south elevation is very similar to the north elevation although the first floor windows are below grade and fronted with window wells like those on the west elevation. The entrance to the first floor is accessed by descending a flight of concrete stairs that are flanked by Carthage stone wing walls. Irregular-coursed red tile covers the ground between the stairs and the entrance. Above the aluminum-framed storefront-style doors is a stone panel in the middle of which is a medallion containing a scimitar, crescent, and star which is the emblem of the Mystic Shrine. The western half of the windows on the second floor has been infilled with scored cast panels to replicate the original blind windows. Blind windows are used on the middle tier. The upper tier features the metal window grilles and fluted Ionic pilasters like those used on the north elevation.

Interior Description

In contrast to the monochromatic and restrained exterior, the Masonic Temple's interior displays a variety of architectural influences ranging from Classical, Tudor, Gothic, and Moorish. Finishes include marble, cast stone, cast plaster, ceramic tile, wood, and metal. A varied use of color provides a richness and visual interest to floors, walls, and ceilings. Paul M. Heerwagen and his daughter, Margaret, interior decorators and muralists from Arkansas and Dallas, are credited with the decoration in the building.

As mentioned, the building is divided into four floors with mezzanines above the second, third, and fourth floors. The public areas are primarily assigned to the second and fourth floors. The first floor is associated with the fraternal order's recreational activities, the Directors work room and building manager's office, and boiler room. The latter retains much of its original mechanical systems. The majority of the second floor is devoted to the General Assembly Room (formerly known as the Egyptian Room). The third floor is primarily devoted to the three lodge rooms and the grand Heraldic Room comprises the majority of the fourth floor. Each floor is described in more detail below.

The primary entrance to the first floor is located at the ground level on the north side of the building with a secondary entrance on the south side as previously described (Figure 1). Proceeding through the north doors, one encounters a small vestibule with stairs that access the second floor. Immediately to the right (west) are the building manager's office and the Directors work room. To the left (east) are a storage room and two restrooms. Proceeding south through the vestibule is a lobby that is lined with glass-fronted cases that contain Masonic memorabilia as well as trophies from the Masonic Home and School, formerly located in east Fort Worth and closed in 2005. Just below the ceiling is a ribbon of plaster "forget-me-nots" that are painted red or light blue with a yellow center. The flowers are connected to each other by three yellow bands. Along the east side of the lobby are five small rooms. The west side of the lobby provides access to a club room. On the north and south ends of the lobby are elevators and stairs that access the upper floors and mezzanine levels. A hall (labeled Foyer 105 on historic plans) branches off of the lobby and connects to the south entrance. On the east side of the hall is a men's restroom. Its wainscot has an abstract pattern of brown, blue, cream, and rust colored ceramic tiles. The same colors are picked up in the tile on the floor (Photo 8). In the southeast corner are three toilet stalls with gray marble partitions and wood paneled doors. Across the hall are the Moslah Temple band rehearsal and music storage rooms. The rehearsal room, identified as the Arabian Room on the original plans, is truly unique, reflecting the Middle East influences often associated with the Shriners. Across the west end of

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the room is a curved, multi-level band platform of wood. The north wall has murals depicting Arabian men on horses and camels set within a desert landscape. The murals are framed by horseshoe-shaped (or Moorish) arches as if one were looking at the scenes from a courtyard. Each frame (or alfiz) around the arches is stenciled in turquoise, red, brown, gold, and cream (Photo 9). A stage, which has been closed off, is located on the east end of the room. It is flanked by hand-painted murals; the mural in the northeast corner depicts a group of Arabian men on galloping horses. The central figure is of a man holding a sword above his head as he rides a white horse. The mural in the southeast corner is of a moon-lit landscape. These murals are also framed by Moorish arches with stenciled alfiz (Photo 10). Originally, a lounge was located on the south end of the room. A partition of Moorish arches separated the lounge from the rehearsal room. The openings between the arches have been closed off so that now the arches surround a blank wall painted white. The rehearsal room's ceiling and its wood beams are also stenciled in turquoise, red, brown, gold, and cream.

The primary public access to the second floor is through the east entrance off of Henderson Street (see Figure 2). Passing through the doors, one encounters a small vestibule before entering the Grand Lobby (Photo 11). The lobby's floor is covered with diamond-shaped gray and black marble tiles laid in an alternating pattern. At the center of the floor is a circle. Its outer ring is composed of gray, green, and cream colored marble; the latter has yellow veins. The center ring has the Masonic emblem—a compass and a square with a G in the center. These elements are of the cream marble with wide yellow veins set against a background of green marble. The walls of the lobby are lined with a marble wainscot. Square and rectangular marble columns and pilasters are crowned with plaster Ionic capitals that are painted to resemble dark stained wood. The columns and pilasters support the lobby's coiffured wood paneled ceiling. Subtle stenciling gives the ceiling, its support beams, and cornice (the latter stenciled with an anthemion pattern) a deep richness. Hanging from the center of the ceiling is a crystal chandelier (Photo 12). The lobby's west wall contains two entrances to the Assembly Room. They are composed of paired wood paneled doors set within a marble frame beneath a wide frieze surmounted by a triangular pediment. The Masonic emblem is carved into the center of each pediment. Originally, there was another entrance with a triangular pediment above it that was located on the center of the wall between these two entrances. It was closed off between 1951 and 1953 and filled with a marble niche. Within the niche is a portrait of W. Steve Cooke, in whose memory the building was dedicated in 1953. In front of the niche is a balustrade of diagonally-crossed members in the same pattern as the grilles used on the exterior. The elevator doors on this floor are incised with Masonic emblems.

The Assembly Room (Photo 13) is approximately 125 feet long (exclusive of the stage) and 75 feet wide. The stage is at its north end. Because of the surrounding mezzanine, the room has a high ceiling from which crystal chandeliers hang. The ceiling is supported by wood beams painted white and has acoustical ceiling tiles between them. Other rooms on this floor include a men's restroom and lounge and a women's restroom, dressing room, and parlor.

As mentioned, there are mezzanine levels overlooking the Grand Lobby and the Assembly Room (Figures 3 and 19). The mezzanine overlooking the lobby is framed on its interior edges with the same diagonally-crossed balustrade that is found in front of the portrait in the lobby (Photo 12). This mezzanine provides access to the library which is in the southeast corner of this level. It is notable for its wood paneling and built-in bookcases and cabinets. The mezzanine also provides access to offices at the south and north ends of this level. The Assembly Room's mezzanine is located on the east, south, and west sides of the room. The mezzanine's balustrade and stair railings are of wrought iron in a stylized pattern of an Egyptian figure in profile with one hand thrust forward above a bent elbow and one hand thrust to the rear below a bent elbow (Photos 13 and 14).

Third Floor

The third floor contains three lodge rooms used by member bodies of the Masonic Temple Association, the organization that constructed the building. Each of these rooms is entered through an anteroom. The lodge rooms are

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known as the Doric Room, Ionic Room, and the Corinthian Room. As the names suggest, the design of each room is influenced by these classical orders. The plaster walls are painted to resemble large finished stones. Also on this floor is the Classic Lounge located between the two elevators. This lounge has a stone fireplace mantle, stenciled ceiling with wood beams (also stenciled), and a wood parquet floor. Also on this floor is a parlor that provides access to the Corinthian Room's anteroom as well as restrooms in the northeast and southeast corners (Figure 4).

All lodge rooms have a similar rectangular layout with an east/west orientation. The front of the lodge room is symbolically East and the back of the room is symbolically West. In Fort Worth's Masonic Temple, symbolically East is actually the west end of the room. Typically, there is a dais at the (symbolically) East end accessed by three steps. In the center of the dais is a chair for the Worshipful Master. To his left is a chair for the Chaplain and to his right is a chair for an honored guest. Other nearby chairs (some with desks) are for the Treasurer, Senior Deacon, Marshal, and Secretary. In the center of the room is an altar with an open bible. On the floor around the altar are three large tapers. At the center of the (symbolically) West end of the room is a chair for the Senior Warden. To his right is a chair for the Junior Deacon and to his left is a chair for the Master of Ceremonies. Also at this end are the Terrestrial and Celestial lamps. The north and south walls are lined with seating for other lodge members and the Junior Warden. The Tiler sits in the anteroom.

All of the lodge rooms in the Masonic Temple have a high ceiling due to the third floor's mezzanine. The ceilings have a slight barrel vault with recessed lighting installed above the cornice that surrounds the room. The floors of the lodge rooms are carpeted. Located in the southwest corner of the third floor is the Doric Room (Photo 15). It is the Lodge Room of Fort Worth #148 A.F.&A.M. (Ancient Free & Accepted Masons) and Panther City #1183 A.F.&A.M. This room received its name from the engaged fluted Doric columns that flank the dais. A grille with the same pattern used on the exterior of the building covers the windows behind the dais. Although the balcony on the east wall has been enclosed, its geometrical-patterned balustrade remains. The center lodge room is the Ionic Room (Photo 16). It houses the Lodge Room of Cooke-Peavy #1162 A.F.&. A.M. and Julian Feild #908 A.F.&A.M. It takes its name from the fluted Ionic columns that flank the dais. It also has the geometric grille behind the dais. Above the Worshipful Master's chair is a stained glass window with a figure of a seated King Solomon. The balcony has also been enclosed but the geometrical-patterned balustrade remains. The ceiling's cornice is decorated with a Greek key pattern and dentilled molding. The Corinthian Room is smaller than the other two lodge rooms and is located in the northwest corner of the third floor (Photo 17 and Figure 21). It is the Chapter and Council Room of Fort Worth Chapter #58 R.A.M. (Royal Arch Masonry), Fort Worth Council #42 R.&S.M. (Royal and Select Masters), Texas Chapter #362 R.A.M., and Texas Council #321 R.&S.M. On the wall behind the dais are three arches surrounding murals of ancient Greek ruins. These murals have been attributed to Margaret Heerwagen, the daughter of the building's interior decorator. Flanking the arches and the end of the dais are fluted engaged square columns with Corinthian capitals. This room retains its balcony and the geometrical-patterned balustrade. The ceiling's cornice is stenciled with a rinceau design.

Between the elevator lobbies on the fourth floor is the Tudor Lounge, renamed the Jacob Frederick Zurn Memorial Lounge in 1954 (Photo 18). This room is set off from the elevator lobbies by Tudor arches of metal lathe covered with plaster to resemble stone. On the west wall of the lounge is a fireplace with stone mantle with Tudor-style embellishments. The stenciled ceiling is supported by exposed wood beams that are stained a dark color and stenciled. The majority of the fourth floor is devoted to the Heraldic Room (Photos 19, 20, and 21 and Figure 22). This grand ceremonial room functions as the Asylum of Worth Commandery #19, Knights Templar. It is notable for its 32'-high ceiling that is supported by Gothic-inspired ceiling trusses with a tracery in a fish bladder (*Fischblase*) design. Between the trusses, wood beams on the ceiling create a waffle pattern. The interior of the squares has a stencil pattern of brown, rose, and turquoise on a white background. Large Gothic-inspired lanterns hang from the ceiling. The room's walls are painted various shades of beige to resemble large stone blocks. The floor appears to retain its original cork tiles. Balconies surround the room on the east, north, and west walls. Tudor arches of metal lathe covered with

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plaster to resemble stone extend from the wood paneled balustrade to the ceiling. A stage is on the south end. It is flanked by large curtained openings. Above these are organ pipes; the organ room is to the right of the stage although the organ has been removed.

Grounds

The Mason Temple retains a formal arrangement of wide open lawn, sidewalks, and stairs set within an inclined site. This arrangement provides a fitting foreground for the impressive building. The landscape design has been credited to C. J. Doss. Extending from the front steps is a sidewalk that runs east to Henderson Street. To accommodate the change in grade, there are two sets of stairs that have the 3-5-7 arrangement like the stairs accessing the building's terrace. These stairs are framed by concrete wing walls that are painted white. Another sidewalk runs parallel to the front of the building from the north parking lot to West Lancaster Avenue. Other sidewalks border the property along Henderson Street, West Lancaster Avenue, and Lake Street. Landscaping is kept to a minimum with red tipped photinia and boxwoods along the sides of the east and south elevations. Two large oak trees frame the stairs near Henderson Street and other trees are to the south of the building. There are a few crepe myrtles near the southeast corner of the building. The majority of the grounds to the north and west of the building are devoted to paved parking. Each lot is composed of two tiers separated by a grass median with concrete stairs providing access between the levels. Entrances to the parking lots are off of West Lancaster Avenue and Lake Street.

Exterior Alterations

The exterior retains a high level of its architectural integrity with the primary alterations consisting of the replacement of the north and south doors on the first floor with aluminum-framed storefront style doors. The historic plans specified paired wood-framed doors with obscured glass for the south entrance. The plans for the north entrance called for paired Kalamein metal doors with divided lights and a divided light transom above. The north entrance has become the primary entrance for accessibility reasons, although the formal east entrance is occasionally used for special events. Flat metal canopies supported by metal poles have been installed over the north entrance and the two entrances on the west elevation. Numerous window openings along the south and west elevations have been converted to blind windows. The infilling of the windows was done on secondary elevations and their appearance is in keeping with the building's design.

Interior Alterations

Alterations to the interior include adding a wall between the Arabian Lounge and the Arabian Room on the first floor. Alterations to the second floor include the infilling of the center door to the Assembly Room with marble. This occurred in c. 1953 and is a historic alteration. After 1977, stenciling on the columns, cornice, and ceiling in the Assembly Room (once called the Egyptian Room) were painted over, giving it a monochromatic appearance. Likely at this time, terminal statues of cast plaster that flanked the sides of the stage were removed (see Figure 20). Although these alterations have changed the appearance of the room, the stylized figures used for the balustrade around the mezzanine and along the stairs to it are a unique feature and provide clues to the room's former Egyptian theme. Other alterations include the repurposing on some rooms and the closing off of balconies in two of the lodge rooms on the third floor. The ceiling fixtures in the Heraldic Room were originally hanging pendant lights with glass globes that had a modernistic design (see Figure 22). They are now hanging glass and metal lanterns with a Gothic-inspired design (see Photos 20 and 21).

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Landscape Alterations

The Masonic Temple originally sat on a seven-acre site composed of four blocks located between West Lancaster Avenue on the south, Henderson Street on the east, Texas Street on the north, and Lake Street on the west (Map 2). A few lots at the northwest corner of the property were not acquired until 1968. The bisecting streets of West 13th Street and Lexington were vacated. The building was situated near the center of the southern two blocks. Landscape designer C. J. Doss fronted the building with a formal composition of sidewalks and stairs. An aerial photograph from around the time the building was completed reveals that there was a landscaped area on the north side of the building. It included trees and a circular path. Another photograph from 1952 shows a curvilinear arm extending from the circle toward a large unpaved parking area. By 1954, the parking lot had been paved (see Figure 18). This layout, including the Drill Ground near the northeast corner of the property, appear in a site plan from 1977 (see Figure 23). The current axial sidewalks in front of the building and the two sets of stairs approaching Henderson Street appear in early photographs (see Figures 16 and 17). In 1997, the Masonic Temple Association sold the northern 3.2 acres of the property and the parking lot and Drill Ground were replaced with a large four-story apartment complex. To compensate for the loss of the parking area, the Masonic Temple Association removed the landscaped area on the north side of the building. A tiered parking lot that extends nearly to Henderson Street was constructed in the area (Photo 2). The loss of this landscaped area does not have a significant impact on the building as it was located on a secondary elevation.

Figures 16 and 17 reveal that early plant material included evergreen shrubs and trees. These were concentrated around the base of the building, at sidewalk junctions and along the upper sidewalk stairs, and in curved groupings on the front lawn. Several deciduous trees were located along the sidewalk by Henderson Street. Most of the evergreen plantings had been removed by 1968 according to aerial photographs. This is a common occurrence as plantings age and landscape trends change.

Contributing and Noncontributing Objects

There are six large lanterns that are prominent features of the landscape. The lanterns are eight-sided with opaque glass and sit up from their bases on ornamental metal brackets and are crowned with decorative metal caps. Two lanterns are located at the base of the wing walls of the stairs near Henderson Street (Photo 22). There are four freestanding lanterns that sit atop a cast stone plinth. Two flank the top of the sidewalk's stairs in front of the building (Photo 1). The other two are south of the southeast and southwest corners of the buildings (Photos 5 and 6). The lanterns are counted as six contributing objects. A noncontributing concrete monument sign bearing the name "Masonic Temple" and the Masonic compass and square was constructed near the southeast corner of the property between 1979 and 1990. It is counted as a noncontributing object because it was not present during the period of significance. (Photo 22)

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Statement of Significance

For eighty-five years, the Masonic Temple has stood as a monumental landmark on the southwest edge of downtown Fort Worth. It is prominently situated on an incline at the northwest corner of the intersection of two high-traffic cross-town arterials. Designed by Fort Worth architect Wiley G. Clarkson and completed in 1932, the building is an outstanding example of the Modern Classical style with its smooth finished limestone walls, symmetrical arrangement divided into three tiers, and Ionic peristyle. Its interior is significant for its architectural and artistic qualities. The building is also an important social institution that houses the lodges of several Masonic bodies and other affiliated organizations. For these reasons, the building is eligible for listing on the National Register of Historic Places under Criterion A at the local level of significance in the field of Social History. It is also eligible for listing at the local level of significance under Criterion C for Architecture for its design and as the work of a master architect. The period of significance is from 1932 when the building was completed to 1967. The latter year corresponds to the National Register's 50-year guideline and recognizes its continued importance as a venue for Masonic functions.

The Masonic Fraternity

It is believed that Masonry is the oldest surviving fraternal organization in the world. Its exact origins are not known but its earliest extant document, the Regius poem, dates to the late 14th century. Early membership was restricted to stone masons but between 1390 and 1717, lodges began to accept as members men who were not masons. However, within the Masonic brotherhood, all members shared rituals with strong illusions to carpentry, architecture, and stone masonry. The tools of these trades became a central part of the imagery associated with the organization.[1]

Freemasonry was an important part of colonial life in America with lodges appearing as early 1730. "Founding Fathers" who were members of the fraternity included George Washington, Benjamin Franklin, John Hancock, Paul Revere, Lafayette, Nathanael Greene, and John Paul Jones. The organization grew dramatically in the 1800s and early 1900s. Indeed, this era saw the proliferation of fraternal societies across the country. They included organizations such as the Knights of Pythias, Odd Fellows, Lions, Elks, and Rotary. In addition to being segregated by gender, many of these organizations were also segregated by race. In the case of the Masonic brotherhood, African Americans created a separate organization under the name Prince Hall Masonry.

Freemasonry emphasizes personal study, self-improvement, and social betterment through individual involvement and philanthropy. Blue Lodge Masonry (also known as Symbolic or Craft Masonry) has three degrees that are conferred upon members as indicators of personal growth. They are Entered Apprentice, Fellow Craft, and Master Mason. Although Masonry is not a religious organization, members must profess a belief in a Supreme Being and life after death. However, biblical imagery is used in the ritual of the degrees. The central biblical imagery is that of the building of King Solomon's Temple, the first temple in Jerusalem to be dedicated to God, as laid out in the Old Testament books of I Kings and II Chronicles.[2]

Other degrees and appendant bodies emerged within Masonry. Scottish Rite Freemasonry developed in France and was first organized in the United States in Albany, New York in 1767. Royal Arch Masonry (R.A.M.) and Knight Templar (K.T.) degrees are part of the York Rite system. Members of the York Rite and Scottish Rite can become members of the Ancient Arabic Order of Nobles of the Mystic Shrine (A.A.O.N.M.S.). Appendant bodies were also formed that included other members of a Mason's family. The Order of the Eastern Star was open to Master Masons and their

[1] "What is Freemasonry," *The Grand Lodge of Texas* (http://grandlodgeoftexas.org/what-is-freemasonry), accessed January 9, 2016.
[2] "What is Freemasonry"; "History of Freemasonry," *Masonic Service Association of North America* (http://www.msana.com/historyfm,asp), accessed January 9, 2016.

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wives, daughters, mothers, and sisters. The Order of De Moley was organized in 1919 for the sons of Masons between the ages of sixteen and twenty-one. Job's Daughters is open to girls between the ages of thirteen and twenty. The Order of Rainbow for Girls was founded in McAlester, Oklahoma in 1921 for girls between the ages of thirteen and seventeen. Other affiliated bodies also exist.[3]

The first Grand Lodge was formed by four lodges in England in 1717. A Grand Lodge is the Masonic body that has jurisdiction over the lodges in a defined geographic area. In the United States, each state has its own Grand Lodge as does the District of Columbia.

The first Masonic lodge in Texas, the Holland Lodge, was established on December 27, 1835 at Brazoria. However, the lodge's records and equipment were destroyed by the Mexican army a few months later. Lodges in Nacogdoches and San Augustine were established in 1837, as was the Grand Lodge of the Republic of Texas. Between 1838 and 1845, the Grand Lodge issued charters to twenty-one lodges. Although Masons represented only 1.5 per cent of the population, all of the Republic's presidents, vice presidents, and secretaries of state were Masons, as were numerous other elected officials. After annexation, Masons continued to play a prominent role in state government, including the governor's office. The Civil War brought financial difficulties to the Grand Lodge and local lodges across the state. However, the Grand Lodge of Texas was solvent and Masonic membership across the state had reached 17,000 by 1878. By 1920, Masonic membership in Texas had risen to 94,000 and had increased to 134,000 by 1929. The Great Depression of the 1930s brought hardships to many lodges, and membership across the state dropped to 95,000 during that era. After World War II, membership steadily grew. A new Grand Lodge Temple was constructed in Waco in 1948-49. By 1961, Masonic membership in Texas stood at 245,000.[4]

Freemasonry in Fort Worth

Fort Worth's Masonic Lodge No. 148 was established in April 1854, a year after the military abandoned the outpost from which the city drew its name. It received its charter from the Grand Lodge of Texas on January 18, 1855. As was common in that era, many of the community's most prominent white male business and civic leaders were members of the organization. The lodge erected its first hall, a two-story brick building, a few blocks east of the courthouse at the northeast corner of Belknap and Jones streets. At the top of the building was a belfry that contained a bell that was cast in London in 1782 and was brought to Fort Worth in 1857. The bell was rung on Christmas and New Year's Day and was also used as a fire alarm or to announce the death of prominent citizens. For many years, the first floor of the building housed the community's school before the establishment of an official public school system. The school's teacher, John Peter Smith, was also charter secretary of the lodge. The first floor also was used for church services. In 1869, it became the original site of Add-Ran College, the predecessor of Texas Christian University.[5]

When the lodge outgrew this building, it acquired property at Second and Main where it constructed a two-story brick and stone building. This structure burned on September 19, 1890. The remains of the building were demolished and a three-story building was constructed on the same site. It is believed that this building was completed in the fall of

[3] Charles W, Ferguson, *Fifty Million Brothers: A Panorama of American Lodges and Clubs* (New York: Farrar & Rinehart, Inc., 1937), 310, 316-317.
[4] *Handbook of Texas Online* ,William Preston Vaughn, "Freemasonry," (http://www.tshaonline.org/handbook/online/articles/vnf01), accessed December 10, 2015.
[5] *Dallas Morning News*, September 30, 1931; James Hunt Evans, Jr., *A History of the Masonic Temple of Fort Worth* (Fort Worth: Perkco, 1977), 17-20. See also J. C. Terrell, "The Old Masonic Bell," *The Bohemian*, Vol. 2, No. 1 (Autumn 1900): 88-89. The Masonic bell is still rung on special occasions. For example, it was transported to Trinity Park for the dedication of the Police and Fire Fighters Memorial in 2009. It was rung for each member of the police and fire departments who died in the line of duty.

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1893. Following its construction, an effort was made to relocate the Grand Lodge of Texas to this building. As was common, the first floor of the building was used for commercial purposes.[6]

Fort Worth Lodge No. 148 became a vital asset to Masons across Texas as well as to the Fort Worth community. One of its most significant contributions was the donation of a 212-acre site near Polytechnic (now part of east Fort Worth) in 1898 for the establishment of a facility for the care of widows and orphans of Texas Masons. It was known as the Masonic Widow and Orphans Home until 1911 when the name was changed to the Masonic Home and School following the establishment of the Home for Aged Masons in Arlington. Fort Worth Lodge No. 148 remained a strong supporter of the school until it was closed in 2005.[7]

Following World War I and the return of many Masons to Fort Worth from military service, there arose within several Masonic bodies in the city the idea of constructing a Masonic Temple to pull the scattered bodies into one location. A mass meeting was held in 1918 to discuss the matter but the situation was not resolved. As membership grew during the 1920s, the idea of building a temple was revisited. Under the leadership of Brother William Stevenson Cooke, more vigorous efforts to build a temple were taken. In 1923, Cooke and several Masonic brothers who were also business colleagues became aware of the availability of approximately seven-and-a-half acres comprising four blocks near the southwest quadrant of downtown. The men placed an option for the purchase of the four-block site which was bounded by Texas Avenue on the north, Henderson Street on the east, North (later West Lancaster) Avenue on the south, and Lake Avenue on the west. This tract of land was particularly appealing to the men as it was located on an incline that terminated at the bluffs above the Clear Fork of the Trinity River. Strategic placement of the future temple on the property could give the city's Masonic bodies an imposing presence above the downtown skyline. At a meeting of the Moslah Temple (the local order of the Ancient Arabic Order of Nobles of the Mystic Shrine) on September 20, 1923, members voted to purchase the property.[8]

The Construction of Fort Worth's Masonic Temple

The movement to build a new temple at the Henderson Street site gained momentum in 1926. Tours were made of Masonic Temples in several large cities to inform decisions regarding the design of the building. A committee was tasked with studying and presenting in writing it views on the design, appointment, and cost of the building. This committee recommended retaining Wiley G. Clarkson as the project architect. Clarkson was a prominent local architect as well as a member of Fort Worth's Julian Feild Lodge No. 908. Clarkson's preliminary plans were presented to various Masonic bodies on June 11, 1926. Two weeks later, a letter appealing for funds for the building's construction was sent out to 5,000 members of Masonic bodies in Fort Worth. It said that the leadership hoped to build a monumental building of a "Greek Classic design" estimated to cost one million dollars. However, substantial movement on the actual construction of the building did not occur for a few years, although funding raising and organizational efforts continued.[9]

On January 26, 1929, the State of Texas issued a charter to the Masonic Temple Association of Fort Worth. The association was comprised of three representatives of ten Masonic bodies of Tarrant County. These bodies and the

[6] *Dallas Morning News*, September 21, 1890; Evans, *A History of the Masonic Temple of Fort Worth*, 20-21; Roy H, McDonald, "The First Hundred Years: A History of Fort Worth Lodge No. 148, A. F. & A. M., 1854-1955," (typed manuscript, 1952, copy available at the Masonic Temple Association Library, Fort Worth, Texas). At this time, the Grand Lodge was headquartered in Houston.
[7] Roark, *Fort Worth's Legendary Landmarks*, 128. Fort Worth's Masonic Temple became the repository for many of the school's trophies and related articles as well as cornerstones for several of the school's buildings that were subsequently demolished.
[8] Evans, *History of the Masonic Temple*, 27-28.
[9] Evans, *History of the Masonic Temple*, 31-33; Wilbur Keith, "Masons Will Have Temple in Fort Worth," *Dallas Morning News*, September 20, 1931.

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dates of their organization were as follows: Fort Worth Lodge No. 148 A.F.&A.M. (1854), Julian Feild Lodge No. 908 A.F.&A.M. (1904), W. W. Peavy Lodge No. 1162 A.F.&A.M. (1921), Panther City Lodge No. 1183 A.F.&A.M. (1921), Fort Worth Chapter No. 58 R.A.M. (1858), Texas Chapter No. 362 R.A.M. (1918), Fort Worth Council No. 42 R.&S.M. (1903), Texas Council No. 321 R.&S.M. (1918), Worth Commandery No. 19. K.T. (1885), and Moslah Temple, A.A.O.N.M.S (1914). The stated purpose of the association and "the contributing bodies" was the "'desire to erect and maintain a creditable Masonic Temple providing for…suitable and adequate…lodge room and quarters.'"[10]

Each of the ten sponsoring bodies, representing a combined membership of 6,000, contributed money and other assets for the building's construction, estimated to cost $1,000,000, although Clarkson's original design was reduced in scale for financial reasons. The Moslah Temple's contributions included the donation of the seven and-one-half acre site previously mentioned. An additional $200,000 was pledged from private sources, attesting to the value others placed on the fraternal organization's status in the community.[11]

To effect the building's construction, the lodges formed a building committee formally known as the Masonic Temple Builders' Association. Plans for the building were submitted to this body on February 19, 1930. By early April 1930, six of the ten participating lodges had approved the proposed design for the building.[12] Local builder Harry B. Friedman received the contract to erect it.

The groundbreaking for the temple was held on November 14, 1930 in a "solemn and dignified ceremony" held amidst "1,000 Moslah fezzed Nobles of the Mystic Shrine" and other notables representing the state's Masonic bodies. However, the building permit was not issued until late May 1931. The cornerstone for the building was laid on September 26, 1931. This event was also witnessed by local members as well as Masonic dignitaries from around the state. It received regional media coverage with the *Dallas Morning News* publishing a lengthy article about the ceremonies and a rendering of the building.[13]

The building was carefully designed with attention paid to Masonic traditions and culture. These included the orientation and siting of the building, emblems of various Masonic bodies carved into the stone exterior, the *bas relief* depictions of Hiram of Tyre, King Solomon, and Hiram Abif on the front entrance's Monel doors; and the Arabian and Egyptian motifs in the Moslah Shrine rooms on the first floor and the second floor's General Assembly Room, respectively. The design of the lodge rooms on the third floor were based on the classical orders of architecture.

In keeping with the austerity of the building's exterior, its setting was also subdued. This in turn reinforced the building's monumental presence. The hardscape consisted of a formal arraignment of stairs and sidewalks, particularly in front of the building. The only decorative elements were six large lanterns placed next to stairs and sidewalks on the east and south sides of the building. A small circular garden was constructed near the first floor entrance on the north

[10] Evans, *History of the Masonic Temple*, 17, 20, 21. In 1919, the Moslah Shrine had constructed its own temple, known as the Moslah Mosque, on Reynolds Point overlooking Lake Worth. The building was later acquired by First Methodist Church and renamed Epworth Center. It was destroyed by fire in 1927. The location of the mosque became known as Mosque Point and now contains a park shelter constructed by the Civilian Conservation Corps in the mid-1930s. See Quentin McGown, *Fort Worth in Vintage Postcards* (Charleston, SC: Arcadia Publishing Company, 2003): 55.
[11] *Dallas Morning News,* September 18, 1931; Keith, "Masons Will Have Temple in Fort Worth." The Moslah Temple's gift did not include all of the property within the original four blocks. A tract near the corner of Lake and Texas Streets was owned by members of the Coppage family until 1968 when the association was able to purchase it. This allowed for the closure of an alley and the last remaining street, giving the association all of property between Henderson Street, West Lancaster Avenue, Lake Avenue, and Texas Street. See Evans, *History of the Masonic Temple*, 74.
[12] *Dallas Morning News*, January 10, 1930 and April 3, 1930.
[13] *Dallas Morning News*, November 15, 1930, May 31, 1931, and September 27, 1931.

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side of the building. Plant material consisted of shrubs placed along the base of the building and framing sections of sidewalks and stairs. A few trees were planted along Henderson Street and in the north garden.

There was no formal dedication celebrating the completion of the building. The Moslah Shrine held its first meeting in the temple on May 12, 1932. The Board of Trustees of the Masonic Temple Association held its first meeting in the building on June 13, 1932. The other Masonic bodies moved into the building over the next several months.[14]

Over the next two decades, various improvements and alterations were made to the building. It was finally air conditioned after World War II. In 1953, the center entrance into the Egyptian (or General Assembly) Room was closed off. It was infilled with a marble niche matching the wainscoting used in the lobby. In that space was placed a portrait of Brother William Stevenson Cooke, the driving force behind the temple's construction, and a bronze plaque that commemorated the dedication of the building in his memory.[15]

Today, the Masonic Temple Association of Fort Worth has an estimated membership of 6,250. The affiliated Masonic bodies conduct monthly and quarterly stated meetings as well as daily and weekly degree and called meetings as required.[16]

The Architecture of Lodge Halls and Temples

In his book, *Architecture in Texas: 1895-1945*, the late architectural historian Jay C. Henry noted that much like railroad terminals and banks, "the lodge hall had a peculiar, quasi-institutional status." The programmatic needs of the fraternal organizations contributed to the designs of their buildings and made them different from their commercial neighbors. The need for large gathering areas with open spans usually resulted in the placement of the assembly areas on upper floors with the ground floor often leased for commercial purposes as a means of providing income for the lodge. Placement of lodge rooms on upper floors also provided a means of insulating the room from outsiders and the "profane" world. The fact that these rooms frequently had higher ceilings often resulted in a building that was taller than its commercial counterparts, which in turn added to its physical prominence. Henry observed that lodge halls in Texas were designed in a variety of styles. He considered Herbert M. Greene the most significant designer of monumental Masonic buildings in Texas. Examples of his work can be found in Dallas, El Paso, and San Antonio.[17]

Between the two World Wars, many Masonic lodges across the country contemplated the construction of halls and temples. Texas lodges followed suit. Although many reflected Beaux Arts classicism, it was not uncommon for them to display other design influences such as the Prairie School and Mission Revival styles, and later, the stripped classicism often associated with public buildings constructed in the late 1920s through the 1930s.[18] Herbert M. Greene's Beaux Arts design for the Scottish Rite Temple in El Paso was completed in 1921. In 1924, Fort Worth's

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[14] *Fort Worth Star-Telegram*, May 11, 1932; Evans, *A History of the Masonic Temple of Fort Worth*, 56.
[15] Evans, *A History of the Masonic Temple in Fort Worth*, 70-72.
[16] Robert P. (Bob) Holmes, Past Worshipful Master, Fort Worth Lodge #148, A.F.&A.M. and Library Curator, Masonic Temple Library and Museum, to Susan Allen Kline, email, September 10, 2016.
[17] Jay C. Henry, *Architecture in Texas: 1895-1945* (Austin: University of Texas Press, 1993), 116. Greene also designed other Masonic facilities including temples in Amarillo and Oak Cliff, the Scottish Rite Dormitory for Girls in Austin (1920), Hella Temple Children's Hospital in Dallas (1923), the Junior and Senior Girls' Dormitories for the Masonic Widows and Orphans Home in Fort Worth (1922-24), and Karem Temple Shrine in Waco (1928). See "The Architectural Legacy of Herbert Miller Greene" *University of Texas Libraries* (http://www.lib.utexas.edu/exhibits/greene/masons.html), accessed January 6, 2016.
[18] Henry, *Architecture in Texas: 1895-1945*, 118. William D. Moore's study of Masonic Temples provides an analysis of keeping the lodge room separate from the "profane" world through its placement on upper floors, limiting the number of exterior windows, and sound proofing. See William D. Moore, *Masonic Temples: Freemasonry, Ritual Architecture, and Masculine Archetypes* (Knoxville: The University of Tennessee Press, 2006), 26-27.

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South Side Masonic Lodge constructed a three-story Beaux Arts style building on Magnolia Avenue, a commercial corridor approximately one mile south of the central business district. Commercial space was incorporated on the first floor as a source of income for maintaining the building. That same year, a Masonic Temple was completed in Sherman and a Scottish Rite Cathedral was completed in San Antonio. The Beaux Arts style Royal Arch Masonic Lodge in Austin was completed in 1926. In 1928, a four-story brick and stone Masonic Temple was completed in Port Arthur. Even as the Great Depression became more entrenched, a few lodges carried through with plans to construct new facilities. In February 1931, Milam Lodge No. 2 in Nacogdoches, the second oldest lodge in Texas, laid the cornerstone for its $20,000 new home. Construction on a new Masonic Temple in San Angelo began in 1927 but was not completed until 1931. It replaced a frame building that had been in use for more than 35 years. In 1941, Dallas lodges constructed a new temple at 501 S. Harwood Street. This building, designed by Flint & Broad, was a late example of the Modern Classical style. It complemented the 1914 Beaux Arts Scottish Rite Cathedral designed by Hubbell & Greene (Herbert M. Greene's firm) located across the street.[19]

As a fraternal organization with close ties to the profession of the stone masonry and the design of buildings, it is to be expected that the tools of the trade and architectural imagery are deeply embedded in Masonic iconography. The craft of masonry was built upon geometry. Numbers have various meanings in Masonic rituals and traditions which in turn can be reflected in design details such as the number of steps to the building or the dais. The five orders of architecture--Tuscan, Doric, Ionic, Corinthian, and Composite, are often part of the iconography. The characteristic of three of the orders, Doric, Ionic, and Corinthian, are reflected in the three lodge rooms on the third floor of Fort Worth's Masonic Temple.[20]

Motifs from ancient Egypt were frequently used in Masonic buildings. An illusion to ancient Egypt in the Masonic Temple in Fort Worth, although given a modern interpretation, is the stylized figures used in the stair and mezzanine railings in the Assembly Room. Unfortunately, other Egyptian references in this room have been painted over or removed.

Wiley G. Clarkson, (1885-1952)

Wiley G. Clarkson was one of Fort Worth's most prominent and versatile architects during the first half of the 20th century. His early works displayed a traditionalism that borrowed from classical architecture and period revival design motifs. In the 1930s, he delved into Modernist designs that displayed a strong classical influence. Born in 1885 in Corsicana, Texas, Clarkson attended the University of Texas for two years and then transferred to Chicago's Armour Institute of Technology where he studied engineering. He then enrolled at the School of the Art Institute in Chicago where he studied architecture. He returned to Corsicana in 1908 where he practiced architecture for four years. Clarkson opened an office in Fort Worth in 1912. He briefly partnered with E. Stanley Field under the name Field and Clarkson. Projects designed by the pair included Hubbard High School in Hubbard, Texas, c. 1912-1914 (Recorded Texas Historic Landmark, 2013), Hebrew Institute in Fort Worth (1914), and a Methodist church in Coleman (1915).[21]

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[19] Henry, *Architecture in Texas: 1895-1945*, 118; Carol Roark, *Fort Worth's Legendary Landmarks* (Fort Worth: Texas Christian University Press, 1995), 121. This building was listed in the National Register in 1985; *Dallas Morning News*, June 24, 1928; Larry Paul Fuller, *American Institute of Architects Guide to Dallas Architecture with Regional Highlights* (McGraw-Hill Construction Information Group, 1999): 34.
[20] Holmes to Kline, email March 31, 2016.
[21] Hubbard High School, Historical Marker—Atlas Number 5507017693 (http://atlas.thc.state.tx.us/details/5507017693), accessed November 25, 2015; Hebrew Institute Building Fund Committee, Portal to Texas History (http://texashistory.unt.edu/ark:/67531/metapth117173/?q=%22Field%20and%20clarkson%22), accessed November 25, 2015; *San Antonio Express*, November 6, 1915.

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In 1919, he and A. Wright Gaines (1884-1921) formed a partnership under the name Clarkson and Gaines until Gaines death in 1921.[22]

Clarkson designed numerous residences in the Fort Worth neighborhoods of Ryan Place, Westover Hills, and River Crest. Institutional and commercial work that reflected traditional styles included the Mehl Building (1916), Texas Christian University Library, Trinity Episcopal Church, Sanger Brothers Department Store, Young Men's Christian Association, and the Woolworth Building (all 1925-1927), First Methodist Church (1929), and W. I. Cook Memorial Hospital and Methodist (Harris) Hospital (both 1930). Works with which he delved into Art Deco and Modern Classical styles were the Sinclair Building (1929, NR 1992), Masonic Temple (1930-1932), United States Federal Courthouse (associate architect to Paul Philippe Cret, 1933, NR 2001), Municipal Airport Administration Building and McCrory's Variety Store, a remodeling of an early 20th century Two-Part Commercial Block (1937), and the City-County (John Peter Smith) Hospital (1938-39), among others.[23]

In the late 1930s and 1940s, Clarkson frequently partnered with other prominent Fort Worth architects on projects for the federal government, including Ripley Arnold Place and Butler Place (NR 2011) public housing complexes. One of his last projects was the Fort Worth Art Museum (later the Modern Art Museum, now the Fort Worth Community Art Center), done in association with A. George King, Herbert Bayer, and Gordon Chadwick (1953).[24]

Clarkson designed numerous schools in Fort Worth. They included the 1920s portions of Lily B. Clayton School (the first segment was designed in association with A. Wright Gaines), the Hi Mount School/Thomas Place School (also with A. Wright Gaines, 1921-1922), the original Alice Carlson and Oakhurst schools (1926), an addition to Fort Worth Central High School (1926-1927), McLean Junior High School and an addition to Denver Avenue School (both 1935), and an addition to D. McRae School (1937). He also designed the notable North Side High School (1937), a monumental Modern Classical landmark.[25] His firm designed a new Sagamore Hill School after the original was destroyed by a tornado in 1940 and the Crestwood School in 1943. Between 1943 and 1945, Clarkson's firm did work on the following existing schools: Van Zandt, Brooklyn Heights, and Oakhurst.[26]

The Masonic Temple and five other works designed by Clarkson appeared in the book *Texas Architecture: A Pictorial Review of Texas Architecture* (1940). The other works included the Municipal Airport Administration Building, United States Courthouse, W.I. Cook Memorial Hospital, the Sinclair Building, and North Side High School. Clarkson's design for North Side High School appeared the book *Public Buildings: Architecture under the Public Works Administration, 1933-39*.[27]

Clarkson's firm designed many projects outside of Fort Worth, including hospitals, courthouses, and churches. Projects for public school facilities could be found in Bowie, Mansfield, and Marshall (all 1925-1927), Cleburne (1930), Forreston, Weatherford, and Sweetwater (1935), Birdville (later Haltom City, 1937), Morgan (gymnasium, 1938), Graham (1939), Hingus and Cleburne (1940), and Breckenridge (1948). During the last few years of his life, the firm

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[22] Judith Singer Cohen, *Cowtown Moderne*: *Art Deco Architecture of Fort Worth, Texas* (College Station, Texas: Texas A&M Press, 1988), 19.
[23] Cohen, *Cowtown Moderne*, 19-20.
[24] Cohen, *Cowtown Moderne*, 20.
[25] Ibid.
[26] "Professional Record of W. G. Clarkson & Co., Architects," typed manuscript, c. 1945 (copy at the Tarrant County Archives, Fort Worth, Texas.
[27] Henry P. Whitworth, ed., *Texas Architecture: A Pictorial Review of Texas Architecture* (Miami, Florida: Texas Architecture [1940]), n.p; C. W. Short and R. Stanley-Brown, *Public Buildings: Architecture under the Public Works Administration, 1933-39*. Volume I, 1939, (reprint, New York: De Capo Press, 1986), 230.

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had several projects in his hometown of Corsicana, including the Navarro County Memorial Hospital, Navarro Junior College, the Medical Arts Clinic, and several public school buildings.[28]

As a Mason, Clarkson was familiar with the order's history and traditions and how they could be incorporated into the design of the Masonic Temple. He was a member of the Julian Feild Lodge A.F.&A.M. (one of the sponsoring lodges of the temple's construction), Fort Worth Chapter #58, R.A.M., the Fort Worth Council #42, R.&S.M., Worth Commandery #19, and Moslah Temple of the Mystic Shrine.[29] In addition to Fort Worth's Masonic Temple, Clarkson's firm designed several Masonic-related facilities in Texas. In the early 1920s, Clarkson created a master plan for the Masonic School in Fort Worth. The firm also designed the school's Boys Dormitory, Dining Hall, Superintendent's Residence, and Administration Building. Later in the decade, the firm designed a Masonic Lodge in Cleburne (1929).[30]

Clarkson was a charter member of the Texas Society of Architects (TSA) and the Fort Worth chapter of the American Institute of Architects (AIA). He served as the TSA's president in 1942-43 and the president of the local chapter of the AIA in 1948. He died on May 5, 1952 in Fort Worth at the age of 66.

Harry B. Friedman (1887-1978), builder

Harry B. Friedman, a civil engineer, was born in Sewanee, Tennessee and grew up in Chattanooga. He graduated from the University of Cincinnati in 1909 with a degree in civil engineering. He came to Fort Worth in 1916 for the construction of the Chevrolet plant on West Seventh Street. During World War I, he received a commission in the Officer's Training Class at Leon Springs and then earned his wings in the Aviation Section of the Army Signal Corps. In 1921, he established his own engineering and construction firm in Fort Worth. Friedman's company constructed many landmarks in Fort Worth which are still extant, including buildings designed by Wiley G. Clarkson. Residential work included the T. B. Yarbrough House in River Crest (1922, Wiley G. Clarkson, 1922), the Dulaney House in Ryan Place (1923), and a large Tudor Revival style house he constructed for himself in Westover Hills (Wiley G. Clarkson, c. 1928). His commercial and institutional works included Sanger Brothers Department Store, Downtown YMCA, and Trinity Episcopal Church (all designed by Wiley G. Clarkson, 1924-1925), First National Bank expansion (1926), Zeloski Commercial Building (1927), W. I. Cook Memorial Hospital (Wiley G. Clarkson, 1927-1929) Berry Brothers & Donohue Cleaners (1930), Sinclair Building (Wiley G. Clarkson, 1930), Masonic Temple (Wiley G. Clarkson, 1930-1932), Fort Worth Stockyards Coliseum Ticket House, (1941), Quartermaster Depot (1941), and Crystal Ice Company addition (1956). One source on Friedman's early work in Fort Worth states that his company constructed an addition to the Masonic Home and School. Friedman's firm constructed several schools in Fort Worth. These included the original Lily B. Clayton Elementary School (designed by Clarkson and Gaines, 1921-22) and its 1934-1936 addition, Hi Mount School/Thomas Place School (Clarkson and Gaines, 1921-1922); old Arlington Heights High School (1922), Fort Worth Central High School addition (now Trimble Technical High School, Wiley G. Clarkson, 1926-1927), Alice Carlson Elementary School addition and I. M. Terrell High School (both 1935), and North Side High School (Wiley G. Clarkson, 1936-1937).[31]

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[28] "Professional Record of W. G. Clarkson & Co., Architects"; *Breckenridge American*, April 19, 1948; Unidentified newspaper article from Corsicana, Texas, May 6, 1952, copy located in Wiley G. Clarkson file, Preservation Resource Center, Historic Fort Worth, Inc., Fort Worth, Texas.
[29] B. B. Paddock, editor, *History of Texas: Fort Worth and the Texas Northwest* (Chicago: Lewis Publishing Company, 1922), 111; Holmes to Kline, email September 10, 2016.
[30] Roark, *Fort Worth's Legendary Landmarks,* 128.
[31] "Noted FW Contractor Dead at 90," *Fort Worth Star-Telegram* (morning), January 16, 1978; Unidentified newspaper article c. 1927, in AR406-7-63-87, "Friedman, A-Z, Prior to 1960," clipping file, Fort Worth Star-Telegram Collection, Special Collections, University of Texas at Arlington, Library [hereafter cited as FWSTC]; *The Jewish Monitor* (Fort Worth, Texas), March 18, 1921; *Fort Worth Star-Telegram*, July 23, 1922; "Contract Let for Army Depot," *Fort Worth Star-Telegram*, August 9, 1941 (evening).

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The following projects were also constructed through Friedman's association with the Westlake Construction Company: United States National Bank in Galveston, Perkins-Snider and Harvey Snider buildings in Wichita Falls, the remodeling of the First National Bank, also in Wichita Falls; and dormitories at Southern Methodist University in Dallas. He also completed extensive pipeline construction for the Sinclair Oil Corporation in South Texas.[32]

Harry B. Friedman was active in numerous professional and social organizations. He was a founding member of the Texas and Fort Worth chapters of the American General Contractors Association. He was a life member of the American Society of Civil Engineers. He held memberships in the Fort Worth Club, River Crest Country Club, Century II, the Fort Worth Chapter of the World War I Fliers Club, and served as president of the University Club. He retired in 1970 and died January 15, 1978 at the age of 90.[33]

Paul Martin Heerwagen (1866-1955) and Margaret Heerwagen (1904-1972), interior decorators and muralists

On February 25, 1866, Paul Martin Heerwagen was born in Bavaria (now part of Germany). He was educated in Berlin and traveled by ship to the United States with his mother and three siblings in 1881. Unfortunately, his sister died during the voyage. The surviving family members entered the country through Ellis Island. He briefly lived in Detroit while he studied interior design and later relocated to Little Rock, Arkansas in 1891 where he opened a paint store and operated an interior design business. He married Ida Killian in 1893 and the couple had six children.[34]

In 1911, the family moved to Fayetteville, Arkansas where Heerwagen established a studio. In 1913, the family purchased a farm on the outskirts of the city. He used the barn as a studio where he prepared murals and other works. He had many notable commissions in commercial buildings, hotels, theaters, churches, and government buildings in the South and Southwest. Three of his better known works are the Arkansas State Capitol in Little Rock, the Peabody Hotel in Memphis, Tennessee, and the Strand Theater in Shreveport, Louisiana. Heerwagen also decorated several Masonic buildings. He received several patents for paint and building materials. He died March 17, 1955.[35]

Mr. Heerwagen's daughter, Margaret Heerwagen worked with him on many projects. Margaret was born on January 23, 1904 in Fayetteville, Arkansas. She was a graduate of the University of Arkansas, as well as the Parsons School of Fine Arts in New York, the Fine Applied Arts of Paris, and the New York School of Interior Decorating. She also attended Columbia University and toured Italy to study interior decorating.[36]

Father and daughter worked together on murals in Dallas' Southwestern Bell Telephone Building which opened in 1929. The *Dallas Morning News* described the pair as "well-known artists" and their work in the building's twelfth floor foyer as landscape wall panels depicting familiar "trails, mountains and trout streams of the Ozarks." They may have had enough commissions in the area to make it feasible for Margaret to live in Dallas, at least part-time. The 1930

Friedman was likely employed by W. E. Wood Construction Company of Detroit when working on the Chevrolet plant. See Ancestry.com, *U.S., World War I Draft Registration Cards, 1917-1918for Harry B. Friedman* [database on-line]. Provo, UT, USA: United States Selective Service System, *World War I Selective Service System Draft Registration Cards, 1917-1918*. Washington, D.C.: National Archives and Records Administration. M1509, 4,582 rolls. Imaged from Family History Library microfilm.

[32] Unidentified newspaper article c. 1927; "Noted FW Contractor Dead at 90."

[33] "Noted FW Contractor Dead at 90."

[34] W. Russ Aikman, "Paul Martin Heerwagen," *The Encyclopedia of Arkansas History & Culture* (http://www.encylcopediaofarkansas.net/encyclopedia/entru-detail.aspx?entryID=502&media), accessed December 11, 2015; Federal Writer's Project, "Guide to Fort Worth," unpublished manuscript, p. 22005.

[35] Aikman, "Paul Martin Heerwagen."

[36] "Interior Decorating Lectures to Begin for Dallas Homemakers," *Dallas Morning News*, October 2, 1950.

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U. S. Census identified her as a boarder in Dallas and gave her occupation as interior decorator in a private studio. However, she also was enumerated as living with her parents and a sister in Prairie (a township outside of Fayetteville), Washington County, Arkansas in the same census. There, she was listed as an interior decorator.[37]

Margaret was also credited as being the interior decorator for the Dallas Power and Light Building which was completed in 1931. Around this time, she and her father worked on Fort Worth's Masonic Temple. Margaret is credited with the creation of the murals in the Corinthian Room. Located behind the dais, the three murals depict Greek ruins. It may be that she also created the murals in the Arabian Room. Paul Heerwagen was credited with being the building's interior decorator.[38]

Margaret Heerwagen married John Clark of Fayetteville, Arkansas on March 27, 1934. The *Dallas Morning News* stated in 1950 that she gave up her profession after her marriage and the birth of her daughter. However, she later taught interior decorating at Dallas College of Southern Methodist University. She also partnered with Sanger Brothers Department Store to present a series of free lectures on interior decorating at the store. She died on August 2, 1972 and was entombed at Dallas' Hillcrest Mausoleum. Her death certificate listed her occupation as an interior decorator, suggesting that she continued to work in the profession.[39]

C. J. Doss (1894-1987), landscape designer

The Federal Writers Project's "Guide to Fort Worth" (unpublished, 1941) and several secondary sources published within the last thirty years state that the landscape architect for the Masonic Temple project was C. J. Dose. Upon examination of city directories and public records, it is likely that the correct name was C. J. (Charles James) Doss. Aside from these sources, little information has been found on Doss. From what the records reveal, Doss only had a high school education. It is unlikely that he had formal training as a landscape architect, thus the use of the term landscape designer in this document.[40] He held a variety of jobs throughout his life, working for city, county, and federal agencies, and the private sector.

Charles James Doss' World War I draft registration card indicates that he was born October 24, 1894 in Lambert, Texas. At the time of registration, Doss was single and working as a farmer and school teacher in Parker County, Texas. Although he claimed an exemption from the draft for being physically disabled, he was drafted in 1918, serving in the army until August 1919.[41] In 1926 he was working for the Fort Worth park department and by 1928 had the title

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[37] *Dallas Morning News*, February 25, 1929; United States of America, Bureau of the Census, *Fifteenth Census of the United States, 1930*, Census Place: Dallas, Dallas, Texas; Roll: 2318; Page: 3A; Enumeration District: 0067; Image: 7.0; FHL microfilm: 2342052, and Census Place: Prairie, Washington, Arkansas; Roll 97; Page: 14A; Enumeration District: 0025; Image: 725.0; FHL microfilm: 233982 [database on-line]. Provo, Utah: Ancestry.com Operations Inc., 2002, accessed April 7, 2016. The Arkansas census gave her last name as Hurwagon.
[38] *Dallas Morning News*, October 11, 1931; Federal Writers Project, "Guide to Fort Worth," unpublished manuscript p. 22005.
[39] "Interior Decorating Lectures to Begin for Dallas Homemakers;" *Dallas Morning News*, August 3, 1972; Margaret Heerwagen Clark, Ancestry.com, Texas Death Certificates, 1903-1982 [database on-line], Ancestry.com Operations, Inc., 2013 (http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&db=txdeathcerts&h=718206), accessed April 7, 2016.
[40] Federal Writers' Project, Guide to Fort Worth (unpublished manuscript, Fort Worth Public Library, 1941), 22001; 1940 United States Federal Census for Charles J. Doss. Census Place: Fort Worth, Tarrant, Texas: Roll: T627_4187; Page 4A; Enumeration District: 257-105, 1940 United States Federal Census [database online], Ancestry.com Operations, Inc., 2012, (http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&db=1940usfedcen&h=160389778), accessed November 28, 2015.
[41] U. S., World War I Draft Registration Cards, 1917-1918 for Charles James Doss, Registration State: Texas; Registration County: Parker; Roll 1983501, U. S., World War I Draft Registration Cards, 1917-1918 [database on-line], Provo, Utah: Ancestry.com Operations, Inc., 2005 (http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&db=WW1draft &h=32279490), accessed November 28, 2015: "48 Selected Men Called by Parker County Board," *The Daily Herald* (Weatherford, Texas), June 19, 1918; "Charles Doss,"

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of assistant city forester. He held this position until at least 1930.[42] Raymond C. Morrison became the city's first forester in 1926. Morrison's position as city forester entailed more than just carrying for the city's trees. He took an active role in the development of parks and engaged in landscape design both as a city employee and privately.[43] Perhaps Doss gained landscape design experience from these or similar activities.

In 1932, the year the Masonic Temple was completed, Doss and his wife, Gertrude, were listed in the Fort Worth city directory but his occupation was not given. The 1933 directory lists Doss as the yardman for the Masonic Temple, indicating that he remained involved with the property after the execution of his landscape plan for it. The 1940 U. S. Census and his 1942 draft registration card state that he worked for the National Youth Administration (NYA). He served in the army again from 1944 to 1946. After the war he worked as a conductor for the Pullman Company. In the late 1950s-early 1960s he was employed as a deputy in the county clerk's office. He died July 23, 1987 at the age of 92. His obituary gave no information regarding his education or former occupations.[44]

Significance of the Masonic Temple under Criterion A: Social History

Fort Worth's Masonic Temple is eligible for listing on the National Register of Historic Places at the local level of significance under Criterion A in the area of Social History. Since its completion in 1932, the temple and its associated Masonic bodies have played a prominent role in the lives of thousands of men in Fort Worth. At the time of its construction, there were approximately 6,000 members of its affiliated bodies. Many were prominent professionals and business leaders. The temple provided a place where members could socialize and engage in the rituals of the Masonic fraternity. In turn, the Masonic organizations, through the generosity of their members, have made significant contributions to educational and charitable institutions such as the Masonic Home and School in Fort Worth (closed in 2005). The period of significance is 1932, the year the building was completed, to 1967, which acknowledges its continued use and corresponds to the National Register's 50-year criterion.

Significance of the Masonic Temple under Criterion C: Architecture

The Masonic Temple is eligible for listing in the National Register of Historic Places under Criterion C at the local level for its architectural significance. It is as an exceptional example of the Modern Classical style in Fort Worth. In her book *Cowtown Moderne: Art Deco Architecture of Fort Worth, Texas*, art historian Judith Singer Cohen describes the building as "a fine example of Art Deco's second phase, the Classical or PWA Moderne, because it is classical in feeling and generally symmetrical in plan. Its exterior surfaces are smooth rather than patterned, and its refined ornamentation is applied sparingly. The building reflects the dramatic shift in mood from the exuberance of the 1920s Zigzag to the pristine, formally balanced compositions of the 1930s." Cohen noted that Clarkson made a "strongly

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U.S., Department of Veterans Affairs BIRLS Death Files, 1850-2010 [database on-line]. Provo, UT, USA: Ancetsry.com Operations, Inc. 2011, (http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&db=VADeaths&h=9202530), accessed July 14, 2016.

[42] Fort Worth city directories, 1926, 1928 and 1929; 1930 United States Federal Census for Charles J. Dass [sic]. Census Place: Fort Worth, Tarrant, Texas: Roll: 2396; Page 27A; Enumeration District: 0070, Image 389, FHL Microfilm: 2342130, 1930 United States Federal Census [database online], Ancestry.com Operations, Inc., 2012, (http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&db=1930usfedcen&h=60916162) accessed July 14, 2016.

[43] For example, around this time Morrison helped S. Herbert Hare, landscape architect from Kansas City, Missouri and consultant to the city's park board, implement Hare's design for a garden at The Woman's Club of Fort Worth. He also designed a home and garden in the Monticello addition that the Fort Worth Garden Club sold as a fundraiser.

[44] Fort Worth City directories, 1932, 1933, 1946, 1949, 1959, 1961; 1940 United States Federal Census for Charles J. Doss. The census states that he was project superintendent. *U. S., World War II Draft Registration Card, 1942 for Charles James Doss*: The National Archives at St. Louis; St. Louis, Missouri; Ancestry.com Operations, Inc. 2010, [database on-line] (http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&db=WWIIdraft&h=12276230), accessed November 28, 2015; "Charles Doss," *U.S., Department of Veterans Affairs BIRLS Death Files, 1850-2010*; *Fort Worth Star-Telegram*, July 24, 1987.

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modern architectural statement" with his choice of "a somewhat truncated but nonetheless monumental form for the temple." Yet other details reflected ancient and classical design and references:

> . . . the abbreviated ziggurat's giant Ionic peristyle recalls both the Mesopotamian stepped-back pyramidal temples topped by shrines and the Greek temples of the Classical Age. The three ancient Masters of Masonry who assisted with the construction of Solomon's Temple are memorialized in the deeply etched, polished Monel portals of the main entrance. Solomon, king of Israel and builder of the temple, occupies the central position of the triptych of life-sized portraits. King Hiram of Tyre, who secured Phoenician architects, craftsmen, and materials for the project, flanks King Solomon. Completing the group is Hiram Abif, the Phoenician architect who constructed the famous pillars of the porch in Solomon's Temple.[45]

In sum, Cohen states that Clarkson's "Fort Worth Masonic Temple design combined a perfectly balanced Beaux Arts plan with the scaled-down, Classical/PWA Moderne Style. The use of Masonic symbols in Moderne design, along with the stairway and landscape plan of C. J. [Doss], makes the Masonic Temple one of Fort's most impressive structures."[46]

In addition, the Masonic Temple is also eligible under Criterion C as the work of master architect, Wiley G. Clarkson. His influence on the built environment in Fort Worth and his contributions to the architecture profession during the first half of the twentieth century has been previously discussed. Although a few of his works have been demolished or substantially altered, his legacy is still readily apparent in Fort Worth's residential neighborhoods and central business district. The Masonic Temple is one of his most notable works in Fort Worth.

Fort Worth's Masonic Temple was designated a Recorded Texas Historic Landmark in 1984 and received the City of Fort Worth's Demolition Delay designation in 1995. Listing of the building in the National Register of Historic Places will provide additional acknowledgement of its architectural and historic significance.

[45] Cohen, *Cowtown Moderne*, 112.
[46] Ibid.

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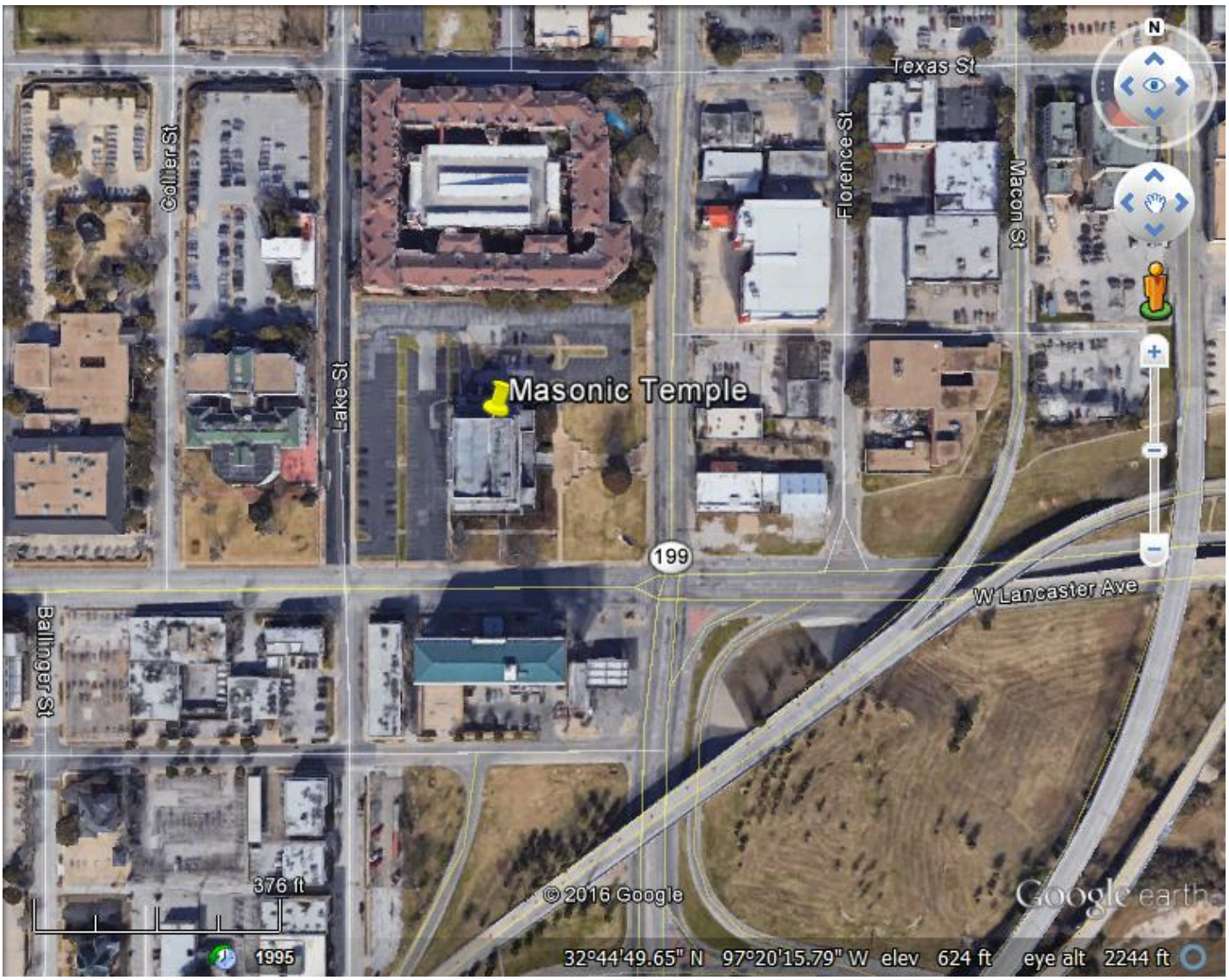
Map 1: Scaled Google Earth locational map for Masonic Temple, 1100 Henderson Street, Fort Worth, Tarrant County, Texas. Accessed September 4, 2016.

32.444965 N -97.201579 W



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Map 2: 1951 Sanborn Fire Insurance Map, Fort Worth, Texas, 1951, Volume 1, Sheet 17. The original property consisted of four blocks between Texas Street on the north, Henderson Street on the east, West Lancaster Avenue on the south, and Lake Street on the west, with the exception of property in the northwest corner (see Figure 18). It was acquired in 1968. N↑

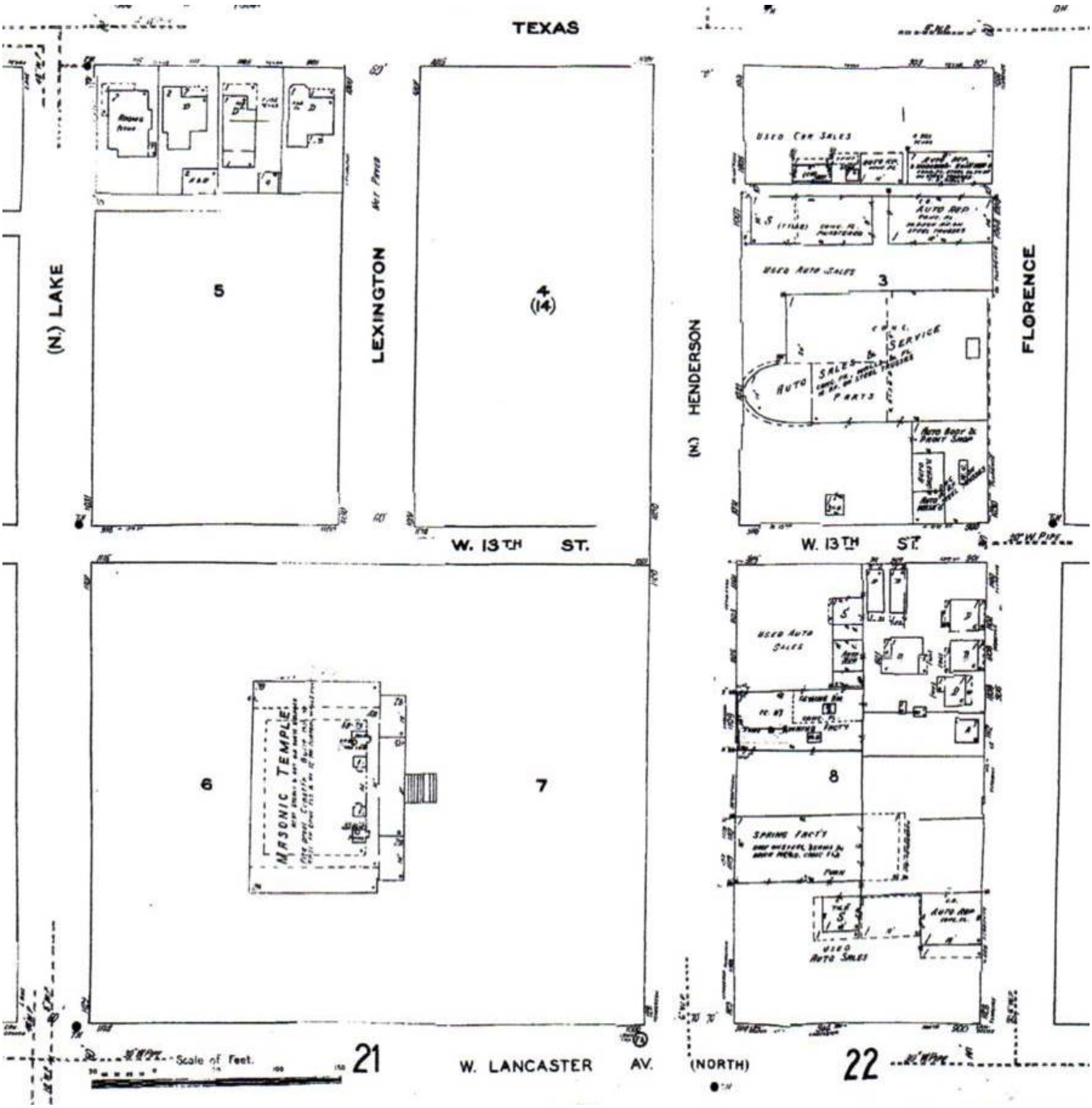

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Figure 1: First floor plan. All drawings by W. G. Clarkson and Company except as noted. N→

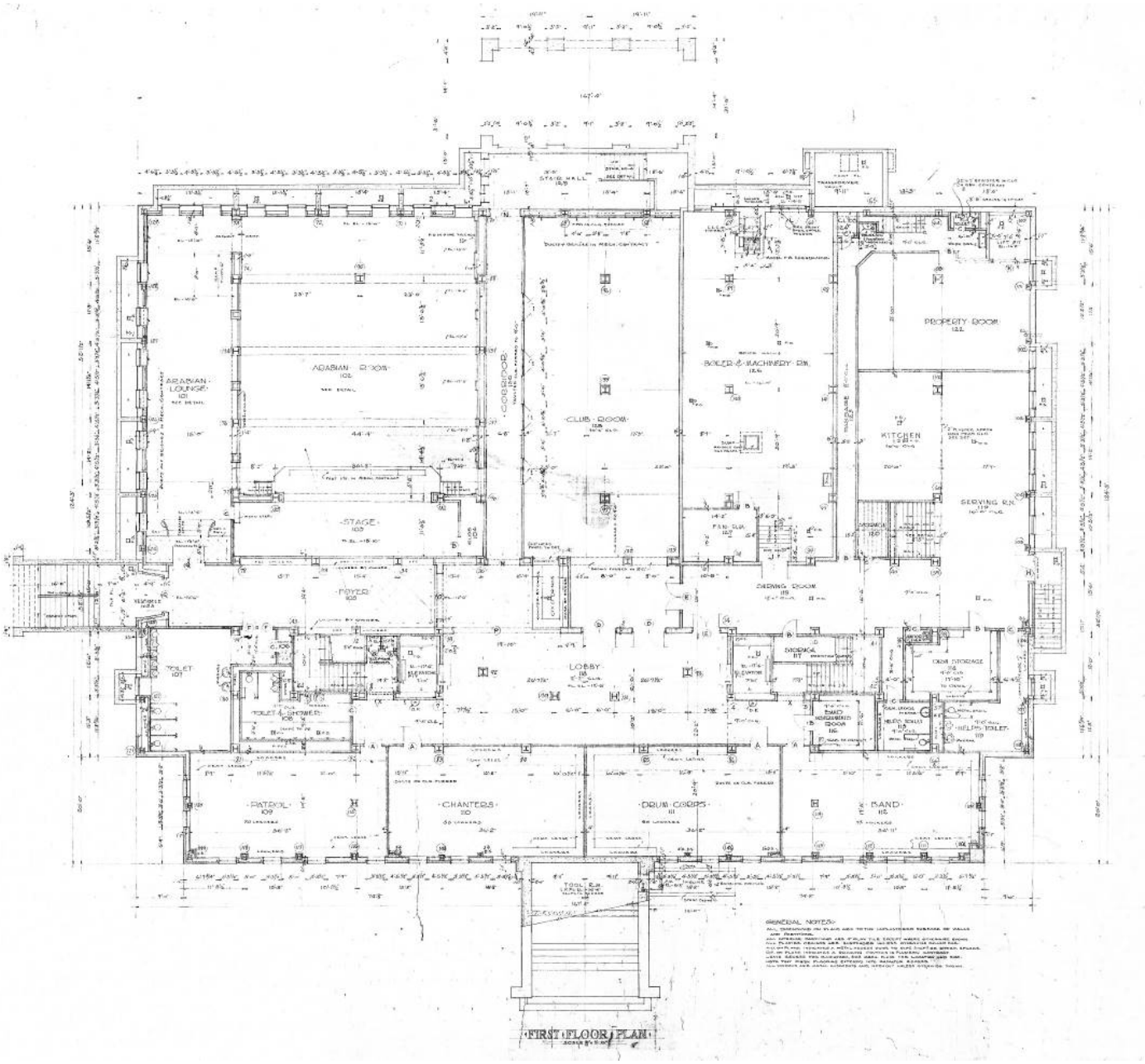

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Figure 2: Second floor. The carport shown on the west elevation of the building was not executed. N→

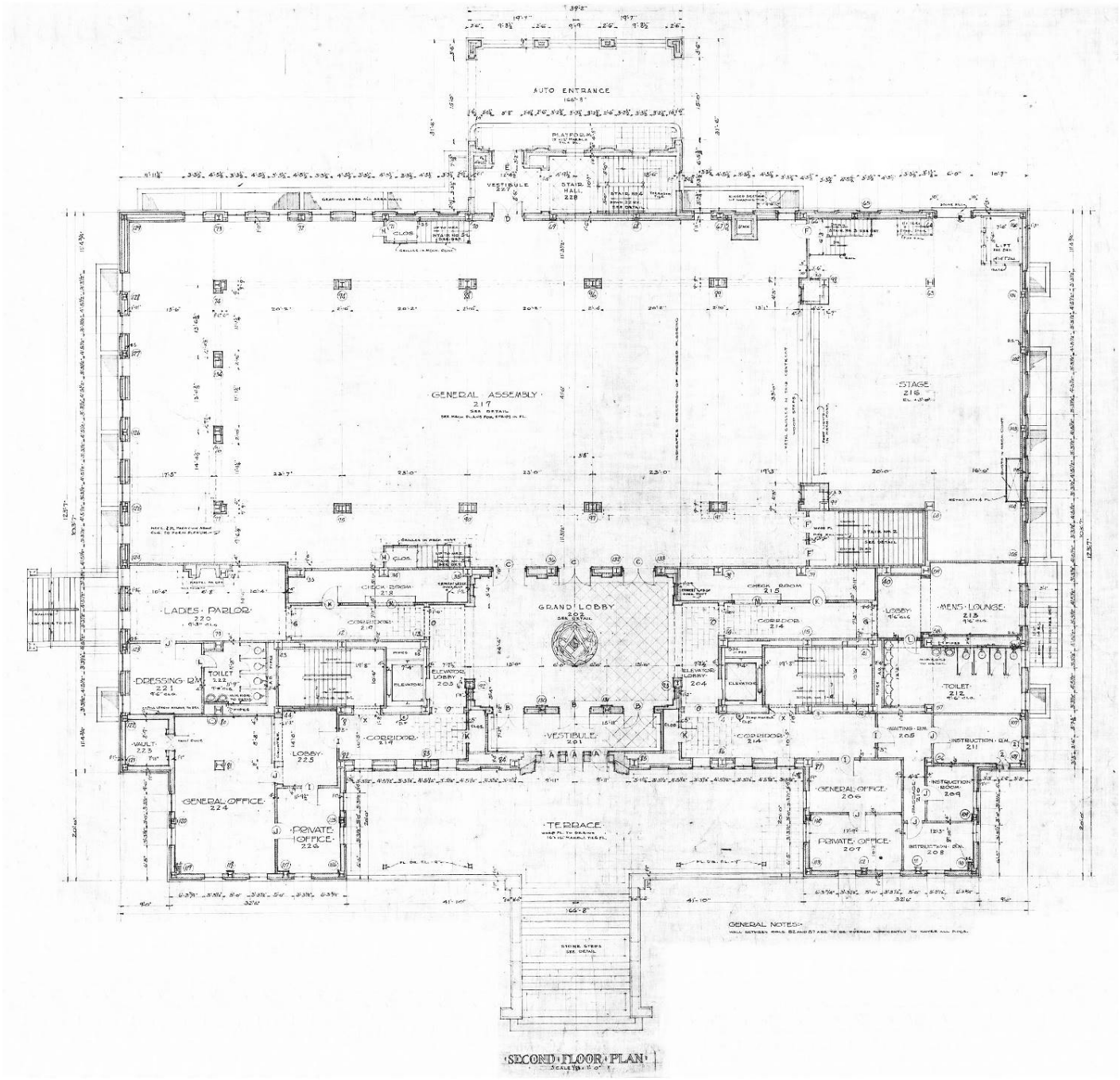

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Figure 3: Second floor mezzanine plan. N→

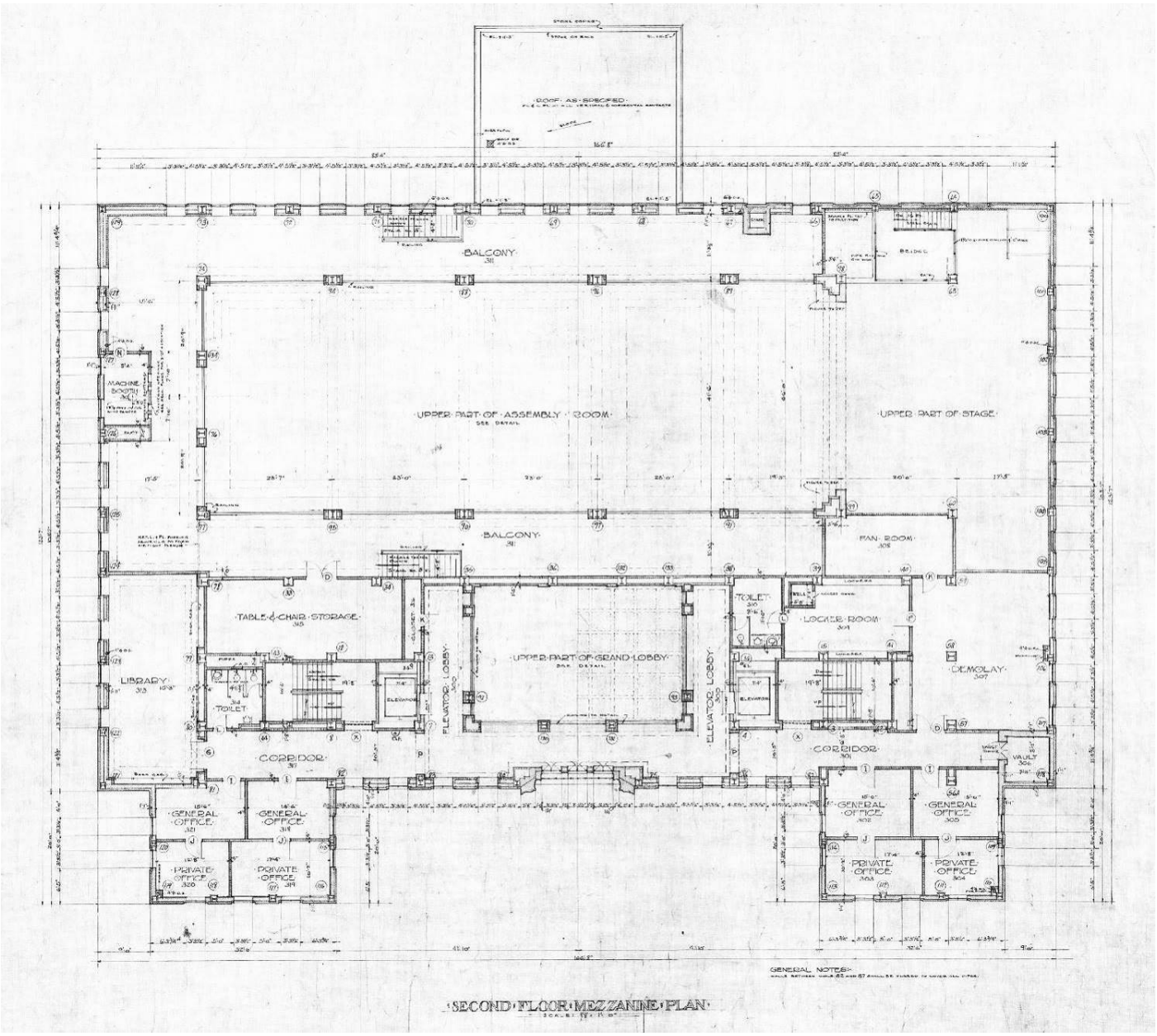

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Figure 4: Third floor plan. N→

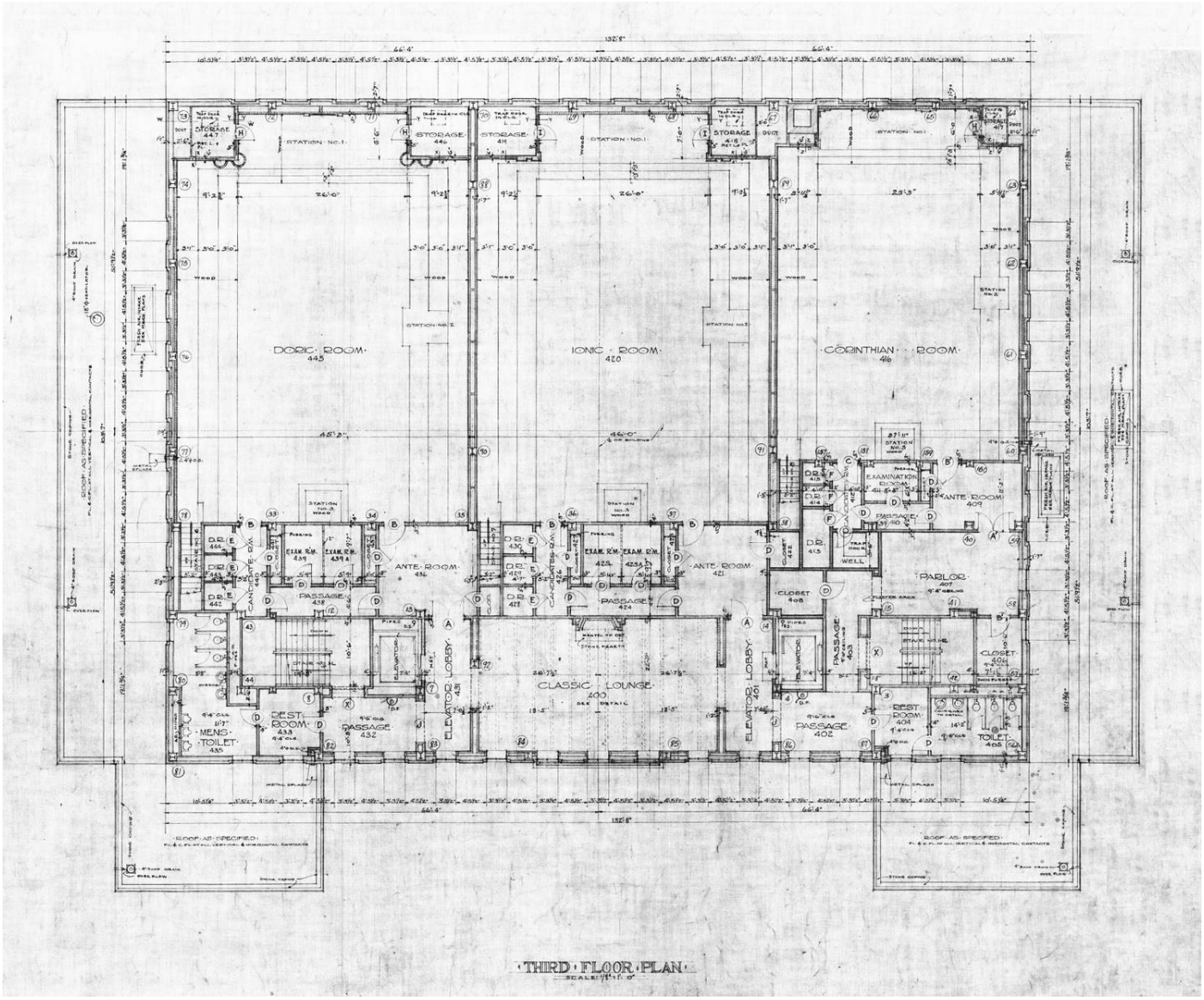

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Figure 5: Third floor mezzanine plan. N→

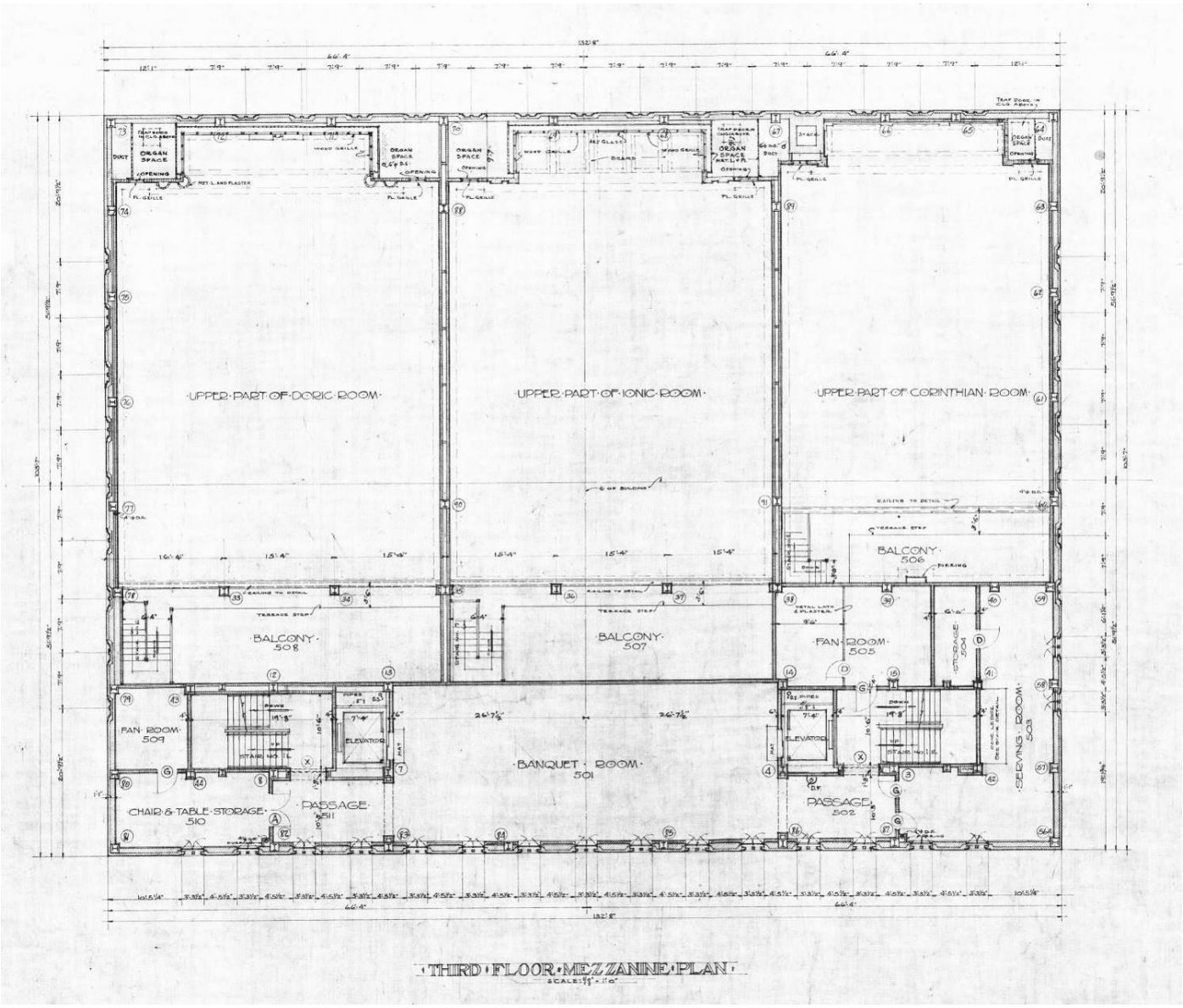

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Figure 6: Fourth floor plan. N→

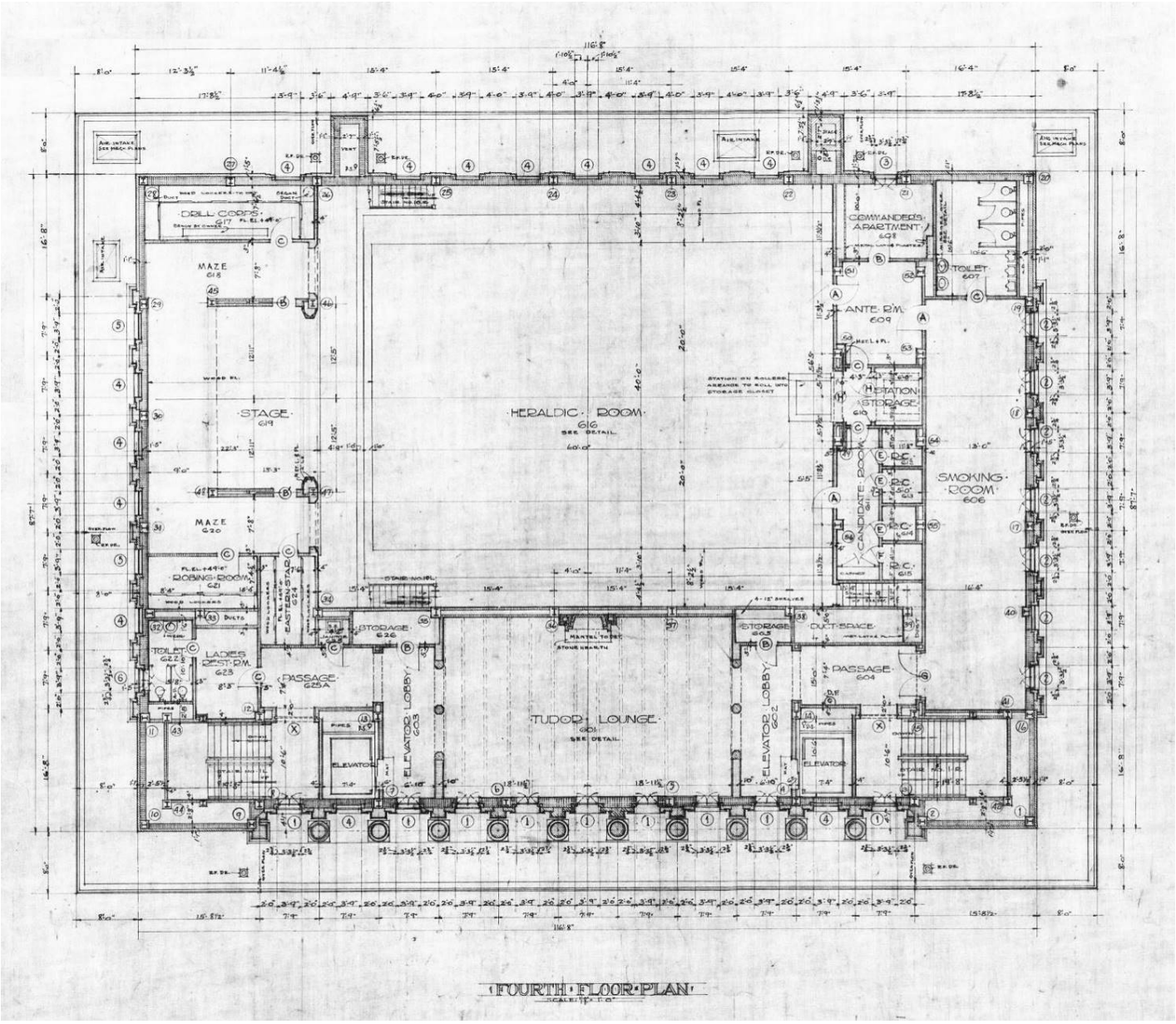

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Figure 7: Fourth floor mezzanine Plan No. 1. N→

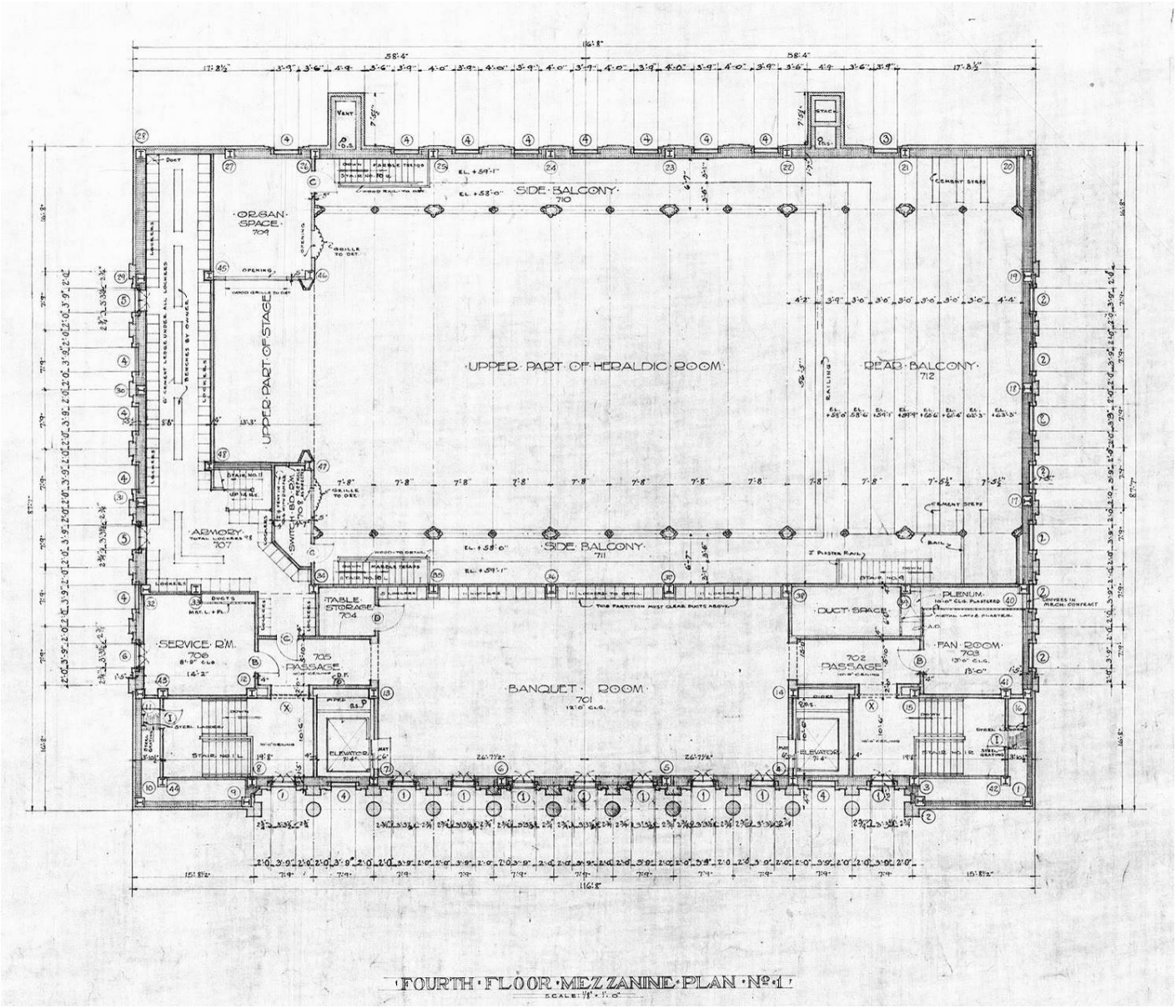

Figure 8: Fourth floor mezzanine Plan No. 2 (ceiling plan). N→

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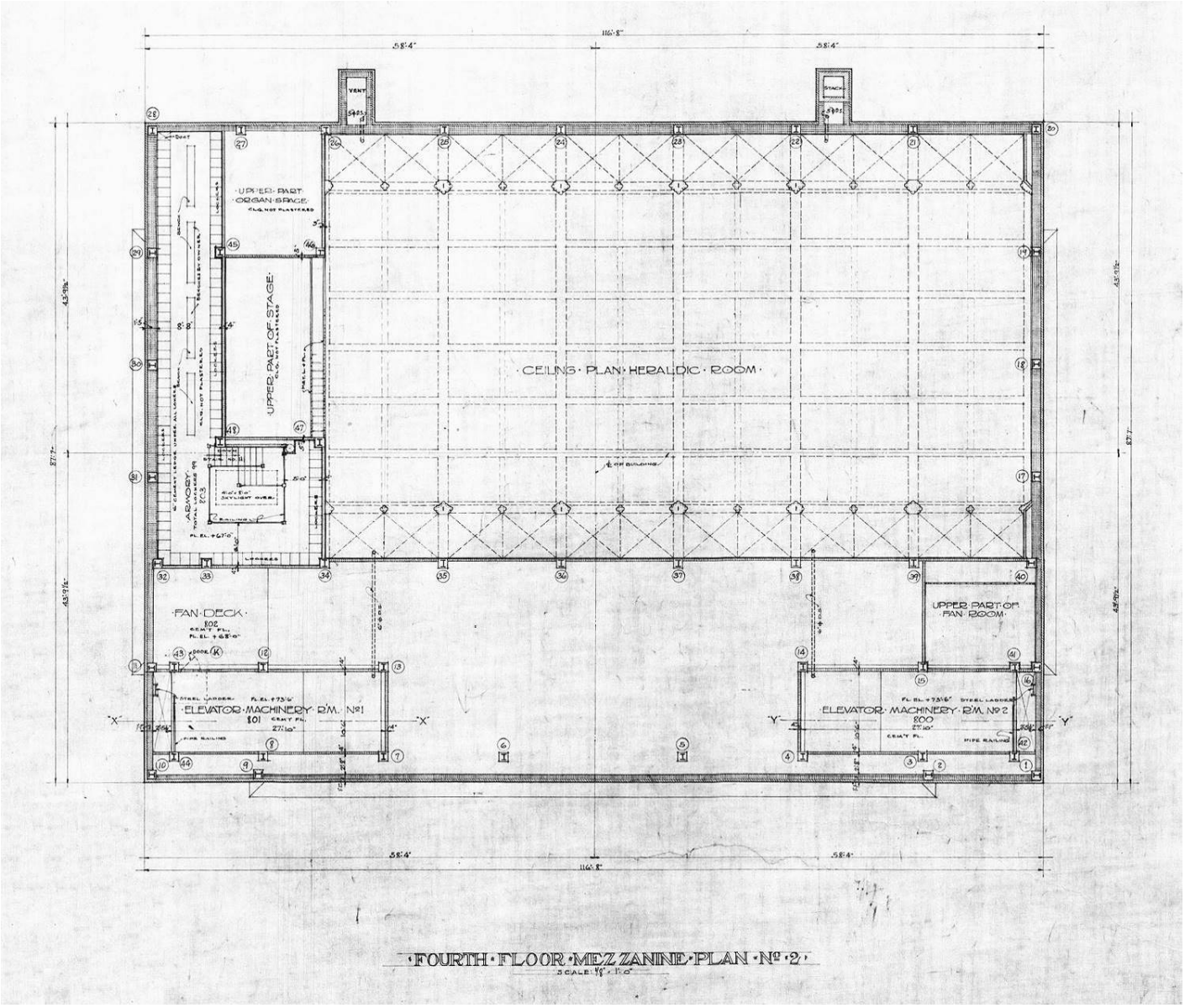
VENT
STACK
UPPER PART ORGAN SPACE
UPPER PART OF STAGE
CEILING PLAN HERALDIC ROOM
FAN DECK
ELEVATOR MACHINERY RM. No 1
ELEVATOR MACHINERY RM. No 2
UPPER PART OF FAN ROOM
FOURTH FLOOR MEZZANINE PLAN No 2

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Figure 9: Front (east) elevation.

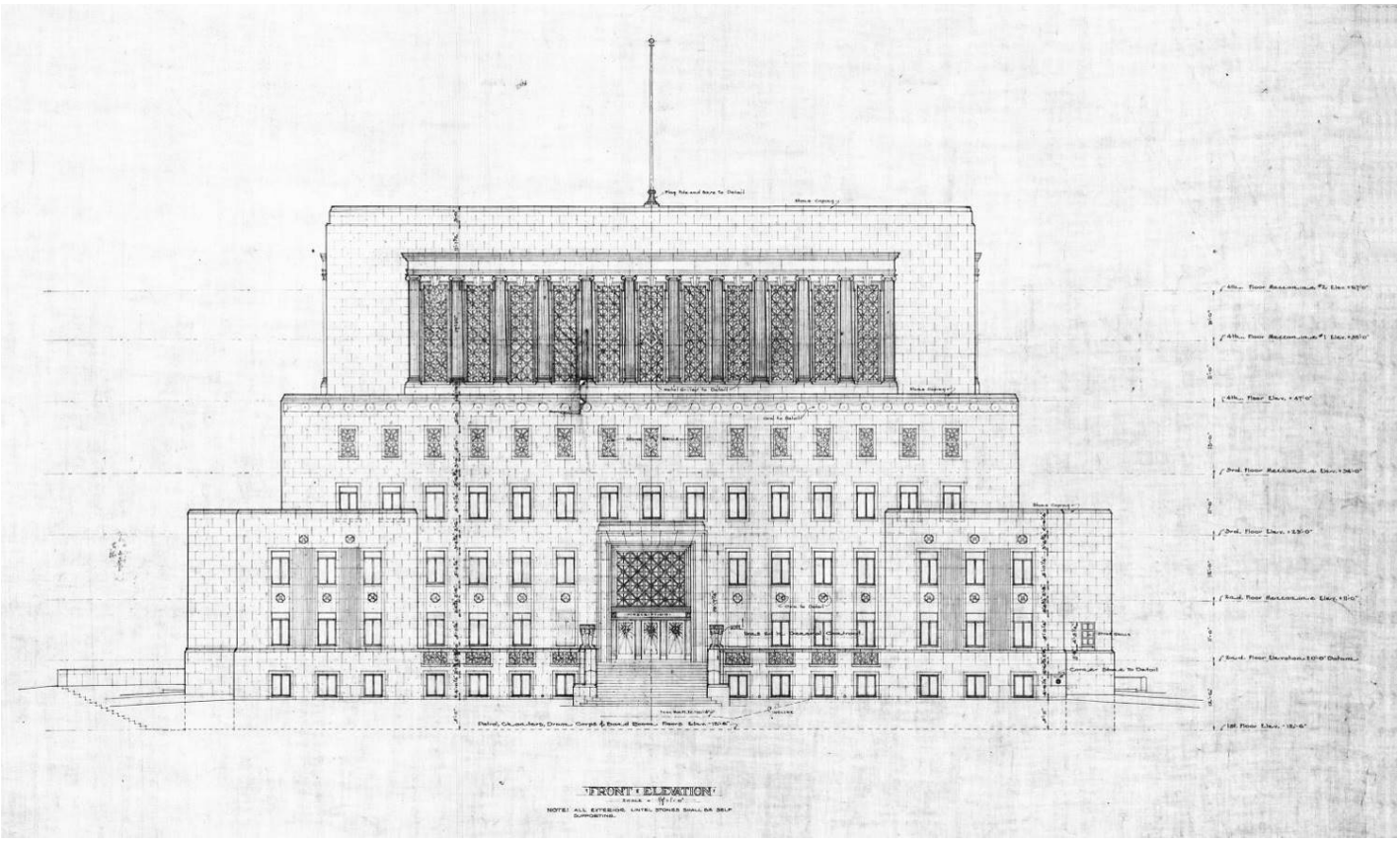

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Figure 10: North elevation.

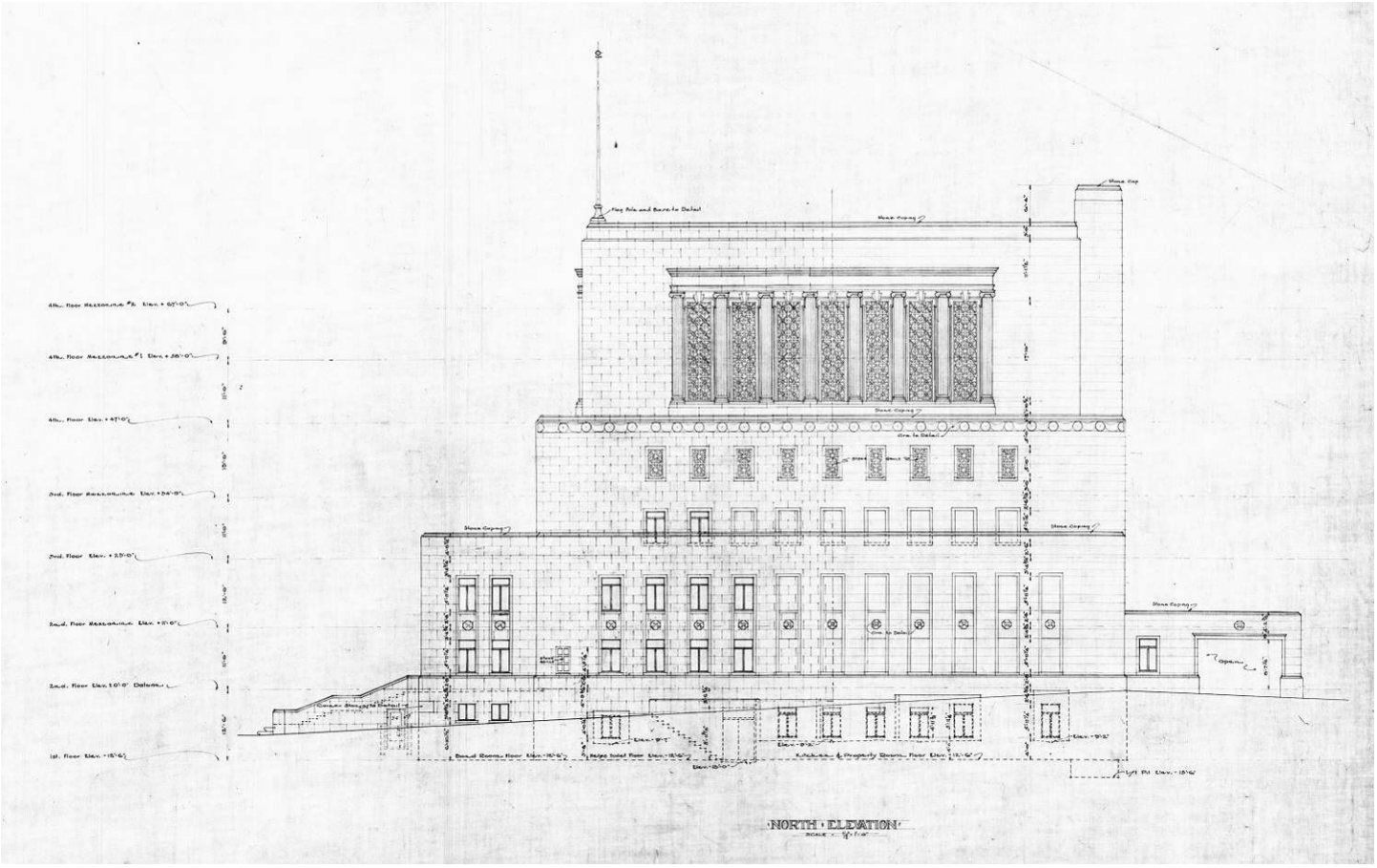

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Figure 11: West elevation.

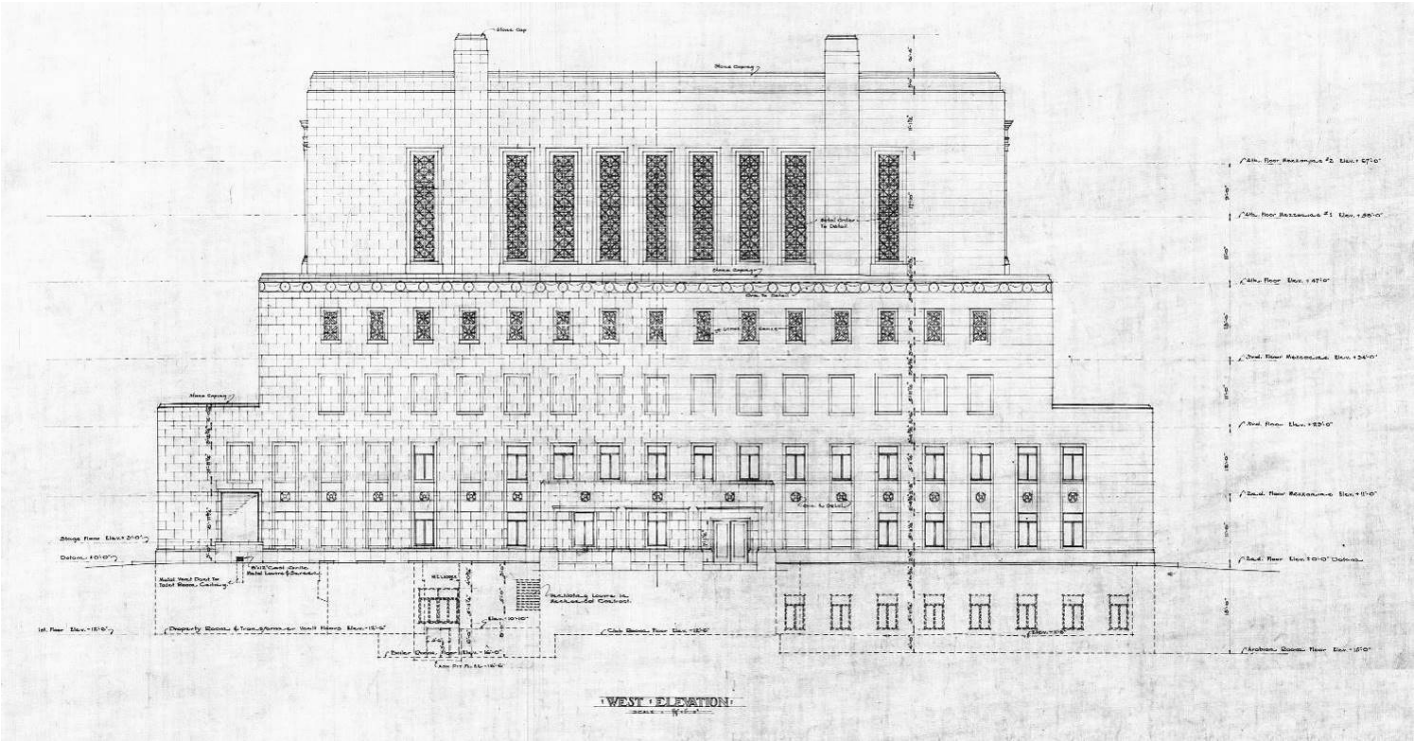

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Figure 12: South elevation.

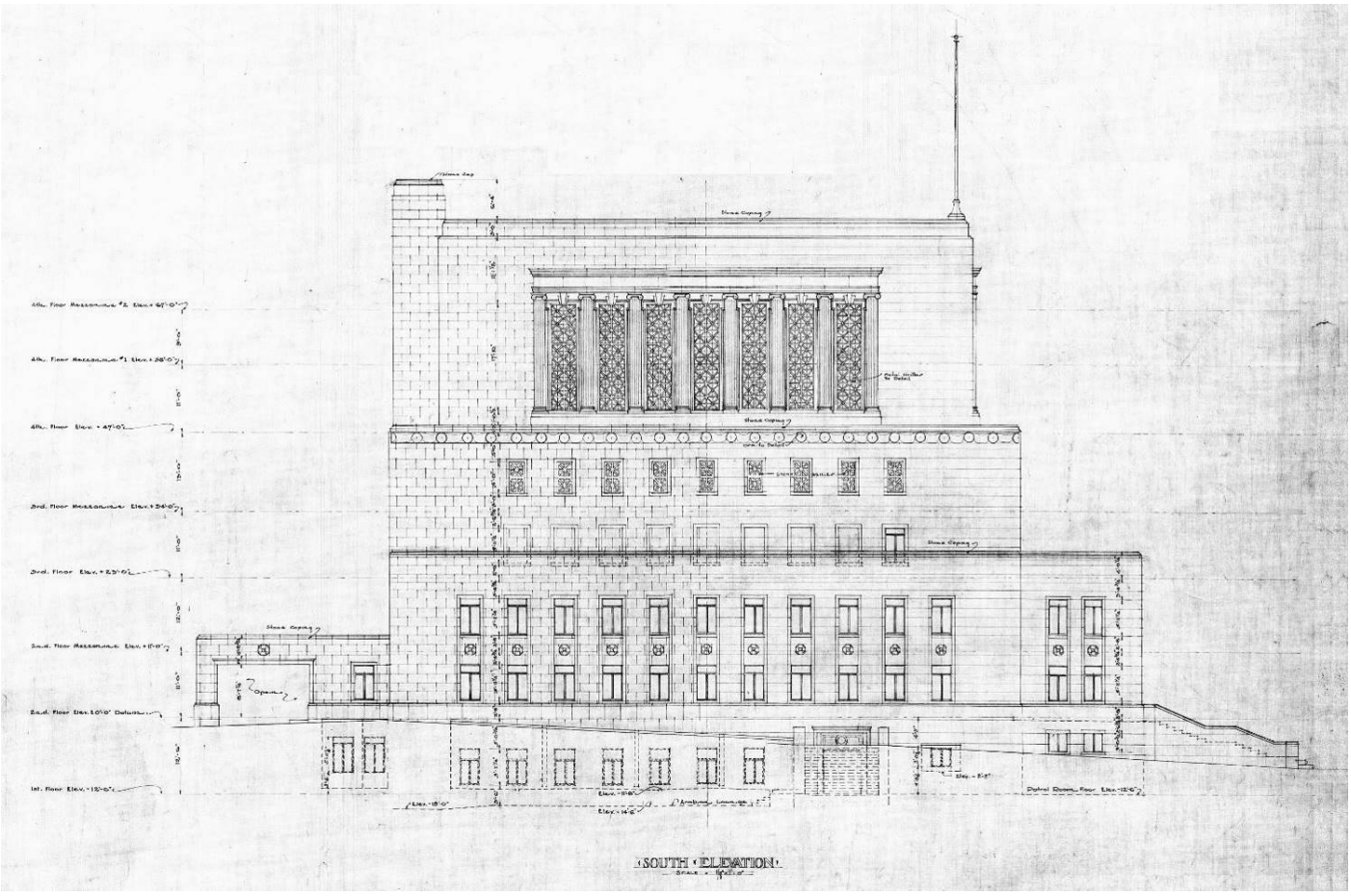

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Figure 13: Longitudinal section. View looking east.

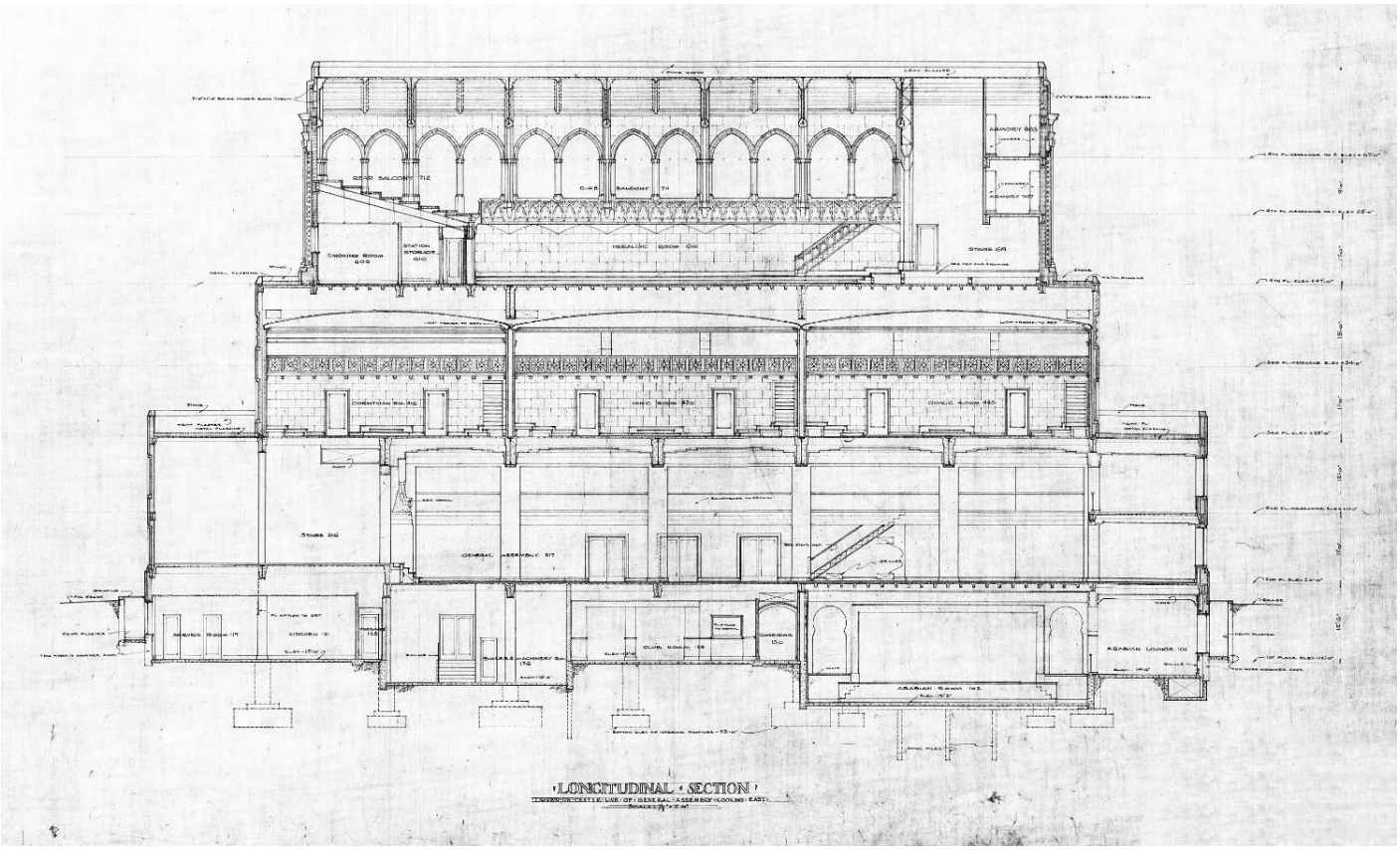

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Figure 14: Cross section. View looking south.

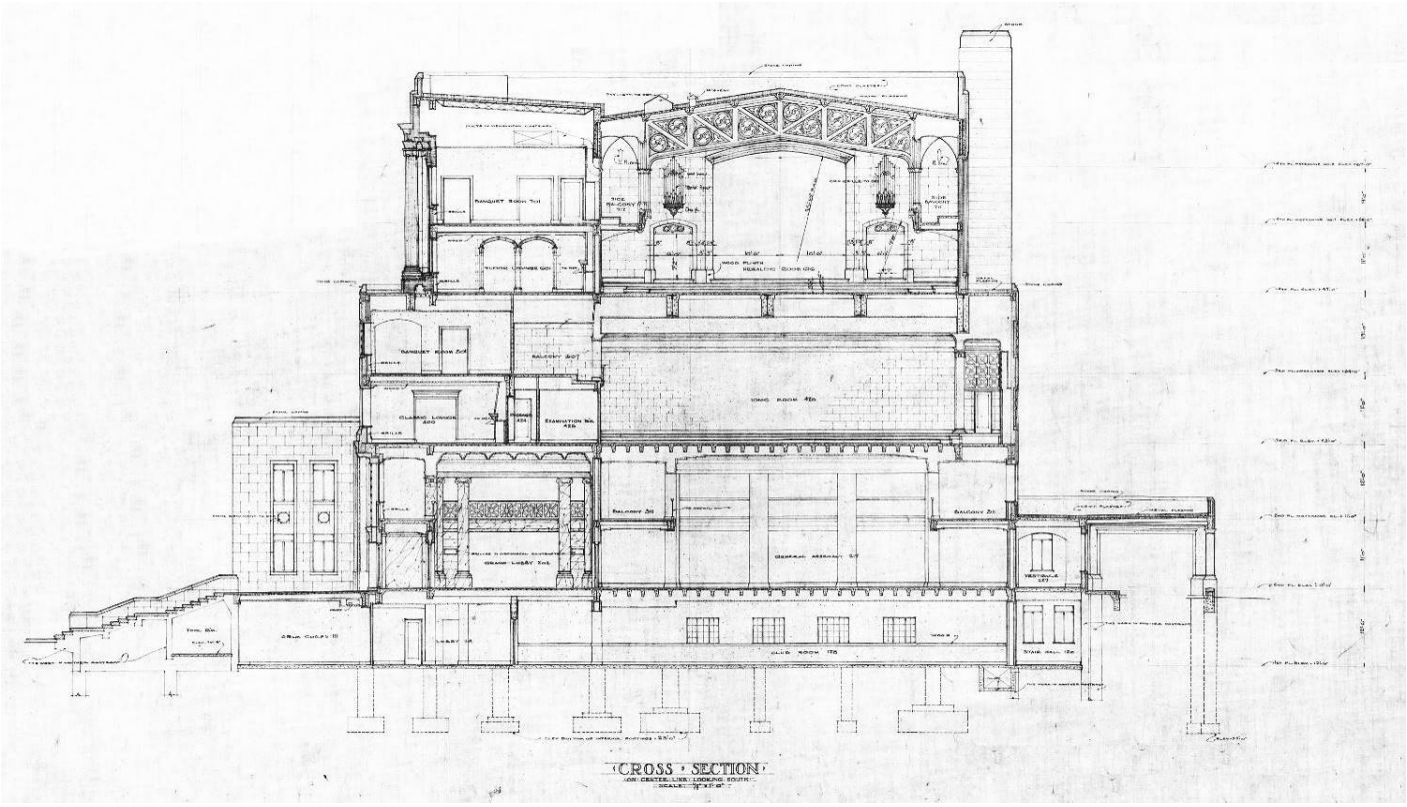

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Figure 15: Undeveloped site of the Masonic Temple, looking northeast at the corner of West Lancaster Avenue and Lake Street. From James Hunt Evans, Jr., *A History of the Masonic Temple* (1977), p. 26.

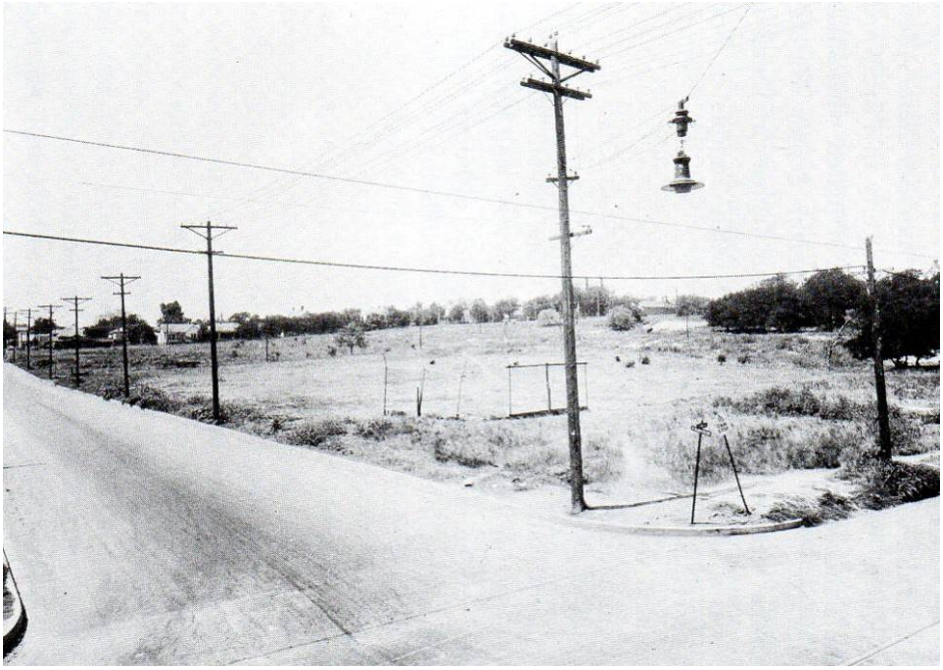

Figure 16: Masonic Temple as it looked at time of completion (1932). View looking southwest. From Evans, *A History of the Masonic Temple*, p. 57.

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Figure 17: The grounds fifteen years after the building was completed. View looking northwest, October 10, 1947, AR430-47-1-13. Courtesy W. D. Smith Commercial Photography Collection, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

Figure 18: Aerial view of the Masonic Temple and its grounds before the acquisition of property in the northwest corner. View looking northwest, March 25, 1954, AR430-54-1-14. Courtesy W. D. Smith Commercial Photography Collection, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

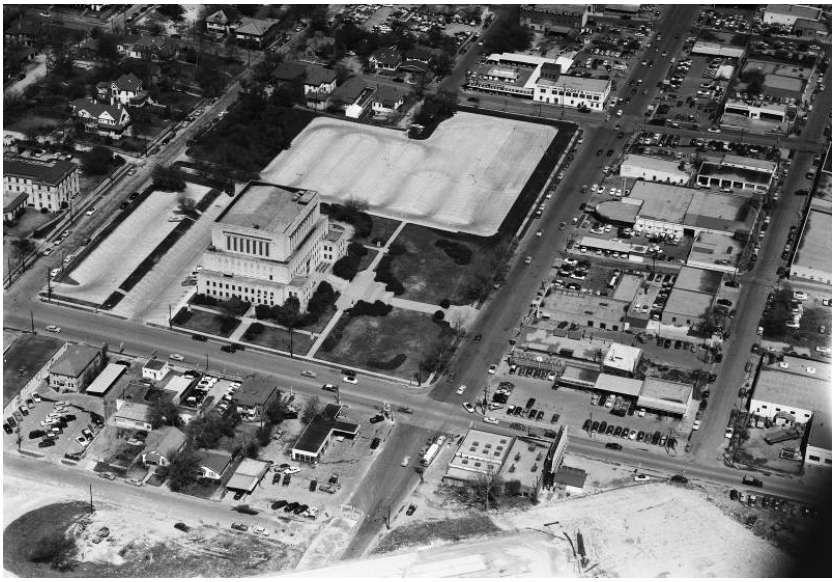

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Figure 19: View from second floor mezzanine of the General Assembly Room/Egyptian Room showing stenciling and the figures flanking the stage. Looking northwest, April 20, 1955, AR430-55-313-8. Courtesy W. D. Smith Commercial Photography Collection, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

Figure 20: View of the General Assembly Room/Egyptian Room showing stenciling and the figures flanking the stage. The stenciling was painted over prior to 1974. The figures were removed after 1974. From Evans, *A History of the Masonic Temple*, p. 113.

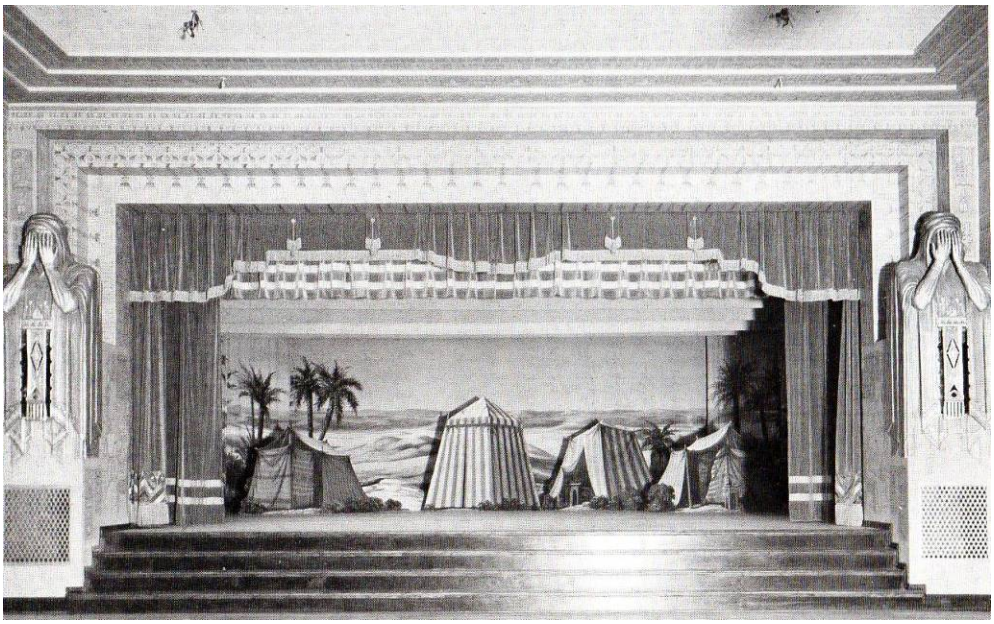

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Figure 21: Corinthian Room, view looking west, June 26, 1949, AR430-49-472-3. Courtesy W. D. Smith Commercial Photography Collection, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

Figure 22: Heraldic Room, looking south, September 26, 1944, AR430-44-712-3. Courtesy W. D. Smith Commercial Photography Collection, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

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Figure 23: Site plan from 1977. From Evans, *A History of the Masonic Temple*, p. 133.

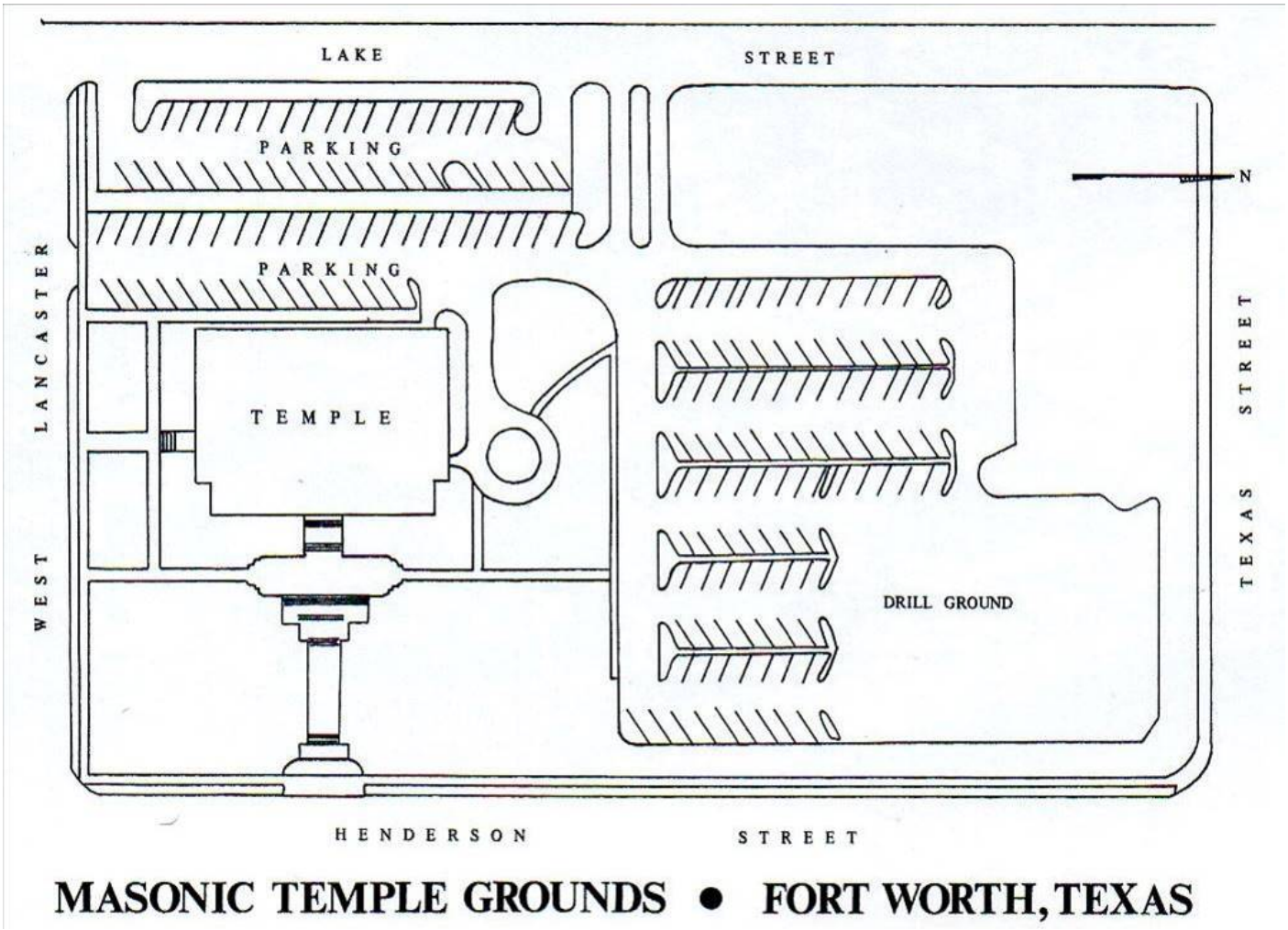

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Photo 1: Façade (east) elevation and two lanterns, January 8, 2016, looking west.

Photo 2: Façade and north elevation, January 8, 2016, looking southwest.

Photo 3: East entrance, August 30, 2016, looking west.

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Photo 4: Façade, detail of peristyle and swag around parapet of second tier, March 30, 2016, looking southwest.

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Photo 5: West (rear) and south elevations and one lantern, January 8, 2016, looking northeast.

Photo 6: Façade and south elevations and four lanterns, January 8, 2016, looking northwest.

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Photo 7: Detail over south entrance, March 30, 2016, looking north.

Photo 8: First floor men's restroom, January 8, 2016, looking northeast.

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Photo 9: Arabian Room, first floor, August 30, 2016, looking southwest.

Photo 10: Arabian Room, first floor, August 30, 2016, looking north.

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Photo 11: Lobby, second floor, August 30, 2016, looking northwest.

Photo 12: Ceiling and second floor mezzanine around Lobby, January 8, 2016, looking south.

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Photo 13: Assembly Room from second floor mezzanine, January 8, 2016, looking north.

Photo 14: Detail, Assembly Room balustrade, August 30, 2016, looking south.

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Photo 15: Doric Room, third floor, August 30, 2016, looking west.

Photo 16: Ionic Room, third floor, August 30, 2016, looking west.

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Photo 17: Corinthian Room, third floor, August 30, 2016, looking northwest. Murals attributed to Margaret Heerwagen.

Photo 18: Jacob Frederick Zurn Memorial Lounge (Tudor Lounge), fourth floor, January 8, 2016, looking south

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Photo 19: Heraldic Room, fourth floor, August 30, 2016, looking south.

Photo 20: Heraldic Room from fourth floor mezzanine, January 8, 2016, looking northwest.

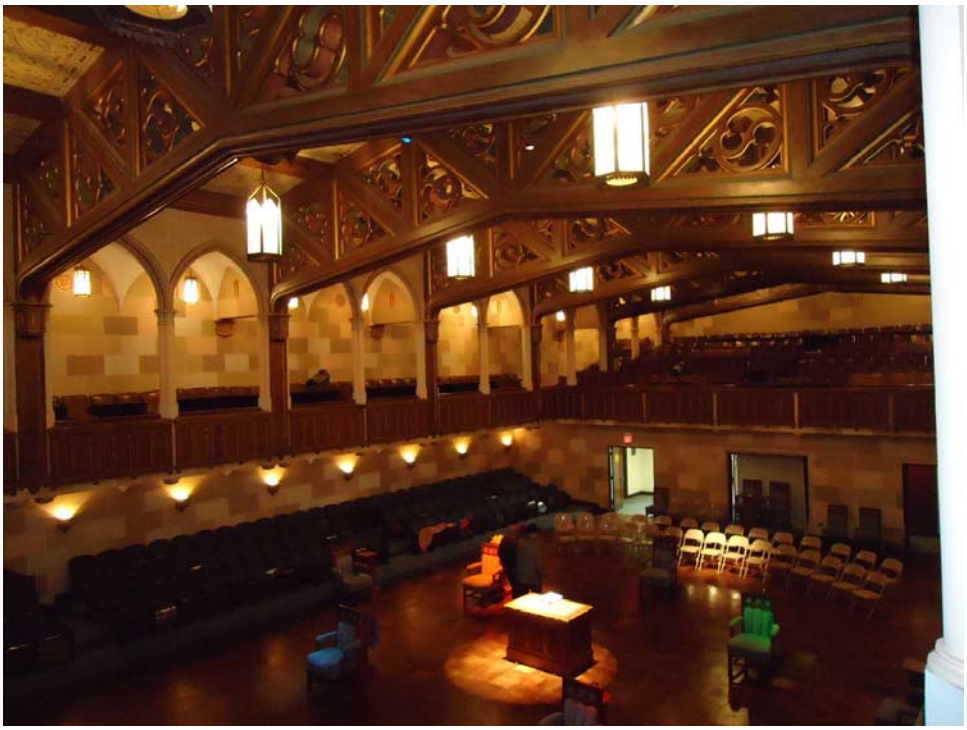

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Photo 21: Heraldic Room from fourth floor mezzanine, January 8, 2016, looking south.

Photo 22: Lanterns by Henderson Street and Masonic sign, March 30, 2016, looking south.

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