

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Indianapolis Masonic Temple

other names/site number Freemasons Hall 098-296-1519

2. Location

street & number 525 North Illinois Street N/A  not for publication  
city or town Indianapolis N/A  vicinity  
state Indiana code IN county Marion code 097 zip code 46204

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 36CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. (  See continuation sheet for additional comments.)

James C. Hester  
Signature of certifying official/Title

1/30/2008  
Date

Indiana Department of Natural Resources  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. (  See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.  
 See continuation sheet.

determined eligible for the National Register  
 See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other, (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

**Category of Property**  
(Check only one box)

- private
- public-local
- public-State
- public-Federal

- building
- district
- site
- structure
- object

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

N/A

**Number of contributing resources previously listed  
in the National Register**

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

SOCIAL: Meeting Hall

**Current Functions**  
(Enter categories from instructions)

SOCIAL: Meeting Hall

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

19th & 20th c. REVIVALS: Classical Revival

**Materials**  
(Enter categories from instructions)

foundation STONE: Limestone

walls STONE: Limestone

roof ASPHALT

other

**Narrative Description**

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

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

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

Property is:

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

**Narrative Statement of Significance**

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

**Areas of Significance**

(Enter categories from instructions)

ARCHITECTURE \_\_\_\_\_

SOCIAL HISTORY \_\_\_\_\_

**Period of Significance**

1908-1957 \_\_\_\_\_

**Significant Dates**

N/A \_\_\_\_\_

**Significant Person**

(Complete if Criterion B is marked above)

N/A \_\_\_\_\_

**Cultural Affiliation**

N/A \_\_\_\_\_

**Architect/Builder**

Rubush, Preston C. & Edgar O. Hunter \_\_\_\_\_

**9. Major Bibliographic References**

**Bibliography**

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

Previous documentation on file (NPS):

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

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: \_\_\_\_\_

Indiana Masonic Archives \_\_\_\_\_

Indianapolis Masonic Temple  
Name of Property

Marion IN  
County and State

## 10. Geographical Data

Acreage of Property Less than 1 acre

UTM References (Place additional UTM references on a continuation sheet.)

1	16	572000	4403160
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing

4			
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See continuation sheet

### Verbal Boundary Description

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

### Boundary Justification

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

## 11. Form Prepared By

name/title Glory-June Greiff, for  
organization Indianapolis Masonic Temple Association date 08-10-2007  
street & number 1753 S. Talbott telephone 317/ 637-6163  
city or town Indianapolis state IN zip code 46225

### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

##### Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

##### Photographs

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

##### Additional items

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

## Property Owner

(Complete this item at the request of SHPO or FPO.)

name Indianapolis Masonic Temple Association/ Indiana Grand Lodge F & AM  
street & number 525 N. Illinois St. telephone 317/ 828-7611  
city or town Indianapolis state IN zip code 46204

**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. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Indianapolis Masonic Temple

Marion County IN

NARRATIVE DESCRIPTION

The Indianapolis Masonic Temple (henceforth, "Temple"), also known as the Freemason's Hall, stands on the southeast corner of North and Illinois streets (photo 1) at the north end of downtown Indianapolis, surrounded largely by office buildings and parking facilities. Immediately to the north is the huge Scottish Rite Cathedral, home to that particular aspect of Freemasonry. The Temple's setting is somewhat marred by the proximity of a large highrise insurance company building immediately to the southeast. That structure's parking lot is south of the Temple, and a parking garage is just west across Illinois Street, with an elevated pedestrian crosswalk that hides the building from viewers to the south (photo 2). The Temple itself has a small parking lot, formerly a lawn, immediately south of the building (see photo 3).

The eight-story Temple faced with Indiana limestone is almost a cube, very substantial in appearance. Each of the four corners of the building projects slightly, appearing as huge squared pillars about three stories high marking the ends of the rows of engaged Ionic columns on all but the east elevation. At the southeast corner of the building is the rectangular smokestack. The building's main entrance is centered on the west facade along Illinois Street, with another similarly ornamented entrance, not centered, on the north facade along North Street that serves the auditorium lobby. Speaking of all but the east elevation, above the foundation/raised basement, the limestone is heavily raked horizontally, or rusticated, for the first and second stories, but above the projecting belt course (beneath which is a frieze of medallions at intervals on a fluted band) the mortar joints are smooth and virtually invisible. The original window openings on the first and second stories are intact, but the windows have been replaced with metal frame casements surrounded with fixed panes. On the first floor most of these are fixed six-light sashes over a double casement with sidelights over a hopper window with sidelights. On the second floor, most are single casements with a fixed sash in the center and a single pane below. The segmental arched window openings on the first story have exaggerated voussoirs and their sills rest on the water table; the openings for the second story windows are smaller and square, with protruding sills supported by small brackets. While the original openings are still present, the windows on the third story have

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been completely filled in with limestone blocks in such a way that it appears to have always been so. The architrave surrounds each have a keystone and are topped with projecting pediments that rest on scrolled consoles. Displayed within each of the pediments is what appears to be a disk flanked by leaves. Directly above these, in the recessed spaces between the multistory Ionic columns, are blind rectangular windows with architrave frames, slightly protruding sills, and corniced lintels. At the top on all four sides is a full entablature with a dentilled cornice beneath which is a frieze of slightly projecting plain medallions (the medallions are not on the east elevation). Above the cornice is a parapet wall that surrounds the roof. The parapet is marked with piers that align with the columns below and delineate the bays of the building.

The south elevation (photo 3) features eight bays; at the first-floor level the fourth bay from the east contains an arched entrance with a blind transom reached by seven concrete steps from the small parking lot. The recessed bronze double doors are relatively plain, each containing four square windows arranged vertically. Starting at the belt course above the second story and rising to the cornice at the eighth floor level, the bays are separated by engaged fluted Ionic columns in antis. All else is as previously described above.

The west facade (see photos 1,2) has seven bays and is similarly ornamented and fenestrated. The center bay features an elaborate entrance (photo 4) sheltered with a pediment supported with scrolled brackets embellished with acanthus leaves. Centered within the pediment is what appears to be a stylized leaf flanked by scroll and leaf forms; the ornamentation is somewhat obscured by a protective metal screen. Above the pediment is an oversized festoon of papyrus leaves and blossoms. The architrave door surround has a pattern of projecting plain medallions. Above the entrance is "MASONIC TEMPLE" in bronze letters. Flanking the door are ornate hexagonal bronze light fixtures crowned with a scroll and acanthus leaf pattern over each panel. The entrance, reached up three steps, still boasts its original bronze double doors, above which is a large fixed-pane transom. Each bronze door has three single-pane windows set vertically, each protected with a bronze grille in a sort of sunburst or asterisk pattern. Each door is embellished with a vertical row of diamond-shaped studs and another three above and below the windows.



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Immediately inside--so that the bronze doors may remain open during the day-- are modern metal-framed plate glass doors with sidelights and transom, which is emblazoned with the Masonic emblem of the square and compass enclosing a "G" (henceforth, square and compass emblem).

The north facade along North Street (see photos 1,6) contains eight bays and reiterates the west facade and south elevation in ornamentation and fenestration. A street level entrance (photo 5) in the second bay from the east is identical to the entrance on the west except that it has no heroic festoon above it, and it has grillwork in a scalloped pattern above its bronze doors rather than a transom. There is no interior set of doors for this entrance, as it is used only for the auditorium; the bronze doors remain closed. At the east end is the cornerstone carved with the square and compass emblem, below which is carved "A.D. 1908."

On the east elevation (photo 6) along Pearson Street, which is essentially an alley, all stonework is flush, with mortar joints that are smooth and virtually invisible. There are five bays at ground level. The center three bays contain the three large semi-elliptical arched windows with opal glass that light the auditorium within. At the north end is a similar arched opening but it contains only a fanlight; the lower part is filled in with stone, which is original. Each arch has large radiating voussoirs. On the south end is a much smaller segmental arched opening with louvers. At the third, fifth, and seventh story levels of the center bay are three paired single doors with six-light windows that open onto a substantial fire escape. The doors on the third story are each topped with a nine-light fixed sash window; those on the fifth and seventh are each surmounted by a six-light fixed sash. There are no other openings on the east elevation.

The flat roof is covered with gravel in a coal tar emulsion; originally much of it had been paved with tiles, as it had once been a popular place for dining and dancing under the stars, as well as a place for the drill team to practice. On the roof now are several cell phone towers.

The interior of the Temple is rich in architectural detail; it includes no less than seven ceremonial rooms and numerous large and small reception spaces, banquet halls, offices, and a grand auditorium with its own separate lobby on the north. The even-number floors are "mezzanine"

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floors. Their extent varies, dependent upon the height of the rooms of the floors below them.

Entering into the main lobby of the building through the west entrance, one first encounters a marble foyer with six marble steps flanked by thick columns, behind which are matching pilasters. On either side of the foyer are bronze commemorative plaques (see photo 7) between columns; above each of the plaques are a pair of bronze sconces with glass globes etched with the square and compass emblem. Above these, in lunettes formed by the vaulted ceiling, are painted the sun (on the north) and the moon (on the south). On the east above the entry into the main lobby is painted "Let There Be Light" above an all-seeing Eye in clouds. Opposite on the west, above the outside door, is the transom window.

From the foyer one enters the main lobby (photos 8,12,13) through double doors of what appears to be walnut (but possibly stained oak) surrounding plate glass, surmounted by a marble entablature. Two marble staircases leading to the **basement** level flank the entrance north and south (photo 9). These stairs were added in 1921 when the upper level of the basement beneath the main lobby was excavated for additional space to create two connected check rooms with floors of hexagonal tile. In the 1940s the north room was remodeled into a recreation room, and later, the south room was used for this purpose as well. The two recreation rooms on the north and south are connected by a long north-south corridor east of the stairs. At the south end of the corridor is a kitchen; none of these rooms are in use at present except as casual storage. The east part of the basement, which is considerably deeper and part of the original plan, contains the engine and boiler rooms (photo 10) and various mechanicals, including the original ventilation system: a vent on the east side of the building connects to an air tunnel from which the air is pulled in by huge fans, still extant, and distributed over tempering coils into a plenum chamber (photo 11) from which flues snake throughout the building, the air intake controlled by dampers. A passage leads southward between the engine room area and what is essentially a glorified crawlspace to concrete steps rising to an outside entrance on the south side of the building.

Returning to the **first floor**, the lobby boasts a coffered ceiling, marble floors of a reddish-tan hue and black-veined white marble walls with black



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along the base. Along the beams in the ceiling is a triglyph-and-metopes frieze, repeated at the top of the walls. The recessed areas of the ceiling are lined with three series of plaster moldings: florets, egg-and-dart, and dentils. The floors have inlays of Masonic symbols (photo 12). The largest one, in the center, is the square and compass, the universal emblem of Freemasonry. To the south is the emblem of the Knights Templar (Commandery), depicting a crown and cross; to the north, the emblem of the Royal Arch Chapter, a four-sided figure representing a keystone enclosing a circle with the letters HTWSSTKS. To the east is the emblem of the York Rite Cryptic Council, an equilateral triangle with a section missing from the base. The lobby is flanked on the north (photos 8,13) and south by two sizable offices, each entered through wooden double doors. Each entrance is recessed and topped with an entablature supported by engaged pilasters and flanked by piers topped with plaster capitals; mounted on the piers are outsized torch-like sconces. The office on the south (photo 14) is the headquarters of the Grand Lodge; that on the north was originally the Masonic library, but for several decades housed the Masonic Relief Board and the Indiana Masonic Home Foundation. The former has recently moved to the north end of the second floor. The lobby entrances to these offices are basically identical; however, east of the north office (see photo 13) is a segmental arched opening leading to the former original checkroom, now a conference room for the Masonic Home Foundation. On the east side of the lobby is a double staircase of marble with squared metal balusters and a walnut banister curving up to the second floor. At the bottom of each and flanking the east part of the lobby are two massive marble columns. Flanking the double staircase are two elevators, each with their original metal-and-glass doors. The north elevator still has the original car; the one in the south elevator shaft has been replaced, which is not noticeable until one enters it. Between the staircases (see photo 8) is a segmental arched opening leading eastward to the Grand Lodge Hall, or auditorium, which is entered through another segmental arched opening with wooden double doors. There is a long hall leading south to a door that exits into the small parking lot on the south. Enroute to the exit are single doors, three on the west giving access into the basement and two small rooms (formerly, committee rooms, today, mostly storage) and one on the east leading to the backstage area of the auditorium.

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The auditorium (photo 15) itself is lit by three huge semi-elliptical-arched, thirty-light windows on the east containing translucent opal glass. A fourth window on the north is aligned with the others but is only the ten-light arched portion; it lights the eastward balcony stairs. Above each arched window is a projecting keystone and between each window is an engaged pier. A raised stage (photo 16) with wooden baseboard and molding on the south boasts an ornate proscenium arch with exuberant plaster ornamentation comprised of concentric bands of different designs: bead-and-reel, guilloche, a plain curved band, and a double band that resembles rows of stacked tiles, which match the single band inside the recesses of the coffered ceiling. The proscenium is flanked by slender engaged fluted columns. The velvet curtain displays an embroidered square and compass emblem, centered at the top. Wooden doors surmounted with entablatures flank the stage and lead to the backstage area. The auditorium's plaster coffered ceiling features a Greek key or meander pattern extending north to south between pairs of beams that extend north from each side of the top of the stage. They are supported by engaged piers that flank the stage on each side of the proscenium. The crown molding features an egg-and-dart pattern with dentils, beneath which is an intermittent triglyph-and-metopes pattern. On the east wall panels holding large sconces, three all together, alternate with recesses. The room is lit from above with the plaster-and-metal chandeliers found throughout the building; these contain a circle of twelve lights with another centered and suspended beneath. Still in place, with an aisle on either side and two flanking the center, are 23 rows of the original theater seats constructed of wood with padded leather on metal framing; two rows have been removed about halfway up the raked floor. Presently there are 644 seats on the main floor. A balcony rises on the north of the auditorium, reached by a stair on either side with marble steps, bronze grille risers, and an oak banister. The balustrade at the top of each stair is of the same design as that on the main staircase. The balcony originally held seven stepped rows of seats with a capacity of over two hundred; there are now several missing. At present it is not open for audience use. Its barrier is paneled wood. Beneath the balcony on the east and west ends of the north wall are double doors leading to the upper part of the lobby on the north side of the building. The lobby itself (photo 17) is at ground level; it boasts black-veined white marble wainscoting the full height of the first floor and a marble floor inset with the square and

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compass emblem. The space is symmetrical. Beneath the barrel-vaulted ceiling banded with bound acanthus leaves of plaster is a dentilled frieze with a projecting Greek key pattern, from which hang, at regular intervals, stylized clusters of papyrus leaves and blossoms fashioned of plaster. Two sets of curved marble stairs with solid marble banisters on the west and east of the lobby lead up to the north end of the auditorium. Each has a massive plain squared newel post. On the south side of the lobby is a large cloakroom/ticket booth with three double-door openings; the westmost opening is an entrance into the cloakroom and the other two have counters. All are of dark-stained wood. Flanking the cloakroom beneath the stairs on each side is a small restroom. Immediately inside the bronze exterior doors is a wooden door frame with four-pane sidelights and a sixteen-light fixed transom; the double doors have been removed. At present this entrance is seldom used.

The **second floor** is a mezzanine floor, truncated on the east by the upper part of the auditorium below. The lobby is flanked by the original elevators still within their original metal frame-and-glass shafts, wood trim marking the outside of the shafts on this floor and all above. On this floor the lobby walls boast tan marble wainscoting topped with a walnut-stained chair rail, but in all the lobbies above, there is no wainscoting; the walls are solid plaster. There is plaster crown molding with an egg-and-dart pattern above a floral border; upper floor lobbies do not have crown molding. The floor is of white hexagonal ceramic tile with bands of reddish marble and tan marble bordering the walls, which have a base of red marble. This is consistent in all the lobbies above. The entire west half of the second floor is a huge banquet hall or ballroom (photo 18), its segmental arched entrance west off the lobby featuring heavy wooden double doors. The room is divisible into three sections with two sets of wood-paneled folding doors. The room is well lit with metal casement windows set in recessed openings: six on the west and two each on the north and south. The baseboard, door surrounds and chair rail appear to be of walnut, but may be oak stained darker. The beamed ceiling--there are eight beams running east-to-west--boasts ornate plaster molding with bands of several patterns: beaded, egg-and-dart, and a floral motif. The original metal-and-plaster light fixtures remain. The north end of the floor, extending east from the ballroom and north from the lobby, contains a partitioned office (now home to the Masonic Relief Board) that was once

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part of the main room, a storeroom, and restrooms. This area was once a kitchen, but not for several decades. On the south in the corresponding space is a very large commercial kitchen (photo 19), enlarged from its original size decades ago. The west part of the kitchen retains the beamed ceiling and ornate plasterwork of the banquet hall, which once had extended into the area. The banquet hall connects to the kitchen by means of two separate single-door entrances.

The **third floor** lobby is similar to that on the second floor, except that there is a segmental arched metal-and-glass door at the top of the stairs leading up from the second floor (see photo 20). A metal grille that matches the balusters of the stairs fills the arched space overlooking the stairs from the lobby. The third floor is the lowest of the Lodge floors and has a mostly identical layout of rooms north and south. To the south of the lobby are doors to the reception room (photo 21) that serves the Ionic Room (also known as Blue Lodge Room No. 1). On the west side of this reception room are double wooden doors leading to the large social room on the west. On the east side is a single wooden door to a restroom and double wooden doors leading to the Lodge room. Between the Lodge room and the reception room is a small chamber called the tyler's room (photo 22); north of this is a short corridor leading to the anteroom (photo 23), which is very plain. The tyler's room and anteroom more or less flank on the outside of the stage area within the Lodge room. A single door on the north of the anteroom leads into a long utilitarian east-west hall lined with large lockers and lit with a row of drop lights with glass diffusers hanging down on long cords. At the east end of the hall is an exit to the fire escape on the east elevation. Back to the anteroom, stairs to the west lead up to the organ above. Double doors on the east of the anteroom lead into the Lodge room, as do double doors on the east of the tyler's room. Inside the Lodge room (photo 24), these double doors flank a recessed stage, slightly raised on two steps, which is flanked with Ionic columns in antis. The stage and its painted canvas scenery can be hidden with a velvet curtain; in front is a large thronelike chair designed especially for this particular space, as is every piece of furniture in the room. (This throne is not fixed; indeed, all furniture in the room can be moved.) The stage sits beneath an organ loft with a balcony running the length of the west side of the room. The balcony has a plain metal balustrade. Two small rooms with single wooden doors flank the large pipe organ, one of six in the building. The



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little room to the north, labeled the "lantern room" on the blueprints, held the large projectors and glass slides once used in ceremonies. (Several of these still survive.) The room to the south was called the choir room. The balcony is reached from the Lodge room by a curving wooden stair with fifteen steps, at the base of which are two freestanding Ionic columns, one topped with a celestial globe, the other with a terrestrial globe (see and compare photo 32). Along the east wall on a triple-stepped curved dais is a huge recessed wooden backdrop, not actually built in but virtually immovable, featuring a large cornice with egg-and-dart ornament and four Ionic columns in antis. In the three spaces created are set three thronelike padded and pedimented chairs with Ionic ornamentation, flanked by two smaller chairs. On the south, in a smaller wooden recessed backdrop with fluted Ionic columns, sits a smaller thronelike chair. There are two rows of padded wooden pews on stepped risers along the north and south walls. The room itself has painted paneled walls and beamed ceilings. The beams and the frieze along the top of the walls feature a raised triglyph-and-metopes pattern. The ornate light fixtures are metal and plaster ringed with eight bulbs. (see photo 26). These chandeliers are identical in all the Lodge Rooms.<sup>1</sup>

To the north of the lobby is a door to the small social room (photo 25), or reception room, as it is labeled on the blueprints, that serves the Doric Room. Like its counterpart to the south, this room contains a restroom and entrance into the tyler's room, with a short corridor to the north to the anteroom and each having a double-door entrance into the Doric Room. The layout of the suite rooms is the same as on the south side; the locker hall that serves the Doric Room is adjacent and parallel to the one serving the Ionic Room, and there are connecting doors between them at east and west. The Doric Room (or Blue Lodge Room No. 2), is identical in every way to the Ionic Room, the walls, the ceilings, the organ loft, the furnishings (photo 26)--except that its architectural features are Doric.

The west side of the third floor is comprised of a large double social room, that is, two social rooms of equal size with beamed ceilings divided by oak folding doors. The northward room, however, is no longer used for that

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<sup>1</sup> Chandeliers in some of the Lodge rooms had been fitted with shields, and at the time photographs were taken, some were still in place. All have now been restored to their original appearance.



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purpose, but instead now houses the Grand Lodge archives that had originally been located in the northwest corner of the main floor, a very recent move. To accommodate the many shelves and give more light, the ornamental pierced metal coverings of the wall sconces have been removed (leaving the bare light bulbs), but the room is basically still intact. The southward room (photo 27) has its pierced metal wall sconces intact, which date probably from the 1950s. The paneled walls once had windows.

The **fourth floor**, a mezzanine floor, is truncated on the west by the upper part of the large double social room below, and on the east by the upper parts of the two Lodge rooms on the third floor. The lobby (photo 28) is essentially the same as on the second floor, minus the doors on the west and the marble wainscot. To the north of the lobby is the office of the Indiana Masonic Temple Association, and on the south, another office, presently housing the office of the Mystic Tie Lodge. East of the stairs are corridors running north and south with preparation rooms--small dressing rooms--entered through identical wooden doors along the west side. At the far end of each corridor is a rest room and in each corridor one of the doors is to a hidden stair leading to the Lodge room below. East off the corridors are access doors to the organ balconies in the Lodge rooms.

The layout of the **fifth floor** is identical to the third, only the architectural style of the trim and furnishings in the Lodge rooms differ. The ceilings, plasterwork, and light fixtures are the same. Each, as on the third floor, has its tyler room, anteroom, reception room (see photo 29), and long locker room (photo 30). In the northeast corner is the Corinthian Room (or Blue Lodge Room No. 4), with all wood trim and fluted column capitals in that style (photos 31,32), and in the southeast corner is the Composite Room (or Blue Lodge Room No. 3). Here the columns and trim reflect the Composite order (photo 33). West off the lobby are two sets of solid wooden double doors leading to a large double social room, virtually identical to that on the third floor, that is, two social rooms of equal size with beamed ceilings divided by oak folding doors. The floors are oak as well. The light sconces in the north room are the pierced metal ones that were probably installed in the 1950s. Those in the south room (photo 34) are candelabrum-styled wall fixtures.

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The **sixth floor** is the smallest in area of the mezzanine floors. There are no offices to the north or south, only the lobby, essentially identical to those below, and the hall of preparation rooms (photo 35), east of the stairs, running north and south the length of the building. This hall is continuous the full length of the building; its rooms are basically identical to those on the fourth floor. There is no northward door from the lobby to the corridor of dressing rooms.

The **seventh floor**, which is devoted to the various organizations within the York Rite, is certainly the most complex of the upper floors. The lobby (photo 36) is essentially the same as those below, but there is no door leading southward into the complex of rooms beyond. There are two sets of double wooden doors on the west that lead to the large social rooms, and double wooden doors into the small social room that serves the Chapter Room. The northeast and southeast corners of the seventh floor contain ceremonial rooms similar in many respects to those on the fifth and third floors, each with its tyler's room, anteroom, and reception room. The layout of the rooms north and northeast is identical to those below on the fifth and third, but again, the architecture in the ceremonial room (photo 37) differs--in this case more substantially. Known variously as the Chapter Room, the Chapter-Council Room, the Capitular-Cryptic Room, and sometimes simply the "Arches Room," it is surrounded with a balcony with a brass rail on all four sides supported by a cloister-like arcade creating a passageway all around, with arched openings into the main part of the room, seven each along the north and south, five each on east and west. Each arch boasts both archivolt and keystone; the arches spring from engaged Tuscan columns on either side of the piers that divide them. There is no open stair to the balcony as is in the Lodge rooms. On the balcony, which has a wooden molding and baseboard on the barrier, are two rows of wooden theater seats on metal frames on the north, east, and south. There are approximately 175 seats. As in all the other rooms devoted to ritual, there is a pipe organ on the balcony centered at the west end of the room, but here there are no storage rooms on either side. Beneath, as in the Lodge rooms, there is a small stage, but it is set off with a large wooden arch. Carved into the wood flanking the "keystone" is HOLINESS/TO THE LORD. In the keystone is a circle with the letters HTWSSTKS. On the east beneath the balcony is a three-step raised dais. The throne-like chairs and other ceremonial furniture echo those in the

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Lodge rooms below; these display an arch motif and simple scrollwork, as does the wood trim about the room. The ceiling is relatively plain; it has large beams decorated with a meander variation and florets that parallel the edges of the balcony. As on the Lodge floors, south of the Chapter Room is an east-west locker corridor lit with a row of plain hanging lights.

The southeast corner of the floor contains the Commandery (or Commandery Asylum). While it, too, remains essentially true to the typical layout, furnishings, and accouterments of the other ceremonial rooms, the room features a large balcony or gallery (photo 38) on the north set off by a row of massive two-story piers that support a shallow arcade. The easternmost pier is engaged, and the westernmost one rises only from the balcony. There are four in between; all have ornate capitals with a molding of alternating round and ovoid shapes enclosed in rectangles above egg-and-dart and dentils. The shafts feature slightly projecting panels. The tiered gallery contains six rows of wood-and-metal theater seats, now numbering 172. It appears a few were removed for ease of access. There is wood molding along the barrier. This balcony connects to the organ loft or balcony on the west. Both balconies are set off with brass rails. As in the Lodge rooms, the pipe organ is flanked by two small storage rooms; within the south one is a door leading to the small balcony of the Egyptian Room, discussed below. On the north beneath the gallery is a raised platform with an elaborate stage setting (photo 39) with changeable painted canvas scenery suspended along the back wall. The stage set and gallery above take up the space that on other Lodge floors would have held another locker corridor. On the east is a three-stepped raised dais framed by a proscenium arch with rows of decorative plaster molding. A rope or garland of fruit is framed by curved parallel grooves; on each side of the proscenium partway up are three stylized papyrus stalks. A velvet curtain with an embroidered and appliqued crown-and-cross emblem conceals a stage with suspended painted canvas scenery. On the dais are the massive padded thrones similar to those in the Lodge rooms. Again designed to accessorize one specific room, these feature Ionic columns with a sort of "egg-in-volute" design surrounded by acanthus leaves. The other furniture in the room is more plain and square, topped with a sort of parapet with egg-and-dart beneath. The room is lined on the south, west (in front of the stage set area), and north with a continuous pew-like padded bench, not built in but almost impossible to move. The

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shallow segmental barrel vaulted ceiling is crossed with five north-south bands decorated with a meander pattern. On either side of the main section there is a narrow arcade with its own vaulting. Separating these areas are two large horizontal beams running east-west featuring the meander pattern, interrupted at regular intervals by florets. The beams are supported by engaged piers that on the east flank the proscenium and on the west set off the organ loft. The chandeliers in this room are similar to those throughout the building; these are especially large and hold seventeen bulbs.

Like its counterparts on the lower floors, the Commandery has a space equivalent to a small social room (although its function is the tyler's room), but it does not open into the lobby. It is reached only through the Commandery or through the large social room (also known as the Armory). In the southeast corner of this room is a tiny closet-size space called the Chamber of Reflection. In the southwest corner, through an entrance south of the double doors to the Armory, is the Egyptian Room, or the Red Cross Room, as it is labeled on the blueprints. This stunning ceremonial room, considerably smaller than the others in the building, resembles an Egyptian tomb. One enters the room under a balcony (photo 40), access to which is by means of a passageway from the balcony in the Commandery; there is no way to reach it from below. On the west wall of the Egyptian room is a three-stepped dais, flanked by engaged columns topped with papyrus leaf capitals, on which sits an Egyptian-styled throne that includes a pair of sphinxes and a winged orb. Above the throne are painted Egyptian figures such as one sees in tombs; flanking the entrance and elsewhere are painted vertical bands of hieroglyphics. The room has a beamed ceiling and is very colorfully painted; indeed, most of its ornamentation is paint, not plasterwork. Geometric patterns abound throughout the room, giving it an Art Deco appearance (although it predates that movement). Along the top is a painted frieze of stylized papyrus flowers rising from a horizontal band of zigzags. The metal grillwork flanking the balcony continues the papyrus/zigzag motif. Above the entrance is a winged orb with serpents on either side, the same motif used on the furniture in this room. The light fixtures are different from any other in the building; they are hexagonal drop lights of stained glass with a papyrus flower pattern.



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The equivalent of the large social rooms on the third and fifth floors, the Armory is truncated on the south by the presence of the Egyptian Room. While the room has short projecting walls at the middle of the building that on the other floors frame wooden folding doors, there are none here. Since the room is shortened on the south, the south section is much smaller than the north. A partition about eight feet high divides the space roughly in half. On the south is a social room and trophy room (photo 41); the north part is filled with large lockers in which the Commandery drill team uniforms and weaponry are stored.

The **eighth floor**, another mezzanine floor, has a large dining/reception room west of the lobby (photo 42). The major difference between it and the other large social rooms in the building is that it is truncated at the south end and so is approximately three-quarters the length of the others. Beyond its south wall is the upper part of the lavishly decorated Red Cross (Egyptian) room on the seventh floor. As on the seventh floor, there are no folding doors dividing its two unequal chambers, which are marked by short projecting walls east and west between them. The larger of the two, to the north, features an oval vaulted ceiling lined with lights; the chamber to the south has the same feature, except that it is round. It has wall sconces with pierced metal shields and paneled walls decorated with bucolic scenes. Immediately north of the lobby, corresponding to the small social room directly below, is a kitchen (photo 43), with a double-door opening into the banquet room and a storeroom or pantry on the north. The kitchen is still functional. In the northeast corner off the lobby is what had been an office--originally, the Candidate's Room--but is now used for storage. On the east, marble stairs (photo 44) lead up to the roof.

#### NARRATIVE STATEMENT OF SIGNIFICANCE

The Indianapolis Masonic Temple is a magnificent NeoClassical building designed by the premier Indianapolis architectural firm of Rubush and Hunter. As such, it is eligible for listing in the National Register of Historic Places under Criterion C. The Temple is one of three significant NeoClassical buildings in downtown Indianapolis, two of which were designed by Rubush and Hunter, the other being the former City Hall at Ohio and Alabama. (The third is the Indianapolis-Marion County Public



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Library, the work of Paul Philippe Cret.) As the headquarters of the Indiana Grand Lodge, Free and Accepted Masons, as well as the home of numerous area lodges and appendant bodies, the building is eligible under Criterion A for its significance in social history.

Freemasonry

The origins of Freemasonry are shrouded in myth and in the mists of time, but by the eighteenth century it had become a well established fraternal organization throughout Europe. Freemasonry reached the British colonies in North America early in the eighteenth century, with lodges in Boston and Philadelphia by 1730. With or without the blessing of the Grand Lodge in London (or Scotland or Ireland), numerous lodges sprang up in the colonies in the succeeding decades.<sup>2</sup> While Freemasonry was by no means limited to those colonists advocating independence, nine of the signers of the Declaration of Independence were members, and, according to Freemason historian Christopher Hodapp, over forty percent of the newly minted American generals were as well. Freemasonry spread rampantly after the new nation was established, and additional degree programs seemed to add to its appeal. Separate buildings--as opposed to the public taverns in which Masons had been accustomed to meet--began to appear. The downside of moving into their own temples, however, was a rise of suspicion among non-Masons over what went on in those secret rituals behind closed doors, which helped foster an anti-Masonic sentiment, complete with accusations of ritualistic murder, that peaked in the 1820s and 1830s. The desire for brotherhood and ceremony did not disappear, however. Membership in other fraternal organizations, such as the Independent Order of Oddfellows (which came to the United States in 1806), increased, and eventually, the appeal of Freemasonry rose again. Its renewal was aided in part by many Grand Lodges in the 1840s agreeing to remove alcoholic beverages from their premises, thus presenting a moral image in keeping with the temperance movement so much in favor at the time. After the Civil War, fraternities became wildly popular, and the 1880s and 1890s saw the rise of many, some of which survive to this

<sup>2</sup> A Grand Lodge governs the various individual Masonic Lodges within its jurisdiction. Today, nearly every nation in the world has one (or more) Grand Lodge. In the United States, each individual state has one. Each has a Grand Master, who more or less functions as president for that given region.

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day, that based their rituals and organization largely or partly on those of Freemasonry. The Masons themselves created social groups and service groups, such as the Ancient Arabic Nobles of the Mystic Shrine (a.k.a. Shriners, begun in 1879) and the Mystic Order of the Veiled Prophets of the Enchanted Realm (otherwise known as the Grotto, established in 1890). Also, after several previous attempts at creating such an organization, a meeting in Indianapolis in 1876 resulted in a national General Grand Chapter of the Order of the Eastern Star, a Masonic-affiliated organization open to women. By 1925, the United States alone boasted three million Freemasons. Masonry survived the Great Depression, but many of the other fraternities did not. Civic and community service organizations, such as Rotary and Kiwanis, grew increasingly popular, and the early twentieth century saw the Masons become more involved with meeting various societal needs, particularly those of orphans and the elderly. During this period many attractive Masonic homes to serve these groups were built, such as the Indiana Masonic Home in Franklin, still today a residence for the elderly and infirm.

Freemasonry in the United States continued to thrive into the years after World War II, peaking with membership of over four million in 1959. Thereafter, the various societal changes born in the 1960s led to a long decline in membership. Perhaps ironically, it is that most modern of everyday tools, the Internet, that has slowed this trend, allowing younger people who had never been exposed to the Masons to learn what it is all about.

#### The Grand Lodge of Indiana

The first Freemason's Lodge in Indiana was organized in 1809 in Vincennes, chartered out of the Grand Lodge of Kentucky; subsequent lodges over the next decade were chartered either out of Kentucky or the Grand Lodge of Ohio. New settlers to Indiana established Masonic lodges surprisingly quickly, usually within ten years after settlements were stabilized. Tavernkeepers more often than not had a private room upstairs or in back where lodges could meet. By 1817, Indiana boasted at least nine known lodges, which met the next year in the Schofield house in Madison to establish the Grand Lodge of Indiana. For the next decade or

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so, the Grand Lodge convened annually in several different towns; besides Madison, these included Charlestown, Jeffersonville, Corydon, Salem, Vincennes, and Indianapolis. The Freemasons first met in Indianapolis in 1828, and since 1833, the annual gatherings have always taken place there. Initially, they met in the hall of Centre Lodge No. 23, which was located on the third floor of a commercial building on Washington Street between Meridian and Pennsylvania streets. By 1843, the idea arose that the Grand Lodge ought to be housed in its own building. In 1848 a committee established for the purpose bought a triangular lot at the southeast corner of Washington Street and Capitol Avenue. Erected upon it was a Greek Revival building of stuccoed brick, fronted with a row of Doric columns, dedicated with pomp and ceremony in May 1851. The structure housed not only the Grand Lodge offices but the rooms of the two Indianapolis Lodges, as well as a hall that was open for public use for cultural events. Nationally renowned speakers such as Ralph Waldo Emerson and Horace Greeley spoke there. But in less than twenty years, the building was deemed "untenantable." Repairs to the roof were undertaken, but it became clear that much more was needed. The public, on which the Lodge depended for income for the upkeep of the building, had become less inclined to use an inadequate and antiquated structure. After much dithering as to whether to remodel, relocate, or build anew, in 1875 it was agreed to raze the old building and construct a new one on the same spot. Reasons are not clear why the original plans did not include a meeting hall, apart from the fact that considerable emphasis had been placed on income-producing office space and storefronts. In any case, when the Lodges around the state heard there was no Grand Lodge Hall for the annual meetings, they complained loudly. The Building Committee, having already gone into debt, adopted a resolution to go into further debt to fund the construction of a Grand Lodge Hall on the adjacent lot to the south. The result was a rather unstylish, massive six-story building, influenced most heavily by the Romanesque and a hodgepodge of other styles. Behind it on Capitol Avenue cringed the two-story Grand Lodge Hall, only vaguely related architecturally to its Temple immediately north. After a period of debt created in large part by the aftermath of the financial disasters of the Panic of 1873, the hulking building served its purposes well enough for twenty-five years or so, but by around 1900, its accommodations had become inadequate and the location less than ideal. The clutter of the

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noisy street car line on Capitol Avenue was so great that it was a distraction during meetings.

In order to erect a new structure the numerous related Masonic agencies--the various Lodges, Chapters, the Council, and the Commandery--formed the Indianapolis Masonic Temple Association on 5 April 1905. The organization immediately bought land at the corner of Massachusetts Avenue and New Jersey Street. The following year the existing Temple burned, its top three floors essentially destroyed. This forced the Grand Lodge into a quick decision to sell off that property (including the undamaged Lodge Hall) and join with the Indianapolis Masonic Temple Association to erect a new building as soon as possible, for now all the occupants had to be housed in scattered rental quarters. With the sale of the downtown property, the Grand Lodge had no venue for their annual convocation, but the Knights of Pythias, an unrelated fraternal organization, generously allowed the Masons the use of their hall in 1907 and 1908 for that purpose.<sup>3</sup> Since the Grand Lodge preferred a location closer to University Park and nearer to Meridian Street, the Temple Association elected not to pursue construction at the site purchased earlier.<sup>4</sup> In February 1907 the organization acquired a quarter block of land for \$75,000 at the southeast corner of North and Illinois streets. The site had been the home of the founder of the venerable Charles Mayer and Company store, located downtown on Washington Street. The first decade of the twentieth century saw considerable displacement of formerly grand homes now too near to the commercial center of the city. Later that same month, the Grand Lodge formally contracted with the Indianapolis Masonic Temple Association to construct and maintain jointly a new Temple.

Chosen as architects were Rubush and Hunter, who had formed less than three years before but had already designed some of the city's most impressive buildings. Both Preston C. Rubush (1867-1947) and Edgar O. Hunter (1873-1949) were themselves Freemasons, members, respectively, of Oriental Lodge No. 500 (from 1903) and Mystic Tie Lodge No. 398 (from 1898). Their design was a NeoClassical fortress, restrained without but gloriously ornate within.

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<sup>3</sup> The Knights of Pythias Building, designed by Rubush and Hunter, was demolished in the 1960s to make way for the Indiana National Bank Building.

<sup>4</sup> In a few years the Shriners' Murat Temple was constructed at that site.



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With throngs of people watching throngs of Masons on parade starting from east of downtown, around, and up to the building site, the cornerstone for the new Temple was laid 25 May 1908. Some five thousand Masons participated in the parade, replete with numerous bands and Knights Templar escorts from all around the state. At the Temple site, there were speeches and vocal music, and the introduction of the venerable Lucien A. Foote, Past Grand Master who had officiated at the cornerstone ceremony of the previous Masonic Temple in 1875. The current Grand Master, Walter O. Bragg, presided over the laying of the cornerstone, which naturally was the highlight of that year's annual convocation. Amazingly, the Masonic Temple, built at a cost of roughly a half million dollars, was dedicated with much pomp and ceremony just a year after the cornerstone was laid, in three days of activity starting 24 May 1909 with the actual ceremony of dedication and a program and open house that evening. Governor (later, Vice-President of the United States) Thomas R. Marshall, also a Mason, had been scheduled to speak, but the crowds so stuffed the building and the streets surrounding it that he could not enter the Temple, and the program had to continue without him. Following the hullabaloo of the dedication, the next day saw the opening of the eighty-eighth annual meeting of the Grand Lodge of Indiana in its spanking new Grand Hall, which seated approximately seven hundred members. Grand Lodge Convocations continued to be held in the hall until 1962. The next year, the annual event moved to the Scottish Rite Cathedral just to the north, where convocations are still held.

The building, of course, contained the headquarters of the Grand Lodge of Indiana, whose offices were and are at the south end of the first floor. The northwest corner of the first floor was intended as a library/reception room. It also contained archives of the various lodges. Out of 768 numbered Lodges in Indiana, 433 are still active. Around 1990 the contents of the library was moved to the Indiana Masonic Home in Franklin, but the archives remained, which more recently have been moved to the third floor. The space north of the main lobby also includes the office of the Indiana Masonic Home Foundation, established in 1936, originally with the same board of directors as the Home itself.<sup>5</sup> The two boards were separated in 1960. Until 2007, the Masonic Home

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<sup>5</sup> The Indiana Masonic Home in Franklin opened 21 October 1916, a year to day after the laying of its cornerstone.



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Foundation shared the quarters with the Masonic Relief Board, which actually had been there first, but the latter recently moved into a new office at the north end of the second floor.

The Temple originally housed eight Indianapolis Lodges, members of the Indianapolis Masonic Temple Association: Marion Lodge No. 35 and Monument Lodge No. 657 in the Doric Room; Centre Lodge No. 23 and Logan Lodge No. 575 in the Ionic Room; Capital City No. 312 and Mystic Tie No. 398 in the Corinthian Room; Pentalpha No. 564 and Ancient Landmarks No. 319 in the Composite Room. Most of these Lodges still exist and still meet in the same Lodge Rooms. Capital City and Marion lodges in more recent years merged with Centre Lodge and retained the Centre Lodge name and number. Over time three additional Lodges later came into the building, but are not members of the Temple Association: Wayne Guthrie Lodge No. 753, Frank S. Land Lodge No. 758, and Century Lodge No. 764, along with a fourth, Bartimaeous Lodge UD, which is a special purpose lodge for Masons who are physically handicapped.

The seventh floor of the Temple was and is devoted to rituals and activities associated with the York Rite. Originally it housed Indianapolis Chapter No. 5 and Keystone Chapter No. 6 of the Royal Arch Masons, which were Temple Association members. Keystone later merged with Indianapolis Chapter, so only one chapter remains in the building. Also there from the beginning and still meeting are the Indianapolis Council No. 2, R&SM (Council of Royal and Select Masters, or the Cryptic Masons), and the Raper Commandery No. 1, Knights Templar, also one of the founding members of the Temple Association.

Three chapters of the Order of the Eastern Star were original tenants (but not members of the Temple Association) of the building: Queen Esther No. 3, Naomi No. 131, Golden Rule No 413, and later, two more Chapters, Monument No. 549 and Daylight No. 553, came in. Daylight has since merged with Queen Esther Chapter, Naomi merged with a chapter in Irvington, and Monument surrendered its charter in 1970, leaving two active chapters in the building. They meet in the Doric Room on the third floor. The Social Order of the Beauceant, a charitable organization for wives and widows of Knights Templar, also meets in the Temple.

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The building was scarcely completed before it became the center for much social activity in Indianapolis, in part because Freemasonry was so popular at the time. The Lodges and chapters themselves hosted any number of banquets and dances, including dinners under the stars up on the roof, but the second-floor banquet hall and the auditorium were also available for rental by various groups. From time to time, the board imposed restrictions on outsiders' use, but since Freemasonry was so widespread among the citizenry, it is easy to see how these might have been circumvented, e.g., a brother's son might be in a class needing a space for commencement services, or another's wife perhaps needed a large hall for an awards dinner hosted by her club. Restrictions eased over the years, so that today non-Masons may seek the use even of the formerly forbidden upper floors. During World War II, the Grand Lodge and the Temple Association shared the expense of remodeling part of the basement checkroom into a recreational facility for members of the armed services, called the Masonic Service Club. The club supplied the servicemen soft drinks, cookies, cigarettes, and telephone service free of charge and sponsored dances and other social events for their entertainment. Unlike the earlier Masonic Temple downtown that offered retail and office space to outsiders, commercial enterprise was never been allowed in this building. Indeed, in its first several decades, members frequently tried to have a cigar stand established in the main lobby, but the board steadfastly refused. Today, the beauty of this marble space is marred only slightly by the presence of an impermanent security desk beneath the stairs.

The Temple Board has been gradually rehabilitating the building, partly in hopes of attracting more tenants. At present a number of cultural organizations rent space in the Temple for storage or rehearsal, but only one, the Stage Actors Workshop, currently uses the auditorium for performances. Other recent tenants have included the Indianapolis Symphonic Band, the Castlewood Singers, and the Indianapolis Arts Chorale.

#### The Architects

Rubush and Hunter was the premier Indianapolis architectural firm of the early twentieth century, but at the time the Temple Association chose them for their new building, the partnership was less than three years old. In that brief time, however, the architects had produced a number of fine

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buildings, including structures for fraternal organizations such as the Knights of Pythias. Rubush and Hunter designed Castle Hall, the group's national headquarters at 230 East Ohio in 1906 and shortly after, a lodge hall a block to the west for the largest Pythian lodge in town.<sup>6</sup> That same year, the firm was commissioned to design the Marion Club (long since demolished) in the 200 block of North Meridian for the city's leading Republican organization. So, with three substantial lodge buildings already on their roster, the choice of Rubush and Hunter was hardly surprising. Their design for the headquarters of Indiana Freemasonry was less exuberant and more monumental in spirit, exaggerating somewhat the NeoClassical design elements, such as the oversized festoon above the entrances and the huge Ionic engaged columns. Rubush and Hunter went on in 1908 to win the commission to design a new City Hall in the 200 block of North Alabama. A beautiful NeoClassical design using Indiana limestone as well, it somewhat resembles the Temple but expresses more horizontality. Its ornamentation, mostly Doric, is more restrained. Rubush and Hunter designed many of the city's landmark buildings in their 33-year partnership, among them (still standing) are the Circle Theater, Indiana Theater, the Columbia Club, the Circle Tower, and the exquisite Oriental Lodge on North Central Avenue, of which Mr. Rubush was a member. One other NeoClassical gem in the central city that must be noted was not the design of Rubush and Hunter, but rather French-born Philadelphia architect Paul Philippe Cret: the Indianapolis Central Public Library as it was originally known, completed in 1917, with its long row of Doric columns across the main entrance.

Designed by Rubush and Hunter, the Indianapolis Masonic Temple, one of three significant NeoClassical buildings in downtown Indianapolis, is eligible for listing in the National Register of Historic Places under Criterion C for its architecture. The Temple is the headquarters of the Indiana Grand Lodge, Free and Accepted Masons, and the home of several Indianapolis Lodges and appendant bodies, a potent societal force during the period of significance, 1908-1957. Therefore it is eligible under Criterion A for its significance in social history.

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<sup>6</sup> This hall is where the Grand Lodge Convocation met in 1907 and 1908 when they were between buildings. It was demolished, unfortunately, nearly forty years ago.

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GEOGRAPHICAL DATA

Verbal Boundary Description

Bounded on the west by the east side of Illinois Street, on the north by the south side of North Street, on the east by the west side of Pearson Street, and on the south by the north side of the former alley paralleling North Street.

Boundary Justification

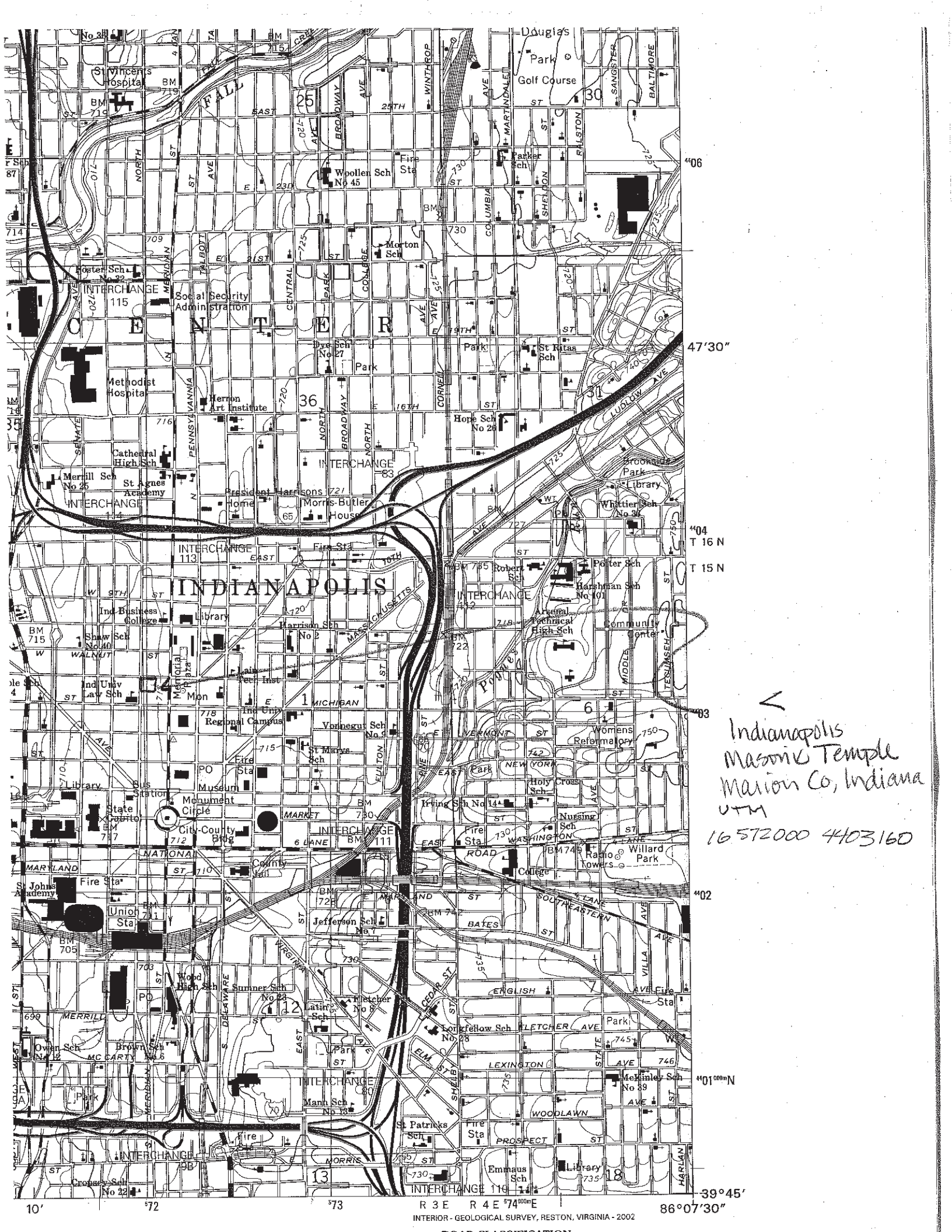
Encompasses the building and the lot on which it rests.

PHOTOGRAPHS

The following information is the same for all photographs:

1. Indianapolis Masonic Temple





Indianapolis  
 Masonic Temple  
 Marion Co, Indiana  
 UTM  
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