SCOTTISH RITE TEMPLE
(Scottish Rite Cathedral)
(Santa Fe Lodge of Perfection)
463 Paseo de Peralta
Santa Fe
Santa Fe County
New Mexico

HABS NM-228
HABS NM-228

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF MEASURED DRAWINGS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240

HISTORIC AMERICAN BUILDINGS SURVEY

SCOTTTISH RITE TEMPLE

HABS No. NM-228

Location:	463 Paseo de Peralta, Santa Fe, Santa Fe County, New Mexico The Scottish Rite Temple is located at latitude 35.691778, longitude -105.936455. The coordinate represents the center of the courtyard. It was obtained in August 2017 using Google Earth. There is no restriction on its release to the public.
Present Owner:	Lodge of Perfection No. 1
Present Use:	Home of the Orient of New Mexico Valley of Santa Fe Scottish Rite order. The auditorium and Banquet Hall are leased for public and private events.
Significance:	Situated on a rise north of the Santa Fe Plaza, the Scottish Rite Temple is an approximately 44,000 square foot building constructed of reinforced concrete and sheathed in textured pink stucco. Built between 1911 and 1913, with an addition made in 1951, it has a compact rectangular plan focused around a small courtyard. Designed by Los Angeles architects Sumner P. Hunt and Silas R. Burns, it presents a strong Moorish inspiration, particularly recalling the Alhambra in Spain. These elements include the large cusped arch shading the entry, harkening to the Alhambra's Gate of Justice, and the tower looming above, inspired by the fortress's Comares Tower. The most striking feature of the interior is the auditorium, with its gilt stage crowned by an allegorical mural depicting the surrender of Granada. In its composite form, the Scottish Rite Temple may be the most Alhambra-influenced building in the United States. For over 100 years, the temple has served the Scottish Rite members of New Mexico and has more recently become a popular performance space.
Historian:	John W. Murphey, 2017
Project Information:	The Scottish Rite Temple Recording Project is a collaboration among the Santa Fe Scottish Rite Historical Preservation Foundation and its consultants, the New Mexico State Historic Preservation Office (NM SHPO) and the Historic American Buildings Survey/Historic

American Engineering Record/Historic American Landscapes Survey (HABS/HAER/HALS) of the National Park Service, Washington, D.C. The funds for the work are derived in part from a grant from the NPS Historic Preservation Fund, and Grant # 35-14-121178.028 from the NM SHPO. The Scottish Rite masons contributing to the project are Roy McConkey, Dan Irick, Jose Montano, and George Watson. The HABS documentation was compiled and prepared for the Scottish Rite Historical Preservation Foundation by Robyn Powell, team coordinator; Dale F. Zinn & Associates, architect; Leonard Atcitty, delineator; John W. Murphey, historian; and Martin Stupich, photographer. The NM SHPO is part of the New Mexico Department of Cultural Affairs, Historic Preservation Division (HDP), operating under the direction of Dr. Jeff Pappas, State Historic Preservation Officer and Director. The NM HPD project manager is Karla McWilliams. This work is prepared under the review of Christopher Marston, HAER architect.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Date of erection: 1911-1913; 1950-1951

2. Architects: Hunt & Burns, Architects (1911); Trent Thomas (1950)

Hunt & Burns, Architects

Hunt & Burns formed in 1908, with architects Sumner P. Hunt (1865-1938) and Silas R. Burns (1855-1940) joining forces after the former architect had dissolved a partnership with Arthur Wesley Eager (1864-1930). The firm, which lasted until 1930, became a prominent influence on Los Angeles architecture, designing many Spanish Colonial-style commercial and institutional buildings and high-end residences.

Sumner P. Hunt

Born in Brooklyn, New York in 1865, Sumner P. Hunt gained early experience as a draftsman in the office of architect Clarence B. Cutler of Troy, New York. He moved to Los Angeles in 1889, finding employment with the architectural firm of Eugene Caulkin and Sidney I. Haas.[1] Located in downtown Los Angeles, the firm was considered one of the best in its day, and included young promising architects such as John Galen Howard, who would make a name for himself in the San Francisco Bay Area by designing the campus for the University of California at Berkeley.[2] Hunt worked for the firm, and later solely for Haas, between 1889 and 1893. During this time he shared office space with architect Frederick Louis Roehrig, who designed the Spanish and Moorish influenced Green Hotel (1891-93, 1903) in Pasadena.

After leaving Haas in 1893, Hunt went into private practice in Los Angeles. The same year, along with draftsman George Herbert Wyman, he designed the five-story Bradbury Building, featuring one of the most forward-thinking interior spaces of its time. Lit by an expansive glass skylight, the vaulted space is framed by ornate balconies, and an exposed stair system and cage elevators. It was reportedly inspired by Edward Bellamy's 1888 futuristic novel *Looking Backward: 2000-1887*. Architect Charles Moore called it "one of the most thrilling spaces on the North American continent."[3]

---

[1] Karen J. Weitze, "Sumner P. Hunt," In *Toward a Simpler Way of Life*, (Berkeley: University of California Press, 1997), 181.
[2] Sally Woodbridge. *John Galen Howard and the University of California, Berkeley*, (Berkeley: University of California Press, 2002), 6-7.
[3] Charles Moore, Peter Becker and Regula Campbell, *The City Observed: Los Angeles*, (Santa Monica, Hennessey + Ingalls, 1998), 24.

Looking backward rather than forward, Hunt created Casa de Rosas in 1894, to house a private school. The building is attributed to be one of the first modern structures to emphasize a Spanish-style courtyard plan — an architectural antecedent of Hispanic Los Angeles that Hunt would explore in future commissions. Charles F. Lummis, a Los Angeles-based writer, photographer, and promoter of the Southwest (and later a client of Hunt & Burns) called it the "fittest and most attractive in Los Angeles."[4]

Lummis, Hunt and fellow architect Arthur B. Benton formed the California Landmarks Club in 1894 with the goal of restoring California's missions. The same year, Hunt contributed the Southern California Building (1894) to the California Midwinter International Exposition held at San Francisco's Golden Gate Park. One of the smaller exhibit halls, it revealed the architect's exploration of the emerging Mission style. At its center, Hunt placed an oversized two-story, square tower, lending weight to the composition. The long, rectangular structure — with its full-length colonnade and mission parapet end walls — presaged countless railroad buildings built in the next decade. The elegant, well-balanced design, however, couldn't compete with A. Page Brown's larger and showier buildings at the fair, which leaned toward the exotic with exuberant domes and horseshoe arches.

In 1895, Hunt became a junior partner with Theodore A. Eisen (1852-1924, a San Francisco architect who had relocated to Los Angeles.[5] Arthur Wesley Eager (1864-1930), a Canadian-born architect, joined soon after. After Eisen's retirement in 1899, the two junior partners continued as Hunt & Eager, Architects.

Under their partnership, Hunt continued to design buildings with Spanish and Moorish inspired facades. This included the mixed Mission and Islamic administrative building and entry at Hollywood Cemetery in Los Angeles (1901), and the 275-room Raymond Hotel (1901), one of the grand resorts of Pasadena. The latter, demolished in 1934, featured long, hipped tile roof wings flanking a center core of Alhambra-like towers. However the majority of their work consisted of residential commissions for wealthy clients, who wanted houses designed in the then-popular Shingle style.[6]

Silas Reese Burns

Silas Reese Burns — born in 1885, in Morgantown, West Virginia — received his architectural training from the Massachusetts Institute of Technology. He graduated in 1875.[7] Burns began his

[4] Teresa Grimes, "Casas de Rosas," National Register of Historic Places Nomination. Prepared for the California Office of Historic Preservation, Sacramento, 2004.
[5] Weitze, "Sumner P. Hunt," 184.
[6] *Los Angeles Times*, June 21, 1901, 1.
[7] "Silas Reese Burns (Architect)," biographical entry in the Pacific Coast Architecture Database: < http://pcad.lib.washington.edu/person/188/ >. Accessed September 13, 2015.

career in Dayton, Ohio, working as a draftsman at several prominent firms. From 1881 to 1887, he went into partnership with Luther Peters as Peters & Burns, which specialized in institutional and educational buildings.[8] He moved to Los Angeles in ca.1902, earning his California architect's license in November 1907. Through earlier partnerships in Los Angeles, he assisted in the design of Hotel Maryland in Pasadena (1903) and expansions to the Old Soldiers' Home (Sawtelle Disabled Veterans Home) in Sawtelle in West Los Angeles. He joined Hunt in a partnership in 1908.

Hunt & Burns

The early work of Hunt & Burns focused on large residences in the Craftsman and Tudor Revival styles, built in wealthy neighborhoods in Los Angeles, Highland Park, and Pasadena. Other commissions included institutional buildings, with the Ebell Club House No. 2, Los Angeles (1905); Hope Ranch Country Club, Hope Ranch (1908); and Children's Hospital, Los Angeles (1910), representative of their work. A design for the Virginia Country Club (1910-11, demolished), Long Beach, revealed a brief exploration of stripped-down planar surfaces, with a façade similar to the work of Irving Gill.

Up until this point, the firm showed no particularly strong regional or Spanish-derived emphasis. However, Lummis and Hunt, who had been associates since the 1890s, helped to found the Los Angeles Landmarks Club, an early historic preservation organization which worked to preserve the missions and colonial architecture of greater Los Angeles.[9] Lummis had wooed both Hunt and fellow architect Arthur B. Benton to the organization "on account of their particular understanding [of] and sympathy with the Mission architecture."[10]

Hunt had been made a director of the club in 1896, and used his position as a prominent architect to proselytize Spanish architectural traditions as a source of inspiration for Los Angeles. In 1908, he published an article bemoaning the import of architectural styles from the East, writing that "any attempts to transplant bodily the styles of the East to the climate of Southern California must fail."[11] While Hunt and other architects supervised the club's preservation of mission buildings, what often resulted was not an authentic restoration but a blurring between the original Franciscan architecture and the emerging Mission revival movement.[12]

---

[8] Henry F. and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles: New Age Publishing Co., 1956), 100-101.
[9] Charles Moore, Peter Becker and Regula Campbell, *The City Observed: Los Angeles*, 68.
[10] Charles Lummis quoted in, Roberto Ramón Lint Sagarena, *Aztlán and Arcadia*, (New York: NYU Press, 2014), 99.
[11] Sumner P. Hunt, "How Modern Architecture is Beautifying Los Angles," *Arrowhead*, January, 1908, 6.
[12] Roberto Ramón Lint Sagarena, *Aztlán and Arcadia*, 100.

When a representative of the Santa Fe Scottish Rite approached the Los Angeles firm in 1911, they had yet to design a large commission in a regional architectural idiom. Their experience with the Scottish Rite Temple would influence their next major work, the Southwest Museum in Highland Park. Designed in 1912 and constructed in 1914 of reinforced concrete, its tower and basic form reflect an influence of the Santa Fe Scottish Rite commission. The latter, however, with its innovative helical Caracol Tower staircase, received far more attention than the earlier New Mexico project.

The firm would continue to design in the regional idiom after this, including the mixed Spanish Colonial-Baroque Revival Automobile Club of Southern California (1921-23), Los Angeles; the Spanish Colonial Revival Ebell Club No. 3 (1926-27), Los Angeles; and the Spanish Colonial Revival Balch Hall (1929), Scripps College, Claremont.[13]

Their partnership dissolved in 1930 when Burns retired. Hunt continued to practice until 1938 and he remained an active member of the Los Angeles architectural community. In the 1910s, he served on the editorial staff of *Architect and Engineer* magazine. In 1914, Governor William Stephens appointed him to the State Board of Architecture; in 1922 he was elected president of the Southern California Chapter of the American Institute of Architects.

The Santa Fe Scottish Temple is their only known work outside of Southern California.

Trent Thomas

Trent Thomas (1889-1951), a Santa Fe resident and onetime staff architect for the National Park Service, was born in Muskogee, Oklahoma, on February 12, 1889. Given the first name Frederick, he later changed it to Trent.[14] At some point after the turn of the century he moved to San Diego, where he enrolled in an architecture correspondence course.[15] He went on to Kansas City, Missouri, where he was employed with the Kansas City Structural Steel Company. In 1918, he relocated to Santa Fe and worked for the architectural firm of Rapp, Rapp and Hendrickson on the design of La Fonda Hotel.[16]

After the completion of the project, Thomas moved back to San Diego, becoming a civilian employee for the U.S. Army Engineers division. In April 1919, he relocated to Trinidad, Colorado, to work with Roy W. Vorhees, who joined Rapp, Rapp and Hendrickson in 1919, as a

[13] See: Historic American Landscapes Survey (HALS), National Park Service, U.S. Department of the Interior, "The Ebell of Los Angeles," HALS No. CA-98.
[14] "Trent Thomas," biographical entry, Pratt, Boyd C., Carleen Lazzell and Chris Wilson. *Directory of Historic New Mexico Architects*, (Prepared for the New Mexico Preservation Division, 1988), 101.
[15] Ibid.
[16] Ibid.

building supervisor. Thomas spent a few years in Pagosa Springs, Colorado, before returning to Santa Fe to take a position with the New Mexico State Highway Department.

Continuing his peripatetic career, he moved to Los Angeles in ca.1922 to work with Allied Architects, Inc., a firm that would become famous for designing the Los Angeles Civic Center (1924) and the iconic Hollywood Bowl (1931). In his work for Allied he assisted with the design of the massive Art Deco-style Los Angeles General Hospital (1923) and worked on residential commissions.[17]During this period, he received his architecture license from New Mexico. In 1926, he became an associate member of the Southern California Chapter of the American Institute of Architects, and a full member in 1948.[18]

In 1929, at the onset of the Great Depression, he returned to New Mexico to work with George M. Williamson, an Albuquerque architect and former associate of the El Paso architectural firm Trost & Trost, who designed several major buildings in Albuquerque, including the Lincoln and Washington junior high schools (1922-23) and the Sunshine Building (1923).[19] Thomas assisted Williamson with the design of St. Joseph's Hospital, Albuquerque (1929-30), the Grant County Courthouse, Silver City (1929), and the Springer Building, Albuquerque (1932), before moving to Santa Fe, where he would remain for the rest of his life.

In Santa Fe, he worked for a number of government agencies during the Great Depression, including serving as Chief Architect with the State Park Commission (1935) and Senior Forman Architect with the Emergency Conservation Work program (1935). He went on to become the Assistant Architect for the Santa Fe office of the National Park Service between 1938 and 1941, where he designed the expansion of the New Mexico School for the Deaf, Santa Fe (1935-37) and supervised the Historic American Buildings Survey program in New Mexico, Arizona and Utah, documenting over thirty sites in 1940. His work during the Depression years focused on the emerging Spanish-Pueblo Revival style and its application to institutional buildings and even a bridge.[20]

At the time of the Scottish Rite addition, Thomas was self-employed. It is assumed that this may have been his largest commission before his death in 1951. Trent Thomas, the Mason and completer of the Alhambra-influenced Santa Fe Scottish Rite Temple, died of a heart attack on

---

[17] Ibid.
[18] Ibid., 102.
[19] "George M. Williamson," biographical entry, Pratt, Boyd C., Carleen Lazzell and Chris Wilson. *Directory of Historic New Mexico Architects*, 1988, 115.
[20] As a National Park Service architect, Thomas designed the arch ring and handrails of the Don Gaspar Bridge over the Santa Fe River, Santa Fe, to harmonize "with the Spanish type of architecture" of the area. John W. Murphey, "Don Gaspar Bridge," National Register of Historic Places nomination, (Prepared for the New Mexico Historic Preservation Division, 2002), 8-10.

April 13, 1951, less than a month before his addition was officially dedicated. Fittingly, Thomas received a Rose Croix memorial service in the temple.[21]

3. Original owners/uses: The Scottish Rite Temple was built for and has been in continuous ownership by the Orient of New Mexico, Valley of Santa Fe Scottish Rite order of the Lodge of Perfection No. 1. It was used for annual Scottish Rite reunions and other ceremonies and is leased for public and private events.

4. Builder/contractor: Antonio Windsor, Windsor and Sons, Santa Fe, New Mexico, (1911-12); Charles H. Martindale, Guthrie, Oklahoma, (1912-1913); Lembke Construction Co., Albuquerque, New Mexico, (1950-51).

5. Suppliers: Southwest Iron Co., Guthrie, Oklahoma – structural steel;
Kansas City Structural Steel Company, Kansas City, Missouri – steel trusses;
Southwest Portland Cement Company, El Paso, Texas (assumed) – concrete;
Santa Fe Lumber and Tie Company, Santa Fe, New Mexico – lumber;
Campbell Paint and Glass Company, Kansas City, Missouri (assumed) – windows;
Ludowici-Celadon Company, New Lexington, Ohio (assumed) – roof tile;
Santa Fe Water & Light Company – wiring and fixtures;
Sosman and Landis Scene Painting Studios, Chicago, Illinois - scenery drops and stage equipment;
Mandel Bros., Chicago, Illinois – mural, interior color scheme;
Murray M. Harris Company, Los Angeles, California – organ;
St. Louis Brass Mfg. Company, St. Louis, Missouri – front entry lamp.[22]

6. Original plans and construction: Original drawings have been located at the Scottish Rite Temple for the 1911 Hunt & Burns design and the 1950 Trent Thomas addition. There have been no drawings found for the north wing addition that contractor Charles H. Martindale constructed in 1912-13.

7. Alterations and additions: A large addition was made to the northwest corner in 1950-51, designed by Trent Thomas, completing the original courtyard concept of the 1911 plan. The addition responded to an increase in New Mexico Scottish Rite membership which had reached over 3,000 in 1950. The sympathetic addition, designed

[21] *Santa Fe New Mexican*, April 15, 1951, 1.
[22] This list is based on references and payments identified in various Scottish Rite Board of Directors minutes and accompanying documents, 1911-15. While there are numerous suppliers identified in the minutes, sometimes with several companies supplying the same material, it reflects only what appear to have been larger contracts or specific elements of the project.

much like the original temple, created a two-story wing, holding an upper story dormitory and a commercial kitchen. The addition is not visible from public roads.

B. Historical Context:

Contemplation of a Temple

Even before its incorporation on November 5, 1908, the Scottish Rite Board of Directors began considering a site to build a permanent meeting place.

Up until this time, the Santa Fe Lodge of Perfection No. 1 had been meeting every third Monday of the month at the Masonic Hall on the south side of the Santa Fe Plaza.[23] The Masonic Hall, the regular meeting space of the Montezuma Lodge No. 1, situated in a few rooms on the second story of the Spiegelberg Building, had become too small for the growing organization.

The language of the Board of Directors' incorporation resolution stated that the Santa Fe Lodge of Perfection No. 1 was at a point where they required a permanent home:

"Whereas the time has arrived in the history of Scottish Freemasonry in the Territory of New Mexico, when it becomes imperative for the Lodge of Perfection and Coordinate bodies, establish, or to be established, shall provide for themselves a home where the degrees can be worked in an efficient and credible manner." [24]

The corporation language further expressed a concern that if a "home" for the Scottish Rite could not be organized in Santa Fe, it was the opinion that the "same will be done by some other city in the Territory."[25] The fear was that it might go to Albuquerque, the economic superior and rival to Santa Fe.

Given real or feigned urgency, the Board of Directors organized a building committee, composed of officers Maximillian Frost, R. H. Hanna, and S. G. Cartwright, who would without delay "do any and all things necessary to and proper" to secure a home for the Scottish Rite and coordinate bodies.[26] To accomplish this, the Board of Directors approved that all monies in the treasury,

---

[23] Meeting of Board of Directors, January 2, 1906: 6.
[24] "Meeting of Board of Directors, November 5, 1908,""Proceedings of Santa Fe Lodge of Perfection No. One," (hereafter "Proceedings"), 1." Proceedings" is an original two-post ledger located within the holdings of the Scottish Rite Masonic Center, Museum-Library, Santa Fe. It contains primarily minutes and other documents that have no date or pagination. Pagination of all documents stops after January 1914.
[25] Proceedings, November 5, 1908.
[26] Ibid.

securities and credits held by the Lodge of Perfection No. 1 and the coordinating bodies be put to this effort.

Less than two weeks after incorporation, the committee reported on November 17 that a site for a Scottish Rite "temple" had been selected on a parcel of land on Washington Avenue, north of the Santa Fe Plaza. Simon Nusbaum, a Jewish-American who served as the postmaster of Santa Fe between 1898 and 1902, and who was appointed deputy Territorial treasurer ca.1904, owned the parcel which included a small house.[27] Miguel A. Otero, the 16th Governor of the New Mexico Territory, represented the land as a trustee. To sweeten the deal, Otero offered the Scottish Rite a 30'-wide tract that could be used as a public way to access the site from the north, representing today's Nusbaum Street.

The Board of Directors voted to purchase the tract for $3,000, providing Otero with a full cash payment on November 17.[28] The money for the property, as outlined in the incorporation, came from the main body ($1,800) and the coordinate Aztlan Chapter Rose Croix No. 1 ($1,000), with the Council and Consistory funds contributing the remaining $200.[29] A warranty deed was filed two days later.

At the following Board of Directors meeting on December 14, 1908, Sovereign Grand Inspector General Harper S. Cunningham, who was attached to the Oklahoma Scottish Rite lodge, was asked to give advice on the construction of a temple at the site. Cunningham, who had apparently anticipated the question, had drawn up a plan and a sketch for the temple.

Harper S. Cunningham - Temple Builder

Born on October 31, 1846, near Dresden Ohio, Harper Samuel Cunningham grew up in Iowa. During his childhood his family resettled on a farm that had been given to his grandfather for his service in the War of 1812. During the Civil War, Harper enlisted in Company G of the 14th Iowa Infantry, seeing action in battles in Missouri, Tennessee and Mississippi, and surviving an outbreak of smallpox.[30] Upon returning to Iowa, he finished his high school education and gained the job of Deputy Register of Deeds for Tama County, Iowa.

---

[27] "King's Official Map of the City of Santa Fe, New Mexico" 1912. The house was expanded with a second story in 1912, and demolished in 1961. Scott Arthur, "Simon Nusbaum – A Little Known Jewish Pioneer in Santa Fe." *Voce de Santa Fe* February 9, 2015: < http://vocesdesantafe.org/social/index.php/explore-our-history/architecturebuildings/item/1182-simon-nusbaum-a-little-known-jewish-pioneer-in-santa-fe >. Accessed September 13, 2015.As of 2016, the site is now the location of Hotel de Chimayo, 125 Washington Avenue.
[28] "Meeting of Board of Directors, November 17, 1908, "Proceedings,"3.
[29] Ibid.
[30] Frank A. Derr and Robert G. Davis, *100 Years of Scottish Rite Masonry in the Valley of Guthrie*, (Guthrie, Okla.: privately printed, 1999), 3.

He struck out on his own in the 1870s, moving to Brookville, Kansas where he took on employment as a brakeman and later a yardmaster for the Union Pacific Railroad.[31] While in this position he studied law, and was admitted to the Kansas Bar in 1874. In Salina, Kansas, he entered a partnership with Judge John G. Mohler.

In 1881, he was elected County Attorney for Saline County, Kansas. President Chester A. Arthur appointed Cunningham, then a rising Republican politician, receiver for the local branch of the General Land Office. Losing the county attorney position, he turned his interest to the Oklahoma Territory, arriving on the fourth train into the future capital, Guthrie, on April 22, 1889.[32] In Oklahoma, he was elected the attorney general and a representative to the state legislature. During this time he emerged a leader in the Masonic movement, rising to the highest level of Sovereign Grand Inspector General. After Oklahoma became a state on November, 16, 1907, the Scottish Rite jurisdiction extended into the New Mexico Territory. This expansion, along with his declining health, motivated Cunningham to visit Santa Fe in the summer of 1908.

In August 1908, Cunningham arrived in Santa Fe on an extended sightseeing tour. He paid a visit to the office of the *Santa Fe New Mexican*, which published several articles about his visit. The paper found Cunningham a "pleasant agreeable talker," and Cunningham in return found Santa Fe to be a "very interesting and attractive city," impressed with its old architecture and emphasis on archaeology and history.[33]

During his stay, Cunningham made visits to influential Santa Feans, including prominent Masons. The Masons called a special gathering on the night of August 28 for the sole purpose of meeting Cunningham.[34] On the afternoon of September 1, Cunningham gave a lecture to the Masons on the Oklahoma constitution, focusing on its "incongruities and inconsistencies."[35]After a week of ingratiating himself with Santa Fe's powerbrokers, he returned to Guthrie.

In Oklahoma, as the first Sovereign Grand Inspector General, Cunningham had been instrumental in creating a building campaign to erect the territory's first Masonic Temple, completed in 1900. The temple, situated on a corner of two streets in downtown Guthrie, presented a neoclassic façade, with Greek Revival columns and pediment entries.[36] Given the

[31] Ibid., 5.
[32] Ibid., 6.
[33] *Santa Fe New Mexican*, August 27, 1908, 1.
[34] Ibid., August 28,1908, 5.
[35] Ibid., August 30, 1908, 1.
[36] Photograph in Frank A. Derr and Robert G. Davis, *100 Years of Scottish Rite Masonry in the Valley of Guthrie*, 1999, 32.

similar configuration of the Nusbaum property, it is easy to assume that Cunningham may have presented a similar plan.

In an even more ambitious building campaign, Cunningham led the way for the construction of the first Scottish Rite Temple in Oklahoma. Constructed in 1906-07, the so-called "Million-Dollar Temple" in McAlester, neoclassical red brick building featured oversized paired Doric columns, upper story galleries and prominent quoins. In many ways it was the territory's first example of high-style architecture.

Cunningham returned to Santa Fe in mid-December to help officiate a ceremony conferring upper Scottish Rite degrees to approximately 300 members. It was during this occasion, probably under his influence, that the idea of the temple began to take shape. A newspaper account announced that the Masons would erect a "handsome, imposing … cathedral," to be constructed of reinforced concrete or "pressed block."[37] The article went on to say that the Masons expected it to be built in "the next six years," at a probable cost of $50,000 to $75,000.[38]

The Board of Directors at their December 21, 1908 meeting approved a financing plan to pay for the construction of a temple. The officers directed the issuance of $100,000 in bonds to seek proposals to finance its construction. Almost presciently, the resolution indicated the funds could be used "to attempt and undertake at least the erection of the first story" of what is assumed to have been a two-story building.[39] Beyond the approved bond plan, the Board of Directors required each brother who took the coordinate Rose Croix, Consistory, and Kadosh degrees to contribute $90 to the campaign.[40] The officers further invoked that the Santa Fe Lodge of Perfection No. 1 and the coordinate bodies would enter a "treaty" in regard to financing the temple until the corporation had paid of all debts after its construction.[41]

Reacting to the resolution, the treasurers of each body calculated their finances, and found that once dues were counted, there was only $2,964.42 to contribute to the fund.[42] To speed the campaign along, the officers issued an appeal, "to the brothers and the public for funds with which to carry on the construction of the Cathedral."[43] The appeal to the public for donations is noteworthy, and perhaps demonstrates the Board of Directors' realistic view of the limited capacity of a campaign involving only Masonic membership.

---

[37] *Santa Fe New Mexican*. December 19, 1908, 1.
[38] Ibid.
[39] "Meeting of Board of Directors, December 21, 1908," "Proceedings," 4.
[40] Ibid.
[41] Ibid.
[42] Ibid., January 21, 1909," "Proceedings," 6.
[43] Ibid.

Architects Solicited

On March 5, 1909, Gustavus A. Trost — the brother of architect Henry C. Trost, and the other half of the El Paso architectural half of the architectural firm, Trost & Trost Architects — made a presentation to the Board of Directors. Established in ca.1903, Trost & Trost Architects was a prominent architectural firm in the Southwest during the first half of the twentieth century. Henry Charles Trost (1860-1933), an architect steeped in the Chicago School, became a master of the Mission Revival style of the region, but also perfected other idioms — Prairie, Pueblo Revival, Classical Revival and Art Deco — each adapted to the arid climate of the Southwest. His proposal to the Scottish Rite included two full sets of plans and specifications with a 3.5% fee on the construction costs of the temple, totaling approximately $40,000.[44] After Trost's presentation, the officers requested that Isaac Hamilton Rapp, a Mason and a Colorado-based architect, who designed the 1893 Masonic temple in Las Vegas, New Mexico, be contacted for the project.[45]

At the following meeting the officers considered a written proposal from Isaac Hamilton Rapp. Similar to Trost, Rapp proposed a 3.5% fee on building costs as well as 1.5% fee to supervise construction. Rapp sweetened the proposal by offering a watercolor rendering of the building, as well as stating his firm would contribute $250 to its construction.[46] Trying to affirm his commitment to the project, Rapp stated in his proposal he had established an office in Santa Fe eight months prior, and as such the Scottish Rite would "receive continued, personal superintendence of the Architect during the entire period of construction of your building."[47]

Perhaps more importantly, the proposal referenced Rapp's reportedly close work with Cunningham, who was in attendance that night, stating that he planned to prepare preliminary sketches only after "numerous consultations with Mr. Cunningham."[48] Rapp moved even closer to familiarity, stating that "we believe we have a perfect floor arrangement, in perfect harmony with his [Cunningham's] ideas."[49] By stating this so boldly, Rapp had moved beyond an appeal to the building committee, to communicating directly with the decision maker, the Sovereign Grand Inspector General.

In following meetings, the officers discussed details of Rapp's proposal. The architect appeared before them on March 19 to personally present his plan for the temple. It is assumed that with

[44] "Meeting of Board of Directors, March 5, 1909," "Proceedings," 8.
[45] Ibid., March 17, 1909," "Proceedings," 9.
[46] Ibid., March 26, 1909," "Proceedings," 9.
[47] Ibid.
[48] Ibid.
[49] Ibid.

continued communications with Simon Nusbaum, who offered to remove an old adobe from the property, that the Washington Avenue lot was still being considered the site for the temple.

By late March, the Board of Directors — and more importantly, Harper S. Cunningham — had approved Rapp's proposal.[50] On March 24, the Santa Fe New Mexican published an article on its front page announcing the erection of the $200,000 Scottish Rite building. The article placed the desire to build the temple squarely with Cunningham, saying after supervising the construction of the "magnificent temples" in Guthrie and McAlester, Oklahoma, it was "his greatest ambition to have such a temple erected in the Territory of New Mexico."[51]

Cunningham, however, was apparently not impressed with the local Masons' abilities to raise money. At an April 1909 banquet for members of the Eastern Star order, Cunningham told the audience that the Women's Board of Trade, who erected the first public library across the street from the proposed temple site, had given him "hope and confidence … that if the ladies had accomplished this for the community, the men too would wake up and contribute to the general progress and advancement."[52]

Later, more personally at a Board of Directors' meeting, Cunningham raised concerns about the order's fundraising ability, based on the small amount of money they secured at the annual reunion in April. Showing his authority, Cunningham declared that no additional consistory would be granted a charter in New Mexico until the Santa Fe order built the temple and was free of debt. He further instructed the officers to create a subscription list, in which members would sign a pledge to buy bonds to pay for the construction.[53]

A Temple of Elysian Mysteries

Rapp, who had recently completed a design for the Hagerman Barracks at the New Mexico Military Institute in Roswell, presented to the board a rendering and plans for the temple, which were put on display at the Masonic lodge on the Plaza.[54] The rendering, which would be published on front page of *Santa Fe New Mexican* on July 10, 1909, became part of the appeal letter sent to Masons to raise funds.

Mailed in June 1909, the one-page letter stated the Scottish Rite "had concluded to rear a beautiful and worthy monument to the order and themselves by erecting … a magnificent

---

[50] Ibid, 10.
[51] *Santa Fe New Mexican*, March 24, 1909, 1.
[52] Ibid., April 9, 1909, 1.
[53] The bonds, as approved, were set at ten-year schedule with a 6% yearly interest rate, payable semi-annually.
[54] *Santa Fe Mexican*, April 28, 1909, 1, as cited in Carl D. Sheppard, *Creator of the Santa Fe Style: Isaac Hamilton Rapp, Architect* (Albuquerque: University of New Mexico Press, 1988), 61.

Scottish Rite Cathedral to cost $250,000 eventually."[55] The letter continued to justify the need for the temple, emphasizing it was the order's "duty to enlighten people, to discountenance despotism of whatever sort and to carry the true light into every corner of our Commonwealth."[56] The appeal promised the temple "will become the Mecca of all Masons in New Mexico. To it will come the brethren as did the Greeks of old to the Eleusian [sic] mysteries."[57] The letter concluded with the order's financial limitations. The order had only $10,000 "on hand" but expected "the people of Santa Fe will subscribe $50,000 more" to the campaign. It concluded by asking the members to sign a subscription, asking: "What amount will you take?"[58]

The allusion to Greek mysteries fits Rapp's design for the temple. From the rendering, it was an elaborate Beaux Arts edifice, emphasizing symmetry and order (Figure 1). At three stories, the façade was divided into uniform bays framed by tall Corinthian columns. Typical of the style, the exterior of the first floor had a rusticated finish and appeared compressed under the weight of the upper stories. The top of the composition was crowned with an elaborate roofline balustrade. The design was more suitable for a courthouse or bank, and was in fact similar to a design Rapp would employ for a courthouse for Las Animas County, Colorado, in 1912. The temple became even more classical in reference after Rapp appeared before the directors in November 11, 1909, with a revised façade presenting a "Grecian Doric effect."[59]

Despite what promised to be a "handsome and elegant structure," the building committee soon found they couldn't raise enough funds to build Rapp's temple.[60] Three months after mailing the subscription letter and a follow-up appeal, the committee had raised only $41,800 in pledges.[61] By the end of the year, the directors declared Rapp's plan "impracticable."[62] The architect was asked to revise his design for economy.

In the meantime, the committee received (as described in a January 11, 1911 memo to the membership), estimates from "competent contractors" from Chicago, Kansas City, Trinidad (Colorado), Denver and Santa Fe, who at best could complete half of the building for $96,000.[63] After obtaining the estimates and calculating the assumed cost of maintenance, the Board of Directors concluded that "it had better wait await future development and learn if possible what

[55] Draft of appeal letter stamped, June 9, 1909, "Proceedings," 11.
[56] Ibid.
[57] Ibid.
[58] Ibid.
[59] No copy of this drawing is known to exist.
[60] Draft of appeal letter stamped, June 9, 1909, "Proceedings," 16.
[61] "Meeting of Board of Directors, January 11, 1911," "Proceedings," 22.
[62] Ibid., December 26, 1910," "Proceedings," 20.
[63] Ibid.

could be expected in the way of income before pledging the Rite to a building of this character and estimated cost."[64]

The termination of the first contract necessitated a settlement agreement with Rapp. Under the agreement, Rapp would be given $1,400 in the event an architectural firm was employed again to draw up new plans. If selected to design a revised building, I.H. and W.M. Rapp would receive a 5% commission on the total cost of building, with a $70,000 cap set for all expenditures — a significant curtailment of the original budget.[65]

A New Design

In order to keep on schedule with the construction of the temple, disregarding that the architect had been let go, the Board of Directors ordered that a foundation be started at once. In early January 1911, the officers directed Antonio W. Windsor, a local builder, operating under the name Windsor and Sons, to make an investigation of the cost of erecting a foundation at a new location.

By this time, the location of the temple had moved several blocks north, to a parcel of land at the northwest corner of Washington Avenue and Federal Street characterized "as the probable site."[66] The new site — a slightly sloping, rectangular piece of property — faced the Federal Building to the south, and fronted the old Fort Marcy military cemetery on the west.[67]

The discussion leading to the abandonment of the former site is unknown, but a Board of Directors memo mentioned a problem of purchasing additional land at the original site which was tied up in litigation. On January 20, the Board of Directors aired a concern that the option on the new site was going to expire that day. The officers directed member John W. Mayes, who had the option on the site, to close immediately. They offered the owners $3,000 provided they could produce a clear title.[68]

At the same time Windsor was working out plans for a foundation at the new site, the Board of Directors approved Harper S. Cunningham to travel Los Angeles to have "detailed plans and specifications for a fire-proof building [prepared] to conform to the lines of the sketch heretofore obtained by Brother Cunningham …. [with] the detailed arrangement of the interior to be left to

[64] Ibid., January 11, 1911," "Proceedings," 23.
[65] Ibid.
[66] Ibid., January 19, 1911," "Proceedings," 31.
[67] P. O. Gaynor, "Map of Santa Fe, New Mexico," 1892; Norman King, "King's Official Map of the City of Santa Fe, New Mexico," 1912.
[68] "Meeting of Board of Directors, January 20, 1911," "Proceedings," 32.

the discretion of Brother Cunningham."[69] The officers provided $200 to make the expedited trip. The Sovereign Grand Inspector General would die two months later in Los Angeles of a heart attack.

A noteworthy detail regarding this meeting is that Cunningham already had a sketch in hand to present to the architectural firm of Hunt & Burns. A February 1, 1911, letter from architect Sumner P. Hunt to Jesse Nusbaum, a Santa Fe Mason and the second in charge of the newly created Museum of New Mexico, provides a potential clue as to the source of the sketch. In the letter Sumner states "through the interests of Hewitt [sic] we have been commissioned to make the plans for the new Scottish Rite Cathedral in Santa Fe." He asks Nusbaum, who was a photographer, to take several photographs from different angles of the new location, so that the architect could refresh his "memory as to the general effect of the surroundings of and background of the site for the new building."

The "Hewitt" referred to in the communication was Edgar Lee Hewett, a major cultural force in Santa Fe at the time, being both as the director of the New Mexico Museum and the School of American Archaeology. As a protean figure, Hewett, as summed up by a biographer, "crowded more achievements into a lifetime than most men could ever hope to obtain."[70] And through power and persuasion, he had his finger in most of Santa Fe's cultural movements, including archaeology, the visual arts, politics and architecture. Also significant was the fact that he was a Mason, having received his 32degree from the Scottish Rite Lodge of Perfection No. 1 on April 1909.

A second communication from Hunt, this time addressing Hewett directly, suggests that Hewett had a major hand in the exterior design of the building. In the letter, Sumner thanks Hewett "for his very kind endorsement of me to your friend, General Cunningham."[71] The architect commented that he "was intensely interested in the scheme – think your suggestion is splendid."[72]

The letter is important in that it can be inferred that Hewett may have come up with the Alhambra inspiration for the Scottish Rite temple. Hewett had met Hunt a year earlier in Santa Fe, when the latter was commissioned by the School of American Archaeology to draw up plans for the restoration of the Palace of Governors, the adobe structure on the north side of the Plaza,

---

[69] Ibid., January 25, 1911," "Proceedings," 33. The Board of Directors had to meet the next day to clarify that they actually desired a "fire-proof" building.
[70] Beatrice Chauvenet, *Hewett and Friends: A Biography of Santa Fe's Vibrant Era*, (Santa Fe: Museum of New Mexico,1983), front flap.
[71] Sumner Hunt, Letter to Edgar Lee Hewett, February 17, 1911.
[72] Ibid.

built in ca.1610-1618 to hold the administrative offices of the once Spanish colony.[73] Undoubtedly, this connection was made through Lummis, who, as a member of the board of directors of the School of American Archaeology, would likely recommended his friend, through his experience working with the architect during restoration of missions in California.

Alhambra as Inspiration

The building Hunt & Burns would design for the Scottish Rite departed significantly from the Isaac Hamilton Rapp Beaux Arts monument. It took its inspiration from Moorish Spain and particularly the Alhambra in Granada.[74] Early descriptions of the Alhambra influence on the design made reference to it being "a reproduction of the famous Court of Lions."[75] This may have been the desired effect but was not accurate. The design instead was a collection of different elements from the Alhambra arranged in an economical, compact form.

The particular elements of Nasrid Islamic architecture (1309-1354) found at the Santa Fe Scottish Rite Temple begin at the grand entry arch. The cusped arch, shading the entry vestibule, harkens to the *alfiz* shape of the Alhambra's Gate of Justice (*Puerta de la Justicia*), a structure thought to have been constructed in 1348.[76] The tower looming above the entry is not the same structure crowning the Gate of Justice, a squatter tower, but a nod, down to the crenellations and arched windows, to the Comares Tower (*Torre de Comares*) of the Hall of Ambassadors (*Salón de los Embajadores*). The courtyard, presented in the original 1911 plan and completed with an addition in 1950-51, makes reference to the Court of the Myrtles (*Patio de los Arrayanes*), the earliest of the Nasrid palaces of the Alhambra.[77] The repeating arches, facing the courtyard on the north side of the auditorium, distantly recall the arches of the Hall of the Boat (*Sala de la Barca*), which forms an arcade on the north side of the Court of the Myrtles.

The choice of Moorish architecture, either by Hewett or Burns & Hunt or a combination of the two, was notable within the cultural milieu of the period. Before and after statehood in 1912, Santa Fe promoters, of which Edgar Hewett was an eminent member, wrestled with the idea of creating an architectural style unique to Santa Fe. Worried about the effects of modernity and influences of the East, civic leaders and cultural institutions looked to the past for inspiration.

---

[73] "The Southwest Society, Archaeological Institute of America," *Out West Magazine*, January 1910, 94.
[74] The announcement of the building in the May 27, 1911 issue of the *Southwest Contractor and Manufacturer* newsletter, classified it as a "Moorish type of architecture." "Scottish Rite Cathedral," *Southwest Contractor and Manufacturer*, Vol II, No. 3, May 27, 1911, 7.
[75] "Tenth Reunion," 1912, 5.
[76] The following discussion on the influence of the Alhambra is based on a review of drawings, floor plans and photographs in four books on the subject: Michael Danby, *Moorish Style*, 1995; Michael Jacobs and Francisco Fernandez, *Alhambra*, 2000; Robert Irwin, *The Alhambra*, 2004; and Alejandro Lapuzina, *Architecture of Spain*, 2005.
[77] Michael Jacobs and Francisco Fernandez, *Alhambra*, (London: Frances Lincoln, 2000, 90.

The quest took concrete form when Sylvanus Morley, an archaeologist and protégé of Hewett, launched the "New-Old Santa Fe Exhibition" in 1912. The exhibition had as its goal "to awaken local interest in the preservation of The Old Santa Fe and the development of the NEW along the lines most appropriate."[78] Parallel to the goal of preservation was to "advertise the unique and the unrivaled possibilities of the city as THE TOURIST CENTER OF THE SOUTHWEST."[79]

Before the launch of this exhibition — and before the Spanish-Pueblo Revival idiom would become the dominant, and by 1957, dictated architectural style of Santa Fe — there were several nascent architectural trends competing for this claim. These were mostly emerging forms of the Mission and Spanish revival modes, and short-lived hybrid styles that included elements of Craftsman with Native American and Asian influences. Though not a dominant form, this included Moorish Revival architecture, which had found its way into residential design in Los Angeles in the early 1900s.

The Moorish Revival or Neo Moorish style, one of the Exotic Revivals of the nineteenth century, had little application in the United States. Villa Zorayda, a concrete house erected in 1883 in St. Augustine, Florida, is the first to exhibit a recognizable imprint of the Alhambra. Built by Bostonian Franklin W. Smith as his winter home, the residence, reflecting the Alhambra, features a three-story square tower, horseshoe arches, an interior courtyard, and highly ornate geometric friezes. [80] Its pioneering use of concrete and coquina as a construction material, along with its Alhambra-inspired forms and motifs, would influence St. Augustine's resort architecture — most notably the Carrère and Hastings-designed Hotel Ponce de Leon (1886-88) and the adjacent Hotel Alcazar (1888).[81] These buildings would in turn influence much of Florida's 1920s resort architecture. Martin L. Hampton's 1924-25 design for the Davis Island Country Club, probably comes the closest to the Alhambra.

Other than a few synagogues erected in the 1880s and 1890s, the style was not generally applied to institutional buildings. For the few buildings that received a Moorish treatment, ornamentation was often overly exuberant, with generous use of faux domes and minarets.[82] In Masonic architecture, the influence of the Alhambra is expressed to an exquisite degree in the Oriental Hall of the Masonic Temple of Philadelphia (1873), a building that is otherwise Norman in

[78] *Santa Fe New Mexican*, December 24, 1912, 1.
[79] Ibid.
[80] William R. Adams and Sherry Piland, "Villa Zorayda," National Register of Historic Places nomination, (Prepared for the Florida Division of Historical Resources, 1993).
[81] Thomas Graham, "Flagler's Grand Hotel Alcazar," (St. Augustine, Fla.: St. Augustine Historical Society, 1989), 8.
[82] The Moorish style reawakened in the 1920s, being applied to movie theaters, with Timothy Pflueger's 1925 Alhambra, San Francisco, being a noteworthy example. The style also touched residential and town architecture, with Bernhardt E. Muller's Opa-laka, Florida, the most widespread application of the style.

appearance.[83] The 1890 Masonic Temple of Duluth, located in the Temple Opera Block (destroyed), was dressed with Moorish motifs. But its soaring horseshoe arch entry, cusped window openings and domes, were only decorations on a standard business block.

In this regard, the budget-conscious Nasrid style that Hunt & Burns applied to the Scottish Rite Temple, is possibly the strongest homage to the Alhambra, in both form and ornamentation, in the United States.

In the February 17, 1911, letter from Sumner Hunt to Edgar Hewett, the architect comments that he found "the type of architecture [Moorish Revival] admirably adapted, not only of course to your location, but also to the building which we are using it."[84] The next year in their annual report the School of American Archaeology commented on their positive influence on Santa Fe architecture, hoping that the style of the Scottish Rite Temple, and few other significant structures, would "dominate the city [in architectural influence] in the future."[85]

The Moorish influence, however, did not receive universal approval in Santa Fe. A newspaper article covering the temple's dedication references its tenuous position in the quest to create a local architectural style:

> In connection with the question of modelling all buildings in Santa Fe along the lines of Mexican and Spanish architecture, several persons have spoken of the new cathedral [Scottish Rite Temple] as being so entirely foreign to Santa Fe. But when one must think of it, this marvelous example of Moorish architecture is really the most fitting type to erect in Santa Fe, for to a certain extent it is the grand sire of the architecture of New Mexico.[86]

Ultimately, Santa Fe's tastemakers didn't buy the argument for the Moorish Revival, selecting two years later an Isaac Hamilton Rapp design for the New Mexico Building of the 1915 Panama-California Exposition as the paragon of the new Santa Fe style, what has generally become accepted as the Spanish-Pueblo Revival.

---

[83] See: Historic American Buildings Survey (HABS), National Park Service, U.S. Department of the Interior, "Masonic Temple," HABS PA-1532.
[84] Sumner Hunt, Letter to Edgar Lee Hewett, February 17, 1911.
[85] Archaeological Institute of America, *Fifth Annual Report of the Managing Committee of the School of American Archaeology, 1911-12*, (Washington, D.C.: Archaeological Institute of America, 1912), 267.
[86] *Santa Fe New Mexican*, November 16, 1912, 5+.

Construction Woes

On July 3, 1911, the Board of Directors held a special meeting to consider bids that had been received to construct the temple, which had now been formalized in design by Hunt & Burns.[87] In front of the board were six proposals, ranging from a company that only bid on steam fitting and plumbing, to contractors who calculated the entire cost of the project in their proposal. Of the latter, the bids ranged from $162,000, at the high end, from C. A. Fellows, to the Campbell Brothers, who submitted the lowest bids (one for a Mission tile roof, the other for a Spanish tile roof), at $70,400 and $69,000, respectively.[88]Missing from the list of bidders, as noted in the minutes, was Antonio Windsor, who the Masons had hired to do the foundation work. The minutes noted that "Windsor's bid was not ready," and would be filed the next day, the Fourth of July.[89] The officers met again on the holiday to consider the bid of Antonio Windsor, which came in at $69,607.80.[90] Being so close to the Campbell Brothers' proposal, the officers asked the now two lowest bidders — Antonio Windsor and the Campbell Brothers — to revise their proposals.

The next day, the Board of Directors again met at a hastily organized meeting, this time to hear complaints from the Campbell Brothers and their attorney, who claimed they were unfairly treated during the bidding process. They protested that Windsor, having held back his bid, "gained certain information regarding their own bid," leading to an unfair advantage when he submitted his proposal the following day.[91]

Three days later, the officers "after a lengthy discussion," moved to award the contract to Windsor.[92] So as to not look like he was given special favor, the officers stipulated additional contract obligations, including being responsible for the full construction of the interior, involving "painting and tinting, even when not so specified by Hunt & Burns."[93] Five days later, Windsor and Sons was awarded the contract to build the much-anticipated temple.

Trouble began a month later, when the Board of Directors, at the suggestion of Hunt & Burns, appointed Charles Cunningham, the son of the deceased Sovereign Grand Inspector General, as the superintendent to oversee the project. He would monitor Windsor's work — and ultimately

[87] A specifications document prepared by Hunt & Burns, dated April 1911, provides many details in regards to construction methods and materials intended for the original contract. However, with the abrupt change in contractors, it is unclear whether these carried over with the new contract. There were no drawings or specifications identified for the second contract awarded to Charles Martindale.
[88] "Meeting of Board of Directors, July 3, 1911," "Proceedings,"35.
[89] Ibid.
[90] Ibid, July 4, 1911," "Proceedings" 36.
[91] Ibid., July 5, 1911," "Proceedings" 37.
[92] Ibid., July 8, 1911," "Proceedings" 38.
[93] Ibid.

bring to realization his father's great ambition.[94] With a salary of $100 a month, Cunningham oversaw the project from a worksite office with telephone service.[95] The officers additionally hired a consulting engineer, E. Meier, at $50 a month, to advise the board and Windsor of the building's progress.[96]

Over the course of the project, Cunningham would butt heads with Windsor, showing a great disdain for the local contractor, as evidenced in various Board of Directors minutes. Within a month, both Cunningham and Meier had requested numerous changes to Windsor's selection of material, resulting in an uptick in costs. On November 24, Windsor, perhaps in response to their perceived nitpicking, informed the board that he was ceasing work "until more favorable weather."[97]

By December the issue came to a head, and the Board of Directors shut down construction. The consulting engineer was relieved of his duties, while the board scrambled to devise a legal move to get Windsor working again. Windsor, who had run out of money, promised he would start up again on the project on February 15, 1912 — only nine months before it was scheduled to open.

In the meantime, Windsor continued to ask for an extension of time on his contract, citing a number of unanticipated delays in relation to building the tower; accommodating an error made during the survey; performing extra excavation; waiting for steel to arrive; and other hold ups, most of which supervisor Cunningham found illegitimate.[98] Signaling his disgust in a report to the officers, Cunningham stated that "at no time has the contractor pushed the work or handled the job in an up to date workmanlike manner, in fact he has never been equipped as to comply with the specifications."[99] The supervisor estimated that Windsor, as per the contract, was supposed lay100 yards of foundation a day, but had "only been able to handle" 17 yards a day.[100] In addition to his slow work, the Board of Directors became even more dissatisfied with Windsor when Cunningham reported that the waterproofing that the contractor had applied to the concrete was "not satisfactory" and that the construction of his "forms was faulty," resulting in the need to rebuild sections of the foundation.[101]

Despite Windsor's apparently poor performance, the Board of Directors continued to give him leniency, even with the deadline looming. On April 26, 1912, they voted unanimously to give him a second opportunity, extending his contract and advancing him money over several weeks

[94] Ibid., August 6, 1911," "Proceedings," 45.
[95] Ibid., August 25, 1911," "Proceedings," 51.
[96] Ibid., August 9, 1911," "Proceedings," 46.
[97] Charles Cunningham, Letter to R. H. Hanna, February 29, 1912, Proceedings," no page.
[98] Ibid.
[99] Ibid.
[100] Ibid.
[101] Ibid.; "Meeting of Board of Directors, February 23, 1912, "Proceedings," 70.

for requested "extras." But the axe finally fell for Windsor in June. At a May 31 board meeting, the directors read a stinging report from Cunningham. The supervisor accused Windsor of "employing less number of men each day," drastically crippling the project's progress. He claimed that even with the extensions, Windsor had only completed less than one-quarter of the project with three-quarters of the contract time already elapsed. Reviewing payments to Windsor, Cunningham concluded that actually only one-tenth of the work billed had been completed. He reported to the board, "it was becoming apparent that he [Windsor] could not complete the building with the time of his contract … unless he materially changed his plan of work" by employing two shifts of workers rather than one. At the meeting, the Board of Directors voted to stop further advances to the contractor. [102] The project stopped once again.

A Change in Contractors

At the following June 4, 1912, meeting, the board terminated Windsor's contract and transferred it to Charles Hoyt Martindale, the owner of the Southwest Iron Co. of Guthrie, Oklahoma, which had supplied some of the steel beams to the project in Santa Fe.[103] With approval from Windsor's bonding company, Martindale immediately took over, making changes to the plan to expedite the project.

A month later, at a special July 4, 1912, Board of Directors meeting, the officers reviewed ten suggestion made by Martindale. These ranged from altering the construction method of the entry arch, to changing the position of the doors of the Musicians' Room. Two weeks later, Martindale delivered a bigger slate of changes. While Windsor was hopeful to build only one floor before the end of his contract, Martindale proposed to finish the contract with an additional 84' x 42' Banquet Room, Ladies' Waiting and Pantry attached to the north elevation, a plan that came to be known as the North Wing Addition. The new contractor was willing to do it at a basis of 10% upon cost as the compensation for his services. The deal would come with an issuance of ten-year, 6% bonds, of which would form the 10 percent commission. He gave the board a 20-day option on the proposal, and assured the officers that the project would not exceed $20,000.

The board, duly impressed, and "being thoroughly convinced that several thousand dollars could be saved" contracted with Martindale to build the north wing.[104] On August 13, 1912, the Board of Directors moved to approve Martindale's proposal, voting to secure an additional issue of 6% bonds for the expected $25,000 project.

---

[102] Ibid., May 31, 1912," "Proceedings," 85 ½.
[103] Early minutes show that Board of Directors initially rejected a contract from Martindale's Southwestern Iron Co. to supply steel. "Meeting of Board of Directors, August 16, 1911," "Proceedings," 48.
[104] "Meeting of Board of Directors, August 13, 1912," "Proceedings," 92.

Interior Details

With Martindale now in control, the Board of Directors could turn their attention to the smaller details of the project. During the turmoil with Windsor, it sent member Alan R. McCord to Los Angeles to meet with companies that had submitted bids to build a grand organ for the temple. McCord traveled around Southern California, interviewing organ manufacturers in Los Angeles, Pasadena and Long Beach. He came back, most impressed with a proposal from the Murray M. Harris Company of Los Angeles.

Headed by its namesake, Murray M. Harris, the company was one of the premiere organ builders in the United States, having fabricated notable instruments for the Stanford University Memorial Church (1901) and the St. Louis World's Fair (1904). The Board of Directors signed a contract with Harris to design and install an organ in the new temple in late May 1912.[105] The placement of the organ, which was to be concealed in the northwest corner of the auditorium, coincided with changes Martindale made to the choir loft in July. The organ's specifications, which were published in a national music magazine, consisted of separate swell, great and pedal organs, totaling 1,173 individual pipes.[106]

The Board of Directors next turned their attention to the colors and finishes of the building. One of the most central decisions was the color to be applied to the exterior stucco. The officers had no intention of imitating the earthy colors of local adobe construction. They were aiming for something different. The choice of colors narrowed down to a palette of reddish-pink tones. Three variations of Venetian red were applied as samples to a wall in the unfinished dressing room. An unsaturated pigment, Venetian red is often associated with the red earth color employed in Italian Renaissance paintings. It was a choice far removed from the natural colors of the immediate site and surrounding city and referenced instead the Alhambra, which roughly translates as the "red one," representing the color of the surrounding hillside in Granada, Spain. At the September 17, 1912, Board of Directors meeting, the officers selected a "slap dash pink" for the exterior, based on the "darkest of the three samples."[107]

At the following meeting, they reviewed the color scheme Hunt & Burns had devised for the auditorium. They voted in favor of the proposal, except for the blue that was to be applied to the starry sky scene on the ceiling, which they found too dark and replaced it with a lighter color. They also made the decision to change the paint type from watercolor to oil. With regard to the color scheme and selection of fixtures for the rest of the temple, the board voted to consult with

[105] Ibid., July 4, 1912," 'Proceedings,"88. The contract stipulated the $5,000 would be paid through three payments of "U.S. Gold Coin."
[106] "May 31, 1912, contract with Murray M. Harris Company" "Proceedings," no page; *The New Music Review and Church Music Review*, (No. 133, December 1912, Vol. 12), 41.
[107] "Meeting of Board of Directors, September 17, 1912," "Proceedings,"95.

Edgar Hewett, again suggesting the Santa Fe tastemaker may have played an additional role in the design of the temple.

The stage, wherein the degrees would be conferred, was next considered. During Windsor's time the material changed from concrete to wood. Now completed, it had to be outfitted with lighting, drops, and other equipment. The Sosman and Landis Scene Painting Studios of Chicago created the ninety-seven theatrical scenery backdrops that would be used for the degree ceremonies. Joseph S. Sosman, a scenery artist and Scottish Rite member, had joined the Chicago Consistory in 1883. In the early 1880s, he partnered with Perry Landis, forming the Sosman and Landis Scene Painting Studio. He hired a number of artists, including David Strong, who became prolific in developing Masonic imagery.[108]

The Board of Directors got involved even in the minutiae of picking the china for the unfinished Banquet Hall, selecting a pattern fabricated by the Krenning Westerman China Co. of St. Louis — white dishes and glassware that would be imprinted with an eagle, the symbol of the 33rd degree. Other decisions included approving a design for a "suitable double vault under the Main Approach" to hold the bodies of Harper S. Cunningham, and his wife, after she died.[109]

Grand Opening

The buildup to the official opening and 10th Reunion on November 17, 1912, started a month earlier, when the Scottish Rite allowed the public and journalists to witness a "test" of the scenery system. On hand were H. R. Nalle, of Chicago, representing Sosman and Landis, and Herman Bergens, who is inferred in a newspaper account to be one of the artists who painted the drops.[110] The local newspaper was in awe of the presentation, with one writer impressed that the stage system could arrange scenery "with an almost Arabian Nights celerity."[111] Nalle claimed he doubted if the "scenery was surpassed by anywhere in the southwest."[112] Workers were kept busy, "rushing the work on the auditorium." The Banquet Hall was not finished, but they hoped the dazzle of the auditorium "would make up for its absence."[113] Just a week before the grand opening, the organ was installed.

A few days later, C. Percival Garratt, a classically trained English church organist from Los Angeles treated the public to a free concert. It followed the official dedication of the temple at 7:30 pm, in which Alphonse C. Stewart, the Sovereign Grand Inspector General of Missouri, delivered an impassioned speech on the influence of Free Masonry. Starting with the Masons'

---

[108] Arturo de Hoyos and S. Brent Morris, *Freemasonry in Context: History, Ritual, Controversy*, 2004, 67.
[109] "Meeting of Board of Directors, September 27, 1912," "Proceedings,"97.
[110] *Santa Fe New Mexican*, October 31, 1912, 5.
[111] Ibid.
[112] Ibid.
[113] Ibid.

involvement in the Boston Tea Party, to a list of presidents who were Masons, he concluded that, "the destinies of the world would have taken a widely different [course] had it not been for the Ancient and Accepted Order of Masons." Professor Garratt's concert opened just as forcefully with a performance of Bach's "Toccata in C Major," followed by pieces by Dvorak and Donizetti, followed by hymns sung by a local choir, and ending quietly with "Calm," one of his own compositions.[114]

After the public was ushered out of the building, the order began the official business of conferring degrees — the *raison d'etre* of the nearly four-year effort to build the temple. The following day, the 15th through 29th degrees were conferred to a class of sixty-four members. A reporter attending the ceremony wrote the "degrees were conferred with the greatest solemnity [in] the presence of four Scottish Rite Masons of the highest degree."[115] Two of these men, Charles Cunningham and Charles Martindale, had been intimately involved in the building's sometimes-tumultuous development. On the third and final day, to "thundering tones of the great organ," the last degrees were bestowed. At 10:00am, sixty-four candidates received the 30th degree, followed at 2:00 pm by the 31st degree, and finally at 8:00 pm, the 32nd degree. The local newspaper trumpeted the completion of the temple as a "source of rejoicing to every citizen of Santa Fe," finding it "unrivaled in New Mexico in beauty and uniqueness."[116]

Additional Work

Just two weeks after the grand opening ceremony, the Board of Directors got back to finishing the temple. They were probably not surprised to receive a handwritten letter from Antonio Windsor, the ousted contractor, telling them they were "hereby notified" that the contractor had not been paid, and accusing the project superintendent, Charles Cunningham, of trying to "unprefessenaly, [sic.] and unreasenably [sic.], undertaken to wrong me [in] every conceivable manner."[120] This followed on the heels of a dispute of unpaid bills from the Santa Fe Water & Light Company for the installation of wiring and fixtures. Soon the board was to learn that Martindale, the shining knight that got them out of the quagmire, was himself now in debt, and could not complete the building. Contributing to these woes were miscellaneous claims against the Scottish Rite from contractors and suppliers who said they hadn't been paid by Windsor.

By the spring of 1914, problems began to subside and the Board of Directors meetings were no longer dominated by controversies over unpaid bills and indebted contractors. But work was left to be done.

---

[114] *Santa Fe New Mexican,* November 16, 1912, 3.
[115] Ibid., November 19, 1912, 1.
[116] Ibid., November 16, 5+.
[120] "Meeting of Board of Directors, November 30, 1912," "Proceedings," 101.

In June 1914, the Board of Directors reignited a debate over the color scheme and material of their interior. After two of years of deliberations, the then-president demanded at the September 16, 1914, meeting that the body had to decide "at once in regard to decorations of the interior of the Cathedral."[121] Apparently a "division among the members" had arisen over two proposals for completing the interior.[122] One was developed by Clark M. Dilley, a Scottish Rite member from Roswell, New Mexico, and the other prepared by the Mandel Bros. of Chicago. Dilley, who doesn't appear from historical records to be either an artist or interior designer, presented a watercolor scheme. The Mandel Bros., one of Chicago's most prominent department stores, founded in 1855 by Bavarian immigrants Solomon Mandel and his uncle Simon Klein, presented an oil-based scheme. After much debate, which included a necessary cooling off recess, the board accepted the proposal by the Mandel Bros.[123]

A final accounting in 1915 of the project costs from November 17, 1908, to July 31, 1915, found the price of the temple (with real estate, construction and fixtures included) $165,095,000.[124] Broken into discrete figures, construction cost $84,490.61, representing $18,287.79 paid to Windsor and $66,202.82 to Martindale.[125] In subsequent years, the Board of Directors continued to improve the property by undertaking smaller projects.[126]

Completion of Courtyard

The Masonic Freemasonry movement reached a height of popularity in the immediate post-war years. Growth was most notable in the United States, supporting nearly 49 Masonic Grand Lodges and 15,000 subordinate lodges, representing approximately 2,500,000 members at the time.[127] This growth included increased membership in the Scottish Rite Order, of which in 1950 there were 3,500 members in New Mexico alone.[128]

In early 1948, the Board of Directors began discussing an expansion to the temple to accommodate this growth, responding to the building's use during reunions. At a special joint Executive Committee and Board of Directors meeting on November 5, 1948, the assembled

---

[121] Ibid., September 16, 1914," "Proceedings," no page.
[122] Ibid.
[123] Ibid., May 17, 1915" Proceedings," no page. It appears from minutes that the Mandel Bros. supplied the light fixtures, which have in the past have been attributed anecdotally as a Louis Comfort Tiffany design. The July 17, 1915 minutes infer the Mandel Bros. furnished the fixtures; the Seligman Bros. Co. supplied the brackets; Frank Hill provided the "frosting globes."
[124] "Statement: Total Cost of Building, And Total Receipts," 1915," "Proceedings," no page.
[125] "Meeting of Board of Directors, September 12, 1916," "Proceedings," no page.
[126] In 1916, the beleaguered contractor Antonio W. Windsor was paid $46.79 to construct a pedestal for a statue of George Washington, which is located in the ground floor lobby.
[127] This number does not represent the higher degree York and Scottish Rite orders. Henry W. Coil, 32nd degree, "Masonic Fraternity," entry in *The Encyclopedia Americana*, Volume 18, 1954, 388.
[128] *Santa Fe New Mexican*, October 5, 1950, Section B, X.

officers worked to forward the "contemplated addition."[129] The group again met at dinner to approve a proposal to tap one of their members, Santa Fe architect Trent Thomas, to prepare plans and drawings for the expansion.[130]

The architect and the officers gave special attention to how the addition would harmonize with the older building. A March 30, 1949, memo highlights this effort. It stipulated that the new addition should be "identical in pitch with the roofs of the present building," including the "roof truss construction to be of the same character." [131] Yet pragmatically the board allowed the roof tile to be supported on lath and concrete rather than the type of wood sheeting used on the older building. Additional consideration was given to how the new addition would face the courtyard. While steel casement windows were selected for the east facing façade holding the dormitory, it was stipulated that they be topped with custom "double half-moon transoms" to replicate the cuffed windows of the temple.[132] Equally, the south-facing elevation of the addition was to mimic the same fenestration of double door openings of the older building.

But its design was also sensitive to budget. The Board of Directors and the architect agreed to cut costs in certain areas. The northwest corner of the building, "being not open to view," was designed "with the necessary window and door openings… in the most practical shape in each instant using steel casement windows … without necessary relation to the outlines of the windows in the older portion of the building."[133]

The addition itself was built for a practical purpose — to house the expanding population of members during the annual reunions. As such, it included a long dormitory holding thirty-two rooms with a capacity of 120 beds. The dormitory came with an industrial-size kitchen to feed the membership during the reunions.

With less than $6,000 in the building fund, the Board of Directors started a campaign similar to the one launched nearly forty years earlier to construct the temple. Like the earlier campaign, the Board of Directors, representing the corporation, leaned on the combined coordinate bodies to raise funds.[134] On August 22, 1949, the Board of Directors entered into an agreement with Thomas. The contract specified he would produce drawings, plans and specifications, and

---

[129] "November 5, 1948," "Minutes of Santa Fe Lodge of Perfection No. 1, Inc. Santa Fe, New Mexico, Corporate, 1908-1957." (hereafter "Minutes, 1908-1957"), no page." "Minutes" is an original two-post ledger located within the holdings of the Scottish Rite Masonic Center, Museum-Library, Santa Fe. It contains mainly minutes of the Board of Directors and the Executive Committee of the Scottish Rite. The individual sheets are not paginated.
[130] "November 22, 1948, "Minutes, 1908-1957," no page.
[131] A. L. Gillett, memo, March 30, 1949, 2, "Minutes, 1908-1957," no page.
[132] Ibid.
[133] A. L. Gillett, memo,Ctrl.
[134] November 4, 1949, memo, 2, ""Minutes, 1908-1957," no page.

supervise and inspect the project for a sum of $7,500.[135] Bidding on the project was delayed by several months because of a sudden increase in the cost of construction materials.

On February 15, 1950, the board reviewed proposals from four firms, ranging from the lowest, $183,000, submitted by the Santa Fe contractor H. H. Via Inc., to the highest, $222,170, from the Martin B. Eby Construction Co. Inc., of Wichita, Kansas.[136] After deliberation, the officers awarded the contract to the second highest bidder, the Lembke Construction Co., of Albuquerque, which submitted a proposal for $207,200.[137] With the contract signed, excavation began immediately. As in 1911, the Scottish Rite was in a rush to complete the building — or at least a part of it — for its upcoming reunion in October.

The partially finished addition opened in October 1950, to host the 104th Reunion. (The building was officially dedicated the next year in May, when the Montezuma Lodge No. 1 celebrated its 100th anniversary).

In an October 5, 1950, article in the *Santa Fe New Mexican* announcing the reunion, writer Art Morgan recalled the inspiration of the original building:

"Years before the revival of the Spanish architecture took hold in Santa Fe, the late Dr. Edgar L. Hewett… suggested the design which the Scottish Rite consistory accepted for its temple…. At the time the Spanish architecture, mission and colonial — now so much in vogue — hadn't been generally accepted here. So the historic Alhambra was chosen as the model."[138]

The addition that Trent Thomas designed completed the building's original Alhambra inspiration. While workmanlike, it successfully developed the needed space and closed off the northwest corner. By doing so, it created a quiet, cloister-like courtyard with a central fountain, echoing the Alhambra's Court of the Myrtles.

The pink Moorish Revival building, rising from a hill on the north side of the Plaza, remains a striking reminder of New Mexico's early statehood period. It is not only important for its association with the history of the Ancient and Accepted Scottish Rite of Freemasonry in New Mexico, but also as a symbol of Santa Fe's search for an architectural style linking to Spain. It is the most noteworthy Masonic building in New Mexico, and may be the fullest expression of the Alhambra in the United States. The Scottish Rite Temple has continuously served Scottish Rite membership for over 100 years, and recently has taken on new life as performing arts center.

---

[135] Project contract document, August 22, 1949, 2, ""Minutes, 1908-1957," no page.
[136] February 15, 1950, memo, 1, "Minutes, 1908-1957," no page.
[137] In total, the addition cost $222,979.91, including $28,874 spent outfitting the kitchen.
[138] *Santa Fe New Mexican*, October 5, 1950, B-7.

PART II: ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: Rising more than 68' above grade on a prominent two-acre site at the northeast edge of downtown Santa Fe, the Scottish Rite Temple is an impressive structure that dominates the horizon of a city that was historically composed of small, low-profile adobe buildings. With its heavily textured reddish stucco, square towers and terra cotta tile roof, the fraternal building is the state's strongest expression of the Moorish Revival style — specifically referencing the Alhambra in Granada, Spain. Interior features, including the ornate auditorium and stage, sustain the Moorish influence and evoke the period of early statehood. Despite the construction of recent buildings of greater height, the Scottish Rite Temple remains a dominant architectural landmark.

2. Condition of fabric: Very good. The structure inside and out is in excellent condition, considering its age and the lack historically of funding for regular maintenance and repairs. Some areas have suffered from roof leaks near mechanical equipment penetrations, but these issues have been remedied with appropriate flashing and sealing.

B. Description of Exterior:

1. Overall dimensions: The overall footprint includes 44,000 square feet arranged across four floors. The building is rectangular in form with a courtyard cut out at its center. The primary (south) façade — facing Paseo de Peralta, a major thoroughfare in Santa Fe — measures 154'-6" in length and includes a four-story tower. The east elevation is 122' long from the base of the tower, extending along the east wall to the end of the dining room. The north wall is 151'-6" long, and includes a portion of the dining room and the 1950-51 addition. The west elevation measures 189' in length, and encompasses the west side of the addition and the connecting portico, where the addition and the original building join.

2. Foundation: The foundation of the original building and the 1950s addition are constructed of reinforced poured-in-place concrete. The original structure has stem walls that are nominally 1'-4" thick; the addition has 1' thick concrete stem walls.[139] Foundations are configured as concrete spread footings that vary in width based on the imposed loads from the structure above. The auditorium and the post-war expansion include additional concrete 1'-4" x 1'-4" piers placed on foundation bearing pads. These

[139] Much of the information regarding construction material, equipment, and measurements is taken from A/E West Consultants, "Phase I Environmental Sit Assessment for Lodge of Perfection," (Prepared for the Santa Fe Lodge of Perfection No. 1, June 18, 2013). This information is supplemented by the observations of the HABS project architect and architectural historian.

piers were implemented to carry the loads from the upper balcony in the auditorium and the first and second-floor center spans of the addition. All foundations are placed directly on compacted soil.

3. Walls: Exterior walls throughout are constructed of poured-in-place concrete at the same width as the concrete stem walls. The walls of the original building are finished with a substantial 1" to 1.5" thick, multiple-layer, heavily-textured stucco. The walls of the 1950-51 addition are covered with Portland cementitious stucco, consisting of three coats over metal lath and two coats over concrete and masonry surfaces. The finish coat of the addition was mixed to match the original building.

4. Structural system, framing: The structure of the original building is tied into the outside bearing walls and interior columns as a poured concrete frame. Stem walls below grade are heavily reinforced with steel rods placed 8" on center to resist the horizontal thrust of ground movement. Floors throughout the older structure at the auditorium, stage, and tower were constructed of monolithically poured concrete beams with 6" thick reinforced concrete slabs. The 1950s addition floors were erected with steel girders and wood joist floors that were decked with a pine sub-floor and finished with oak flooring. The roof framing throughout the two structures employs a steel truss system. These structural elements are placed 14' apart and joisted with steel and wood members to form a stiff structural diaphragm.

5. Porches, stoops, balconies, porticoes, bulkheads: The main porch is located on the south façade, framing the front entrance at the top of a grand stairway. The vestibule-type opening is 7' deep and 16' wide and soars 26' above the floor. It is supported by a triad cluster of 1'-4" diameter engaged concrete columns resting on a plinth. The columns, vaguely Egyptian Revival in style, support a decorative cusped alfiz arch evoking the Alhambra's Gate of Justice. The arch springs from a classically detailed impost; its intrados are stamped with a crenelated pattern suggesting the muqarnas aspect of Moorish architecture. Below the staircase, arranged on an east-west axis, is a smaller opening, replicating the main entry. Constructed without columns, the opening is topped with a smaller, less detailed alfiz arch. The shallow passage gives entrance to a breezeway connecting the ground floor to a crypt.

In addition to the south portico, there is a two-story porch on the west elevation created by the integration of the original structure and the 1950s addition. This porch is approximately 8'-6" deep and 29' wide with the opening terminating at approximately 22' above grade. It is framed by simple square concrete columns which support a shallow tiled pent roof. It leads to minor exterior doorways and the basement below the stage**.**

6. Chimneys: A 6' x 6'-6" vertical flue and chimney rises 65' from the location of the coal boiler, historically northwest of the stage of the original building. The stout, stucco-clad chimney penetrates the north face of the hipped roof. It remains a major vertical element on the west elevation and continues to be used for a heating system installed in the addition. A secondary stucco-clad chimney rises 4' above the north face of the kitchen.

7. Openings:

a. Doorways and doors: The entry vestibule, as previously described, holds two ornate double wood doors. The custom designed leaves have a rounded top and plate-glass glazing in the shape of a Moorish arch. They are crowned with a horseshoe-shaped transom made of wire glass. Narrow, clear sidelights, framed by decorative headers, bracket the doors.

Similar Moorish influenced doors, at a smaller scale and without the transom, open to the courtyard from the west elevation of the dining room and the south elevation of the kitchen.

Entry to the building on a day-to-day basis is generally through a few unassuming utilitarian single and double doors. These include solid steel, wood panel-and-glass, and steel panel-and-glass units arranged along the east, north, and west elevations.

A grand staircase, made of a 20'-wide set concrete steps, leads from the sidewalk to the main entrance. The stairs are arranged in three flights, totaling twenty-nine steps, which are symbolic for the twenty-nine Masonic degrees conferred in the building. The staircase is flanked by a heavy concrete balustrade topped with a stepped quarter round solid railing. A line of pipe railing runs down its center.

Another set of exterior stairs, also of concrete with pipe railing, give access to the Dormitory from the courtyard.

b. Windows and shutters: The earlier building displays an array of original wood windows designed with Moorish elements. These are mainly fixed and hinged sash units. The north and south elevations of the ground floor of the auditorium are penetrated with a symmetrical pattern of fixed, multi-light wood windows. The small windows are set deep within the wall and framed by a shouldered arch opening. Painted blue, the units have nine obscure glass lights, with the top three arranged to match the pattern of the arch. Elaborate wood casings frame the windows, which terminate with a simple slanted sill.

The windows allow light into the lower portion of the auditorium. The upper level of the theater has a similar pattern of symmetrical openings. These taller openings were

historically fitted with twenty-one-light wood sash. They were replaced at some early point with art glass scenes depicting Masonic scenes and symbols. These include symbols of the Lodge of Perfection, the Chapter of the Rose Croix, the Council of Kadosh, and the Grand Cross of the Court of Honour. The individual pieces are assembled from American-made opalescent glass held together by lead caming soldered in the manner of traditional stained glass. These slender windows illuminate the upper balcony area. The windows are crowned by a pointed horseshoe arch holding a seven-light transom.

Similar windows are found along the secondary elevations of the older building. The tower above the entrance is fenestrated with pairs of pointed Spanish Islamic horseshoe arch windows at each level. Almost identical windows illuminate the dining room. The upper sash, working as a transom, tilts into the interior by the means of a chain.

In contrast to the original building, the 1950-51 addition employed mainly standard residential and industrial steel casement windows. The ground floor of the dormitory, facing the courtyard, displays a pattern of standard steel residential casements. To harmonize with the older building, the area above each window was stamped with a recessed pointed horseshoe arch. The exterior windows on the west elevation of the Dormitory and the north elevation of the kitchen are unadorned steel casements and industrial units arranged in single, double, and triple groupings.

8. Roof:

a. Shape, covering: The Scottish Rite Temple combines simple gable forms over the longer portions of the building which intersect with more complex hip-shaped forms over the auditorium and at the north end of the dining room. “Spanish type” barrel-shaped red clay tile, laid in regular coursing, covers the entire roof. The Ludowici-Celadon Company manufactured the tile under the name Imperial Spanish Tile. As an example of an American form of the traditional roofing material, one side of the tile has an upward lip, onto which the adjacent tile locks. Similar terracotta pieces carry over the ridge and hip lines. The roof over the four-story tower is a multi-layer built-up asphalt and felt roofing system. It is finished with a granular mineral-faced cap sheet.

b. Cornice, eaves: The roof carries over the walls on all sides with 4' wide eaves. Their design creates a softened shadow line which lowers the overall scale of the structure when observed from a distance. The eaves are terminated with fascia board and supported by large stucco-covered concrete brackets.

c. Dormers, cupolas, towers: A square tower rises four stories from the east side of the site, anchoring the south and east façades of the original structure. Crenelated at its top, with oversized drainage scuppers, the 68' high tower is a striking element and the visual

focus of the building. It houses the main lobbies of the first and second floors and an area in the upper levels holding dormitory units, a library, and storage rooms. The top of the tower was intended at one time to be an open-air roof garden. Use of the space has reverted to storage, and its fenestration is closed off due to problems with pigeons and moisture.

A shed-roof dormer was inserted over the north end of the dining room to vent the original kitchen. This low-profile structure now houses the evaporative cooling system with a north-facing inlet for fresh air.

C. Description of Interior:

1. Floor plans: The building is designed to connect major functional spaces in an efficient manner. Most primary spaces are arranged around the courtyard, which serves as a principal focus for the site. The functional spaces of the original construction consist of three major elements:

a. A large 54' x 72' auditorium with supporting lobbies at two levels, stage, and backstage areas measuring 67' x 39', with minor storage areas. The auditorium seats up to 350 in theater-style seats with room afforded for a standing audience at the back of the ground floor level. The main seating area has a center aisle, with additional balcony and side balconies above.

b. Office, classroom, restrooms, library, upper dormitory, apartment, and storage areas fit within the four-story, 42' x 42' tower.

c. A 82' x 40' dining hall with the adjoining 28' x 45' dining annex on the north. The large rectilinear dining room and auxiliary space can accommodate approximately 500 people seated, or over 1,000 standing. It is illuminated by eight tall windows on the east and several pairs of double doors and tall windows facing west into the courtyard on the opposite wall.

The 1950-51 addition has four major sections:

a. A large one-story 37' x 53' commercial kitchen with a double-height ceiling that at the time of construction was considered the largest kitchen of its type in New Mexico. It is approximately 2,000 square feet and completes the most northwest corner of the building.

b. A second floor, sixteen-room dormitory with associated restrooms and shower facilities that can accommodate approximately sixty-five people. The dormitory, located in the west wing of the addition, is 92' long x 42' wide with access from the courtyard and a series of interior stairs at the south end of the stage dressing room. A continuous

double-loaded corridor organizes the space. The rooms lining the corridor are approximately 9' x 16' — allowing up to four cots to house Masonic members during the reunions. Below the grade of the west wing is a large 60' x 40' mechanical equipment and boiler room. In the same wing are associated workshop spaces at ground level on the north end.

2. Stairways: A double set of stairs at the main lobby gives access to the auditorium and dining room below. A few steps down, after reaching a landing, the stairway divides into two separate runs. The left is an L-shaped staircase serving the auditorium. The right makes a short straight run to a broad landing opening to the dining room. The treads are clad with quarry tile and enclosed on the outside by a thick wall crowned with approximately 10"-wide cap. The wall curves at the corners and transitions, resulting in a pleasing effect. Both sides of the staircases have sections of wrought-iron handrail terminated with curved endings.

From the main lobby, the third floor is reached by two sets of stairs with a long landing between them. Oversized brackets shaped like the tower's scuppers support the stairway.

Secondary stairways are found throughout the building but do not possess the same level of design as those found in the lobbies.

3. Flooring: The flooring is simple and not overly decorative, except for the ground floor lobby which is embellished with the symbol of the Scottish Rite fraternity in tile inlay. The flooring surface of the dining room is a large expanse of natural or light-stained narrow oak tongue-and-groove that runs in regular lengths from east to west. The dining room annex is finished with relatively recent 12" x 12" vinyl tile. The 1950s commercial kitchen floors are painted concrete. The remaining public areas of the auditorium, office, and classroom have carpet over sealed concrete. The older dormitory and upper areas of the tower are finished with tongue-and-groove wood floors arranged in an east-west pattern. Lobbies and associated stairs and landings have 6" x 6" red quarry tile.

The stage has a wood floor that has been covered with modern-era linoleum. White ceramic tile covers a portion of the public bathroom floors.

4. Wall and ceiling finish: The typical wall finish throughout the two eras of construction is a sand-textured plaster, painted white. The exceptions are surfaces in the more decorative public spaces. The walls in the lobbies, office, and dining room are adorned with raised wood molding. The horizontal pieces connect to vertical wood trim at junctions and corners. The horizontal trim additionally ties into the elaborate Moorish detailing above door and window openings. The dining room includes an intricate, gold-

painted molding fashioned with bands of repeating pattern of arabesques, columns, and floral patterns.

In these more ornate spaces, walls are painted in light browns and golds and accented by the contrasting white wood trim. Secondary public spaces have less adorned walls, yet often include molding at the ceiling and around windows. Exemplary of this is the third floor dormitory. Used to house degree candidates, the large, plain space, with its double height ceiling, is ornamented with alfiz-type window surrounds and molding at the ceiling. The green color of its walls is a result of a movie production. The secondary spaces have walls painted in various colors, but most are in an off-shade of white.

The majority of secondary public spaces have been retrofitted for aesthetic and functional reasons with acoustic ceilings. The lobby and office contain 12" x 12" adhesive acoustic tiles. A suspended acoustical grid system spans the classroom to accommodate ventilation ducts. A similar acoustical ceiling hangs over the dining room.

The most decorated ceiling is the auditorium plaster dome which has been painted with a gathering storm cloud motif, punctuated by a series of star-shaped recessed lighting fixtures.

5. Openings:

a. Doorways and doors: The interior has an array of doors, ranging from custom designed entries with a Moorish flair to prosaic openings holding standard units. Doors spread around the main lobby are shaped at the top in the form of a Moorish arch. The thick wood doors are finished with tracery repeating the motif. They are topped with heavy wood molding in the shape of a flattened arch. This motif is repeated again with a set of glass doors opening to the dining room. These are bracketed with clear sidelights with the same Moorish arch.

Differing from these are double wood doors at the auditorium. These tall panel doors are crowned with an equilateral arch. The secondary spaces are penetrated with openings holding standard solid and paneled wood doors. These are set in frames with minimum or no trim. The majority appear to be original.

b. Windows: The interior faces of the windows are given the same decorative treatment as the outside. In the main lobby and dining room, window transoms are framed with raised alfiz-style surrounds.

6. Decorative features and trim: The decorative trim generally found in the building has been described in previous sections. The ornamentation in the auditorium, however, is

particularly noteworthy. The decoration begins near the entry, with friezes tracing the balconies and upper walls. The upper frieze is painted in muted antique gold colors with a light blue background and is made of panels of geometric grilles. The lower frieze is a green band populated by alternating floral-like figures. The colonnade holding up the balconies has slender Egyptian Revival-styled steel posts painted gold. Its arches are stenciled with a grid of ornamental squares over a gold background.

The gold continues at the organ loft on the right side of the stage. The space is screened by a highly ornate wood grille, revealing intricate geometric patterns meant to symbolize God as omnipresent. A variation of the same design adorns the left side of the stage.

A decorative proscenium arch surmounts the stage. The arch, taking on the same form as those under the balconies, has a scalloped intrados, reinforcing the Moorish images. Raised bands of repeating Islamic geometric figures, made of molded plaster, frame its crown and spandrels.

Above the arch is a mural depicting Muhammad XII's surrender of Granada to King Ferdinand and Queen Isabella on January 2, 1492. Muhammad XII, the last Nasrid ruler of Granada, is mounted on a black horse in the center, flanked by members of his Islamic army. On the right are Ferdinand and Isabella with a larger entourage of soldiers and members of the royal court. Muhammad XII yields his sword as a symbolic gesture of the defeat of the Moors, resulting in the unification of Spain. Above the scene, lit by fading sunlight, is the Alhambra, crowning a green hill. A snowy mountain in the distance — looking very much like the Sangre de Cristo Range of Santa Fe — completes the allegorical scene. The Mandel Bros. of Chicago created the mural, which is based loosely on Francisco Pradilla Ortiz's painting, the *Capitulation of Granada* (1882). It was cut in half before being shipped to Santa Fe.

The domed ceiling, painted by the same company, is covered with billowing clouds against a blue background. It includes celestial elements illuminated by recessed lighting. At the front (west) is the sun, illuminated by a large lamp. At the back is the moon. In between are various stars, some arranged as identifiable constellations, including the Southern Cross, Ursa Major, and the Belt of Orion. In total, there are 32 stars are representing the 32 degrees conferred in the building. The ceiling and its atmospheric effects play a part during the degree ceremonies.

The auditorium, with its mural and painted ceiling, gilt trim and ornate stage, is one of the most decorated spaces in Santa Fe.

7. Hardware: Custom door hardware is found throughout the original building. The brass faceplates are designed with raised Islamic geometrical patterns, framing a

scalloped arch behind the doorknob. The doorknob features a raised double-headed eagle, symbolizing the Scottish Rite order. It is noteworthy that even the utility area doors and restrooms were fitted with double-headed eagle doorknobs. The door hinges are less decorative, and consist of flat, heavy-duty brass pieces, supporting the many heavy wood doors in the building. The 1950s addition does not contain the same ornate hardware as the older building.

8. Mechanical equipment and lighting:

a. Heating, air conditioning ventilation: The mechanical equipment contained in the building uses existing piping and hot water radiators to distribute heat throughout the structure. Initially, there was a coal-fired boiler in the west end of the auditorium basement that furnished hot water. In 1951 two large gas-fired Kohler brand boilers were installed to serve the addition and provide hot water to the original radiator system. This system remains active.

In addition to the heating system, a renovation to the dining room installed a cooling system. The aforementioned north shed roof dormer was retrofitted to accommodate evaporative cooling equipment that sends air via two ducts to the dining room.

There are no other major mechanical systems except various gas-fired water heaters that serve the addition's second floor dormitory and the kitchen. Smaller gas-fired water heaters supply hot water to the restrooms.

b. Lighting: There are a few lighting fixtures of note in the building.

Most important are five hanging light fixtures in the dining room. These lamps, designed to mimic Beaux Arts-era gas chandeliers, are thought to have been installed during the 1951 renovation, and at one time were erroneously attributed to the Tiffany Studios. The fixtures were appraised in 2007 by Donald Samick of Clifton, New Jersey, for replacement value, and were determined to be of ca.1950 vintage, likely from a fabricator in Chicago.

According to the appraisal, there are two units at 29" in diameter, two units at 30" in diameter, and one unit at 40" in diameter. The 29" units have a copper base suspended by 54"-long decorative cast bronze connector chains. Twenty electric candle lights, each 10" tall with clear bulbs, are set into sockets on top of the plate. The underplate is 17" in diameter with a half-moon curved white glass leaded together in segments. Hanging below is a copper ball finial with a fabric tassel attached.

The 30"- and 40"-diameter units have a copper base suspended by 65"-long decorative connector chains. Twenty electric candle lights, each 14.5" tall with clear bulbs, are set into sockets on top of the plate. The underplate has curved amber glass leaded together in segments. Hanging underneath is a copper ball finial terminated with a fabric tassel.

A tabulation of project expenses in 1915 identified the Mandel Bros. as the supplier of the hanging fixtures. It is unclear from the 2007 report whether the same firm or its successor fabricated the replacements.

The lobbies have smaller and less dramatic chandeliers. Three glass-domed copper fixtures hanging approximately 36" from the ceiling are lit with functional 100-watt bulbs that distribute an even glow to the floor below. Other period lighting is found throughout the older building. These include pendant lights, suspended school globes, and semi-direct ceiling fixtures. The 1950-51 addition has conventional lighting of the period. The unusual lighting of the domed ceiling of the auditorium has been previously discussed.

c. Plumbing: Plumbing installed within the original structure and the addition is generally cast iron waste and copper supply lines for cold and hot drinking water. There are no identifying features of the plumbing system that are of historical interest.

9. Original Furnishings:

The building holds an assortment of original and replacement furniture. The most noteworthy of these are nearly 100 wooden chairs incised with a Moorish arch across the back of their top rail. Older furniture is confined mainly to the office, classroom, and storage areas. Other original furnishings consist of:

a. Stage drops: The temple holds a singular collection of scenic backdrops, designed to coordinate with the instruction and conferring of Scottish Rite degrees. Fabricated by the Sosman and Landis Scene Painting Studios of Chicago in 1912, each of the hand-painted scenes consists of a 24' x 36' canvas framed by wood battens. The stage drops hang by wire ropes descending from the west tower. Painted with dry pigments and dyes, they depict historical scenes imbued with Masonic symbolism. These encompass scenes of King Solomon’s Temple, Hades, Peristyle, and Golgotha. Including the panel, cut, leg, and backdrops, there are nearly 100 drops, producing up to thirty-seven scenes. The stage drops were restored in the early 2000s.

b. Pipe organ: The concert pipe organ was fabricated in 1912 by the Murray M. Harris Company of Los Angeles — one of the premier organ builders in the United States at the time. The instrument features nineteen ranks of pipes, creating a separate swell, great, and pedal organ. A blower creates the air pressure. It is situated in the basement and

driven by a two-horsepower electric motor. Inspected in 2007 by Ashmore Morris Associates of Tijeras, New Mexico, for replacement value, it was determined to be one of the last unaltered Murray organs. The organ is fully operable and used for Scottish Rite events and public performances.

c. Costumes: Glass-fronted wardrobe cases, holding a collection of ornate costumes used during the degree performances, are situated in the dressing room. The garments, many more than 100 years old, include costumes for actors playing King Solomon, Benjamin Franklin, and composite characters from ancient Egypt to the American Revolutionary War. Many are hand-sewn and include gold and silk elements and detailed embroidery. The costumes are brought into play during the biannual Scottish Rite degree ceremonies. They are stored in cabinets made of furniture-grade mahogany. A Scottish Rite member, who was the owner of Moore's Menswear on the Santa Fe Plaza, donated the cases in the early 1950s.

D. Site:

1. Historic landscape design: Almost no other building in Santa Fe commands a greater presence than the Scottish Rite Temple. Situated on a knoll overlooking the historic downtown, it was purposely sited for its elevation and visual dominance. The structure forms a quadrangle that occupies almost an entire urban block. This block is edged by prominent roads on its east and south sides and a driveway across the west exposure. Given its large footprint and the limitations of the site, there was little opportunity to establish formal landscaping. Period photographs reveal no significant landscaping. Historically the front façade had only an area of lawn and a few parking spaces. A widening of Paseo de Peralta parking in the 1980s removed the street parking and introduced a new sidewalk. In the early 2000s, the cost of water and a lack of interest in maintaining the lawn resulted in a decision to remove the minimal landscaping along the south façade. Xeriscape ground covering and a curving gravel path were installed in its place. A large open space on the north side of the building has been paved and used as a parking lot for over fifty years.

The courtyard remains the landscape focus of the Scottish Rite Temple. Created in 1950-51 with the construction of the addition, the space is focused around a 10' x 30' central raised planter made of arroyo stone. The rectangular planter has, at times, been planted with roses, lilacs, tulips, and hollyhocks. It is surrounded by lawn, which continues to be maintained, but with additional flagstone paving added around its perimeter to reduce maintenance. The west and south sides of the courtyard were historically planted with cedars, used to soften the addition and screen the kitchen. Over the years, these shrubs

became large and unruly and began to affect the walls. In 2015, they were removed and replaced with California Cypress, planted at a greater distance from the walls.

2. Outbuildings: There are no outbuildings on the site.

PART III: SOURCES OF INFORMATION

A/E West Consultants. "Phase I Environmental Assessment for Lodge of Perfection." Unpublished report. June 18, 2013.

Allen, Harris. "Southern California Architects: Hunt and Burns --- Experts on Clubhouses." *The Building Review* XXII, no. 5 (November 1922): 57-60.

"Ancient and Accepted Scottish Rite of Freemasonry Valley of Santa Fe Orient of New Mexico, Twentieth Reunion, February 21, 22, 23, 1916." Privately printed reunion pamphlet.

"Ancient and Accepted Scottish Rite of Freemasonry Valley of Santa Fe Orient of New Mexico, Service Class February 18, 19, 20, 1918, Cody Class March 18, 19, 20, 1918." Privately printed meeting pamphlet.

Bach, Richard F. "The Southwest Museum, Los Angeles--Sumner Hunt and S. R. Burns, Architects." *Architectural Record* 17, no. 1 (July 1917): 18-26.

Bermúdez Lopez, Jesús. *The Alhambra and Generalife*. Granata, Spain: Patronato de la Alhambra y Generalife, 1999.

Chauvenet, Beatrice. *Hewett and Friends: A Biography of Santa Fe's Vibrant Era*. Santa Fe: Museum of New Mexico, 1983.

Danby, Miles. *Moorish Style*. London: Phaidon Press Ltd., 1995.

de Hoyos, Arturo and S. Brent Morris, editors. *Freemasonry in Context: History, Ritual, Controversy.* Lanham, Md.: Lexington Books, 2004.

Derr, Frank A. and Robert G. Davis. *100 Years of Scottish Rite Masonry in the Valley of Guthrie*: 1899-1999. Guthrie, Okla.: privately printed, 1999.

Engelbrecht, Lloyd C. and June-Marie. *Henry C. Trost: Architect of the Southwest*. El Paso: El Paso Public Library Association, 1981.

Gazetteer Publishing & Printing Company. *New Mexico State Business Directory*. Denver: The Gazetteer Publishing & Printing Company. Various years, 1905-1948.

Gebhard, David and Robert Winter. *Architecture in Los Angeles: A Compleat Guide*. Salt Lake City: Gibbs M. Smith, Inc., 1985.

Grimes, Teresa. "Casas de Rosas." National Register of Historic Places Nomination. Prepared for the California Office of Historic Preservation, Sacramento, 2004.

Hall, J. Morrow, writer/editor. *Seven Score and Ten: 150 Years of Freemasonry in New Mexico*. Santa Fe: privately printed, 2001.

Historic American Buildings Survey (HABS). National Park Service, U.S. Department of the Interior, "Masonic Temple," HABS PA-1532.

Irwin, Robert. *The Alhambra*. Cambridge: Harvard University Press, 2004.

Jacobs, Michael and Francisco Fernandez. *Alhambra*. London: Frances Lincoln, 2000.

Langston, Lamoine. *A Century of Freemasonry in New Mexico*. Roswell, N.M.: Hall-Poorbaugh Press, ca.1977.

Lapunzina, Alejandro. *Architecture of Spain*. Westport, Conn.: Green Press, 2005.

Lint Sagarena, Roberto Ramón. *Aztlán and Arcadia: Religion, Ethnicity and the Creation of Place.* New York: NYU Press, 2014.

"Lodge of Perfection No. 1 – Santa Fe, Board of Directors, Minutes." Various years, 1908-1950.

Moore, Charles and Peter Becker and Regula Campbell. *Los Angeles: The City of Observed*. Santa Monica, Calif.: Hennessey + Ingalls, 1998.

Niederman, Sharon. *100 Year History of Santa Fe's Scottish Rite Temple*. Privately printed, Orient of NM, AASRS, 2012.

Santa Fe New Mexican (newspaper). Various issues, 1861-1950.

"Scottish Rite Cathedral in Santa Fe." *Scottish Rite Bulletin* 65, no. 4 (July-August 1975): 2-8.

Sheppard, Carl D. *Creator of the Santa Fe Style: Isaac Hamilton Rapp, Architect*. Albuquerque: University of New Mexico Press, 1988.

Starr, Kevin. *Inventing the Dream: California through the Progressive Era*. New York: Oxford University Press, 1985.

Tobias, Henry J. and Charles E. Woodhouse. *Santa Fe: A Modern History, 1880-1990*. Albuquerque: University of New Mexico Press, 2001.

Wilson, Christopher. "Scottish Rite Cathedral." National Register of Historic Places Nomination. Prepared for the New Mexico Historic Preservation Division, Santa Fe, 1986.

_____. *The Myth of Santa Fe – Creating a Modern Regional Tradition.* Albuquerque: University of New Mexico Press, 1997.

Woodbridge, Sally. *John Galen Howard and the University of California: The Design of a Great Public University Campus.* Berkeley: University of California Press, 2002.

ILLUSTRATED APPENDIX I: Architectural Drawings and Early Views

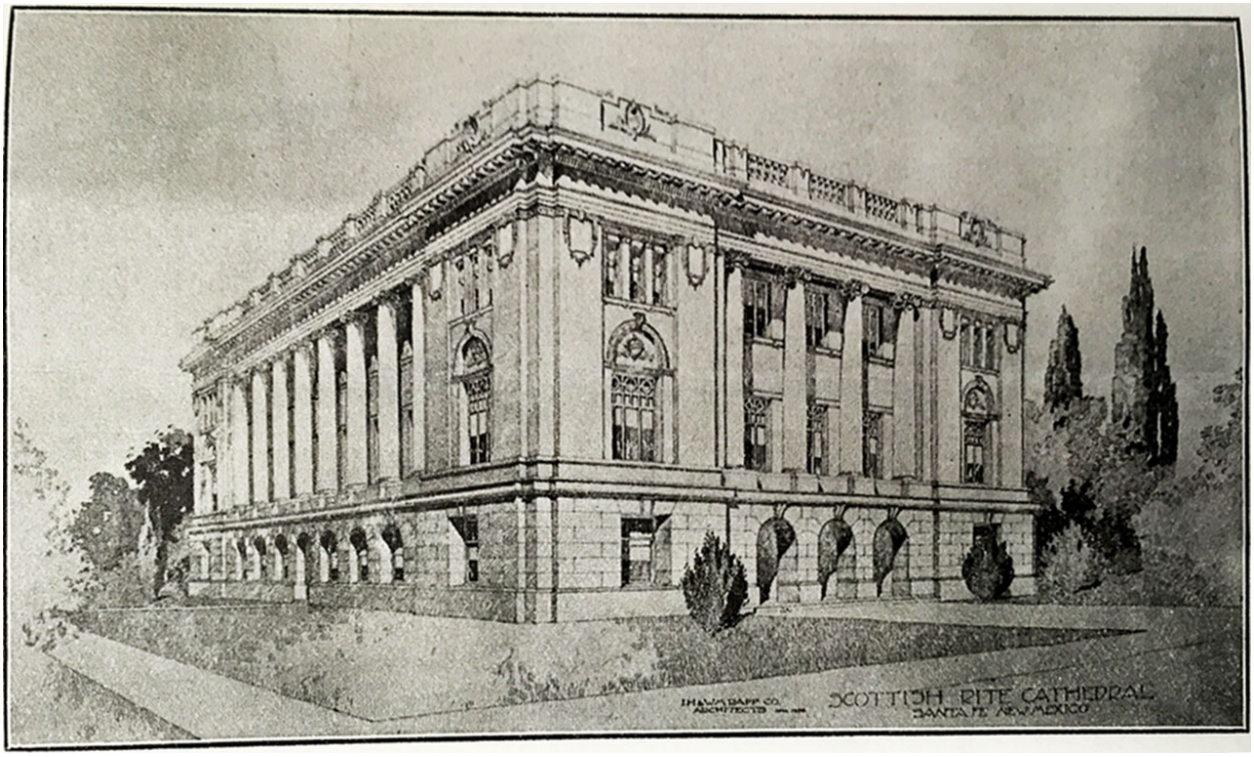

Figure 1. Copy of architectural rendering of proposed Santa Fe Scottish Rite Cathedral, I. H. & W. M. Rapp Co., Architects, 1909.

Source: Proceedings of Santa Fe Lodge of Perfection No. 1, Scottish Rite Masonic Center, Museum-Library, Santa Fe, New Mexico.

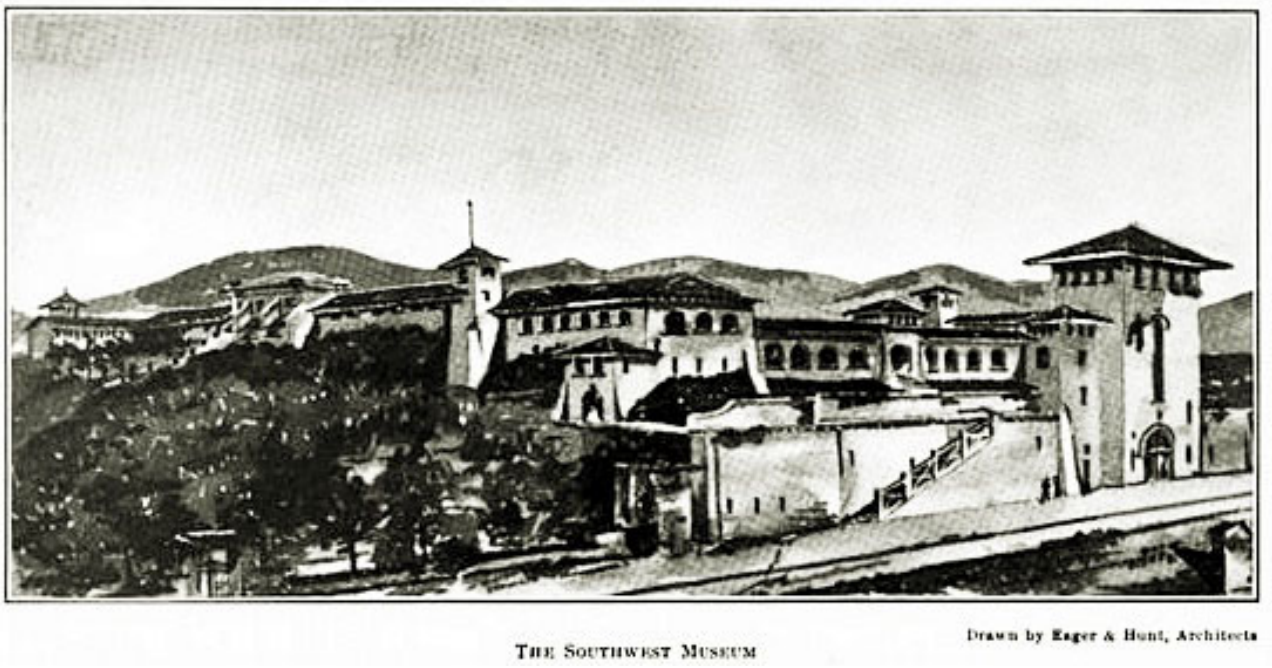

Figure 2. Architectural rendering of proposed Southwest Museum, Hunt & Eager, Architects, 1907.

Source: *Out West*, May 1907, 298.

Figure 3. Scottish Rite Temple under construction, 1912.

Source: New Mexico History Museum/Palace of the Governors, Santa Fe, New Mexico. Negative Number 010769, Photographer: Jesse Nusbaum, Title: Scottish Rite Masonic Temple under construction, Santa Fe, New Mexico, Date: 1912.

Figure 4. Probable dedication day, November 17, 1912.

Source: New Mexico History Museum/Palace of the Governors, Santa Fe, New Mexico: Negative Number 061379, Photographer: Jesse Nusbaum, Title: Scottish Rite Masonic Temple, Santa Fe, New Mexico, Date: 1912.

Figure 5. Early photograph of auditorium and stage.

Source: New Mexico History Museum/Palace of the Governors, Santa Fe, New Mexico: Negative Number 023100, Title: Auditorium, Scottish Rite Temple, Santa Fe, New Mexico, Date: ca. 1912.

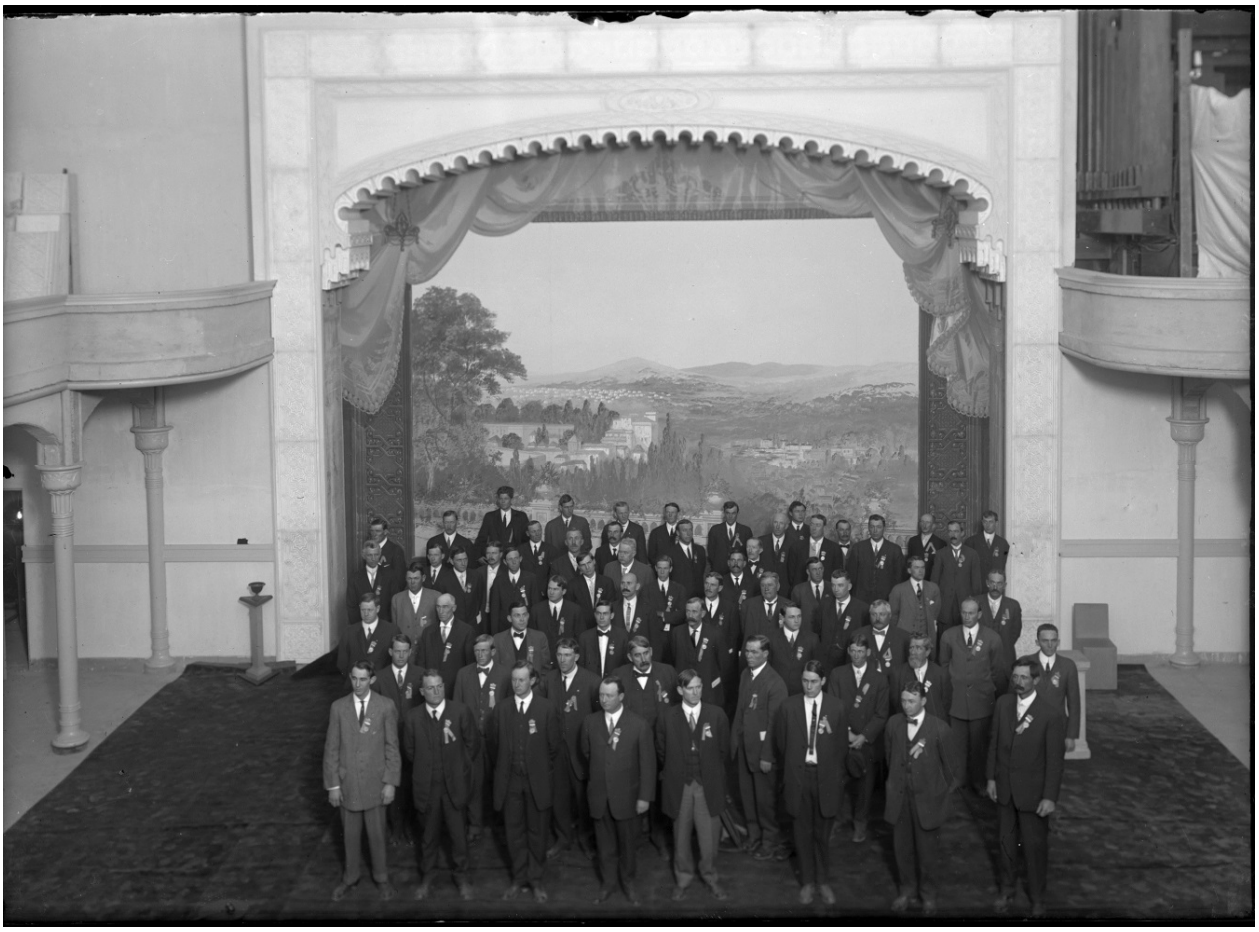

Figure 6. Scottish Rite Consistatory members assembled on stage.

Source: New Mexico History Museum/Palace of the Governors, Santa Fe, New Mexico: Negative Number 061383, Photographer: Jesse Nusbaum, Title: Masonic Consistatory class, Scottish Rite Temple, Santa Fe, New Mexico, Date: ca. 1912.

ILLUSTRATED APPENDIX II: Digital Color Photographs by Martin Stupich, 2015

Figure 7. General oblique view from southeast to northwest.

Figure 8. Detail, stairs to main entry on south elevation; view to northwest.

Figure 9. Detail, south main entry arch, showing original electric lights in archway, and pendant lantern; view to northwest.

Figure 10. Courtyard viewed from kitchen; pre-1949 planter at center; view to south.

Figure 11. Southwest corner of courtyard showing original (L) and later (R) building masses.

Figure 12. Upper foyer with access to auditorium (L) and offices (R); view to north.

Figure 13. Stairs leading down to auditorium lower level, up to dormitory/tower; view to west.

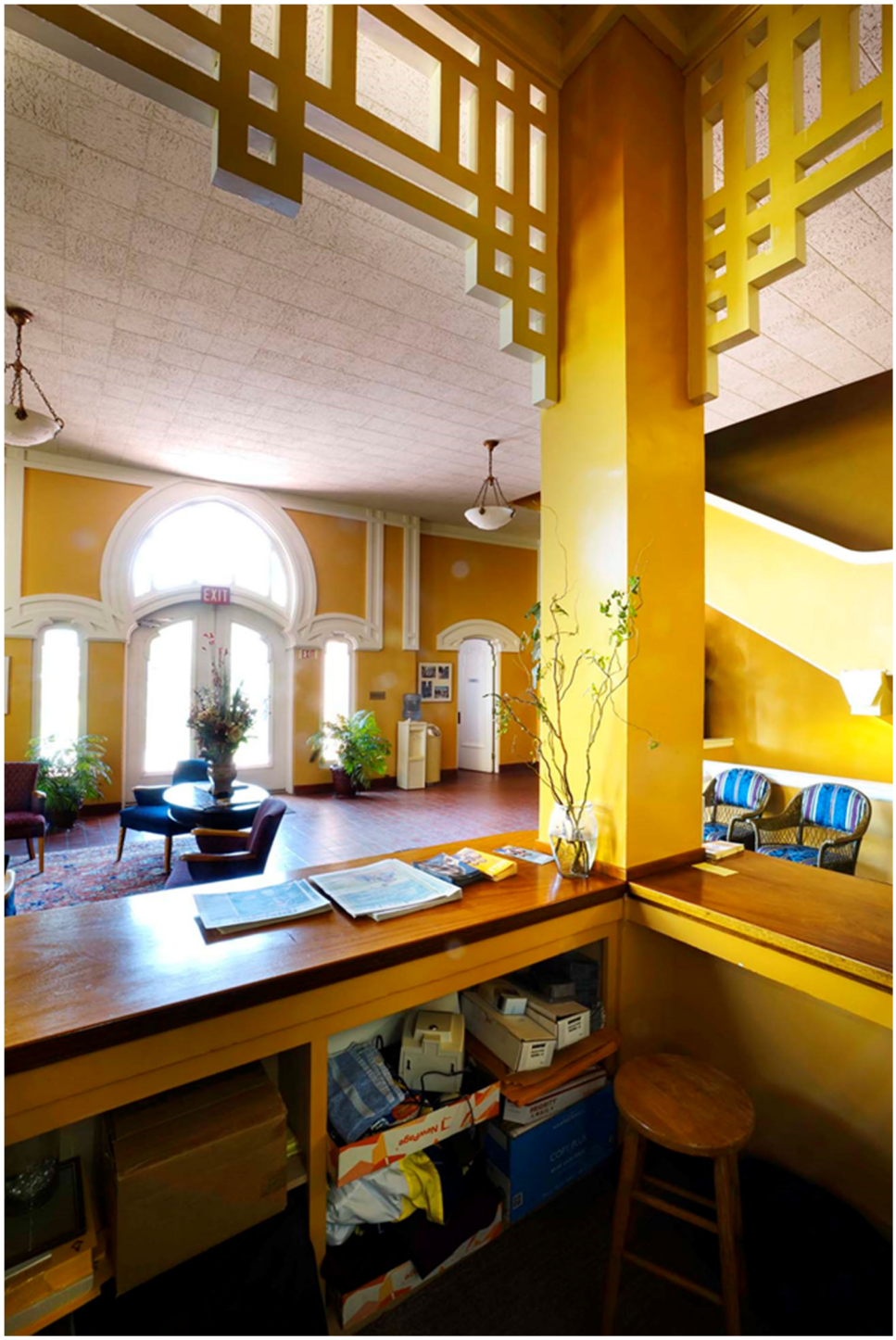

Figure 14. Office area toward main upper foyer; view to southwest.

Figure 15. Main foyer; view to northeast.

Figure 16. Main foyer showing access to auditorium balcony (R) and stairs to dormitory and tower; view to southwest.

Figure 17. Lower level foyer showing stairs to upper foyer and doors leading to auditorium (R); view to south.

Figure 18. General view of auditorium along center aisle axis; view to west.

Figure 19. Auditorium viewed from under rear balcony, with drapery-clad columns; view to west.

Figure 20. Auditorium showing typical column detail, ceiling coping and drapery; view to southwest.

Figure 21. Auditorium showing proscenium with primary scrim and upper mural; view to west.

Figure 22. Detail of mural above stage, painted by Mandel Bros. of Chicago; view to west.

Figure 23. Auditorium ceiling painted in the “atmospheric” style, view up and to west.

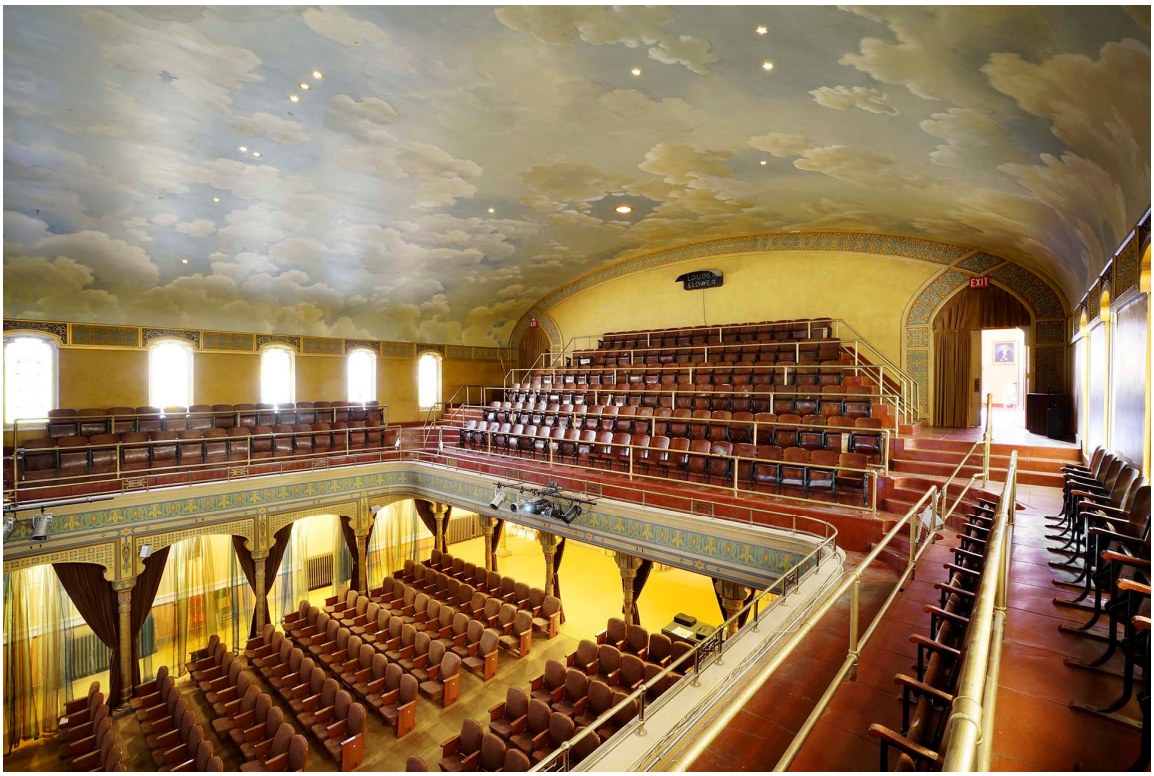

Figure 24. Auditorium seating from balcony with vaulted ceiling; view to northeast.

Figure 25. Rear balcony seating with stairs leading to upper foyer; view to southeast.

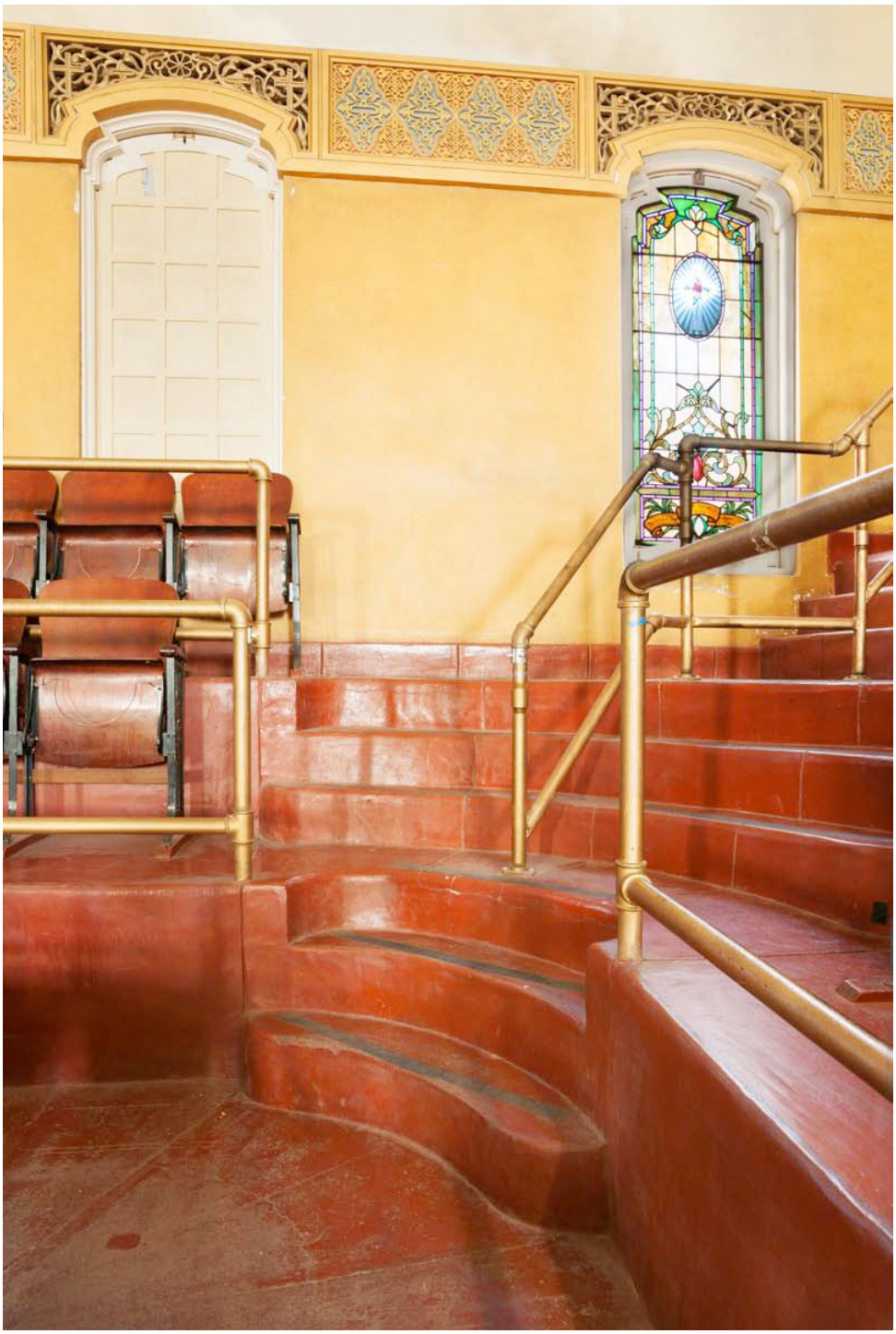

Figure 26. Balcony with poured-in-place concrete stairs, showing seating, pipe railings, and stained glass windows with weighted sash shutters (seen in raised closed position at left); view to north.

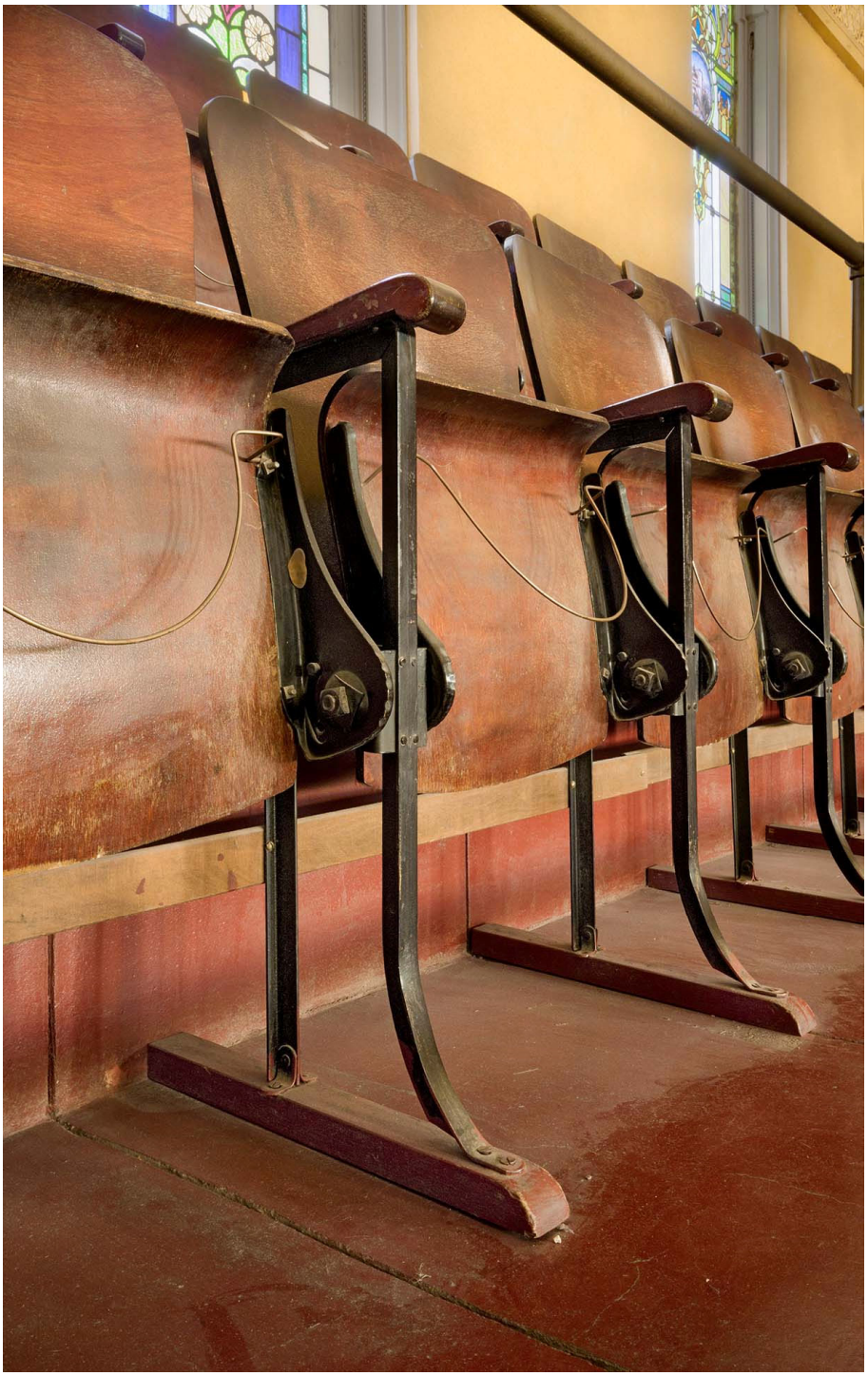

Figure 27. Detail in north balcony original plywood seats in raised position revealing wire-loops for holding attendees' brimmed hats; view to northeast.

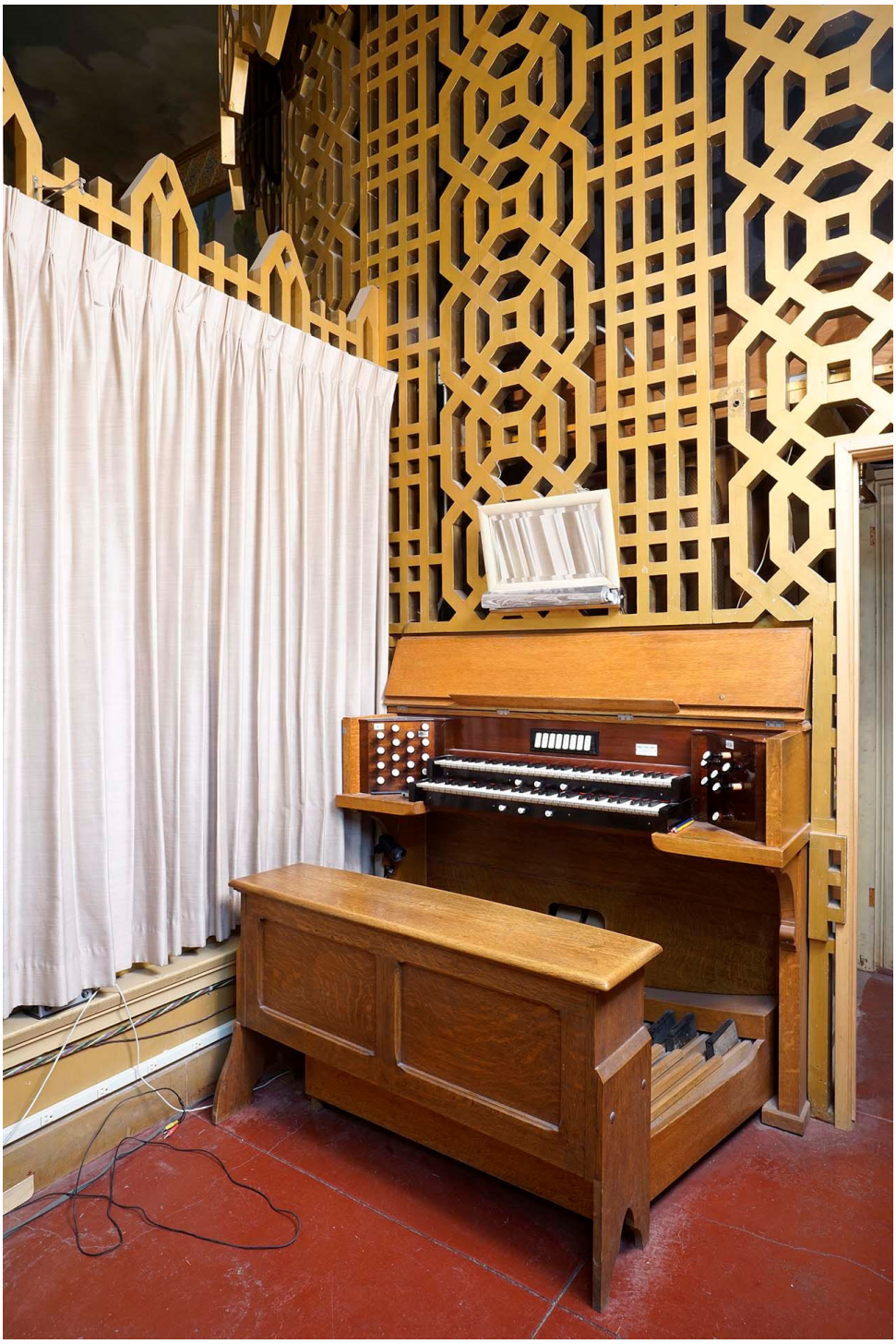

Figure 28. Original pipe organ built by the Murray M. Harris Company of Los Angeles in 1912. Pipes concealed behind grille; view to southwest.

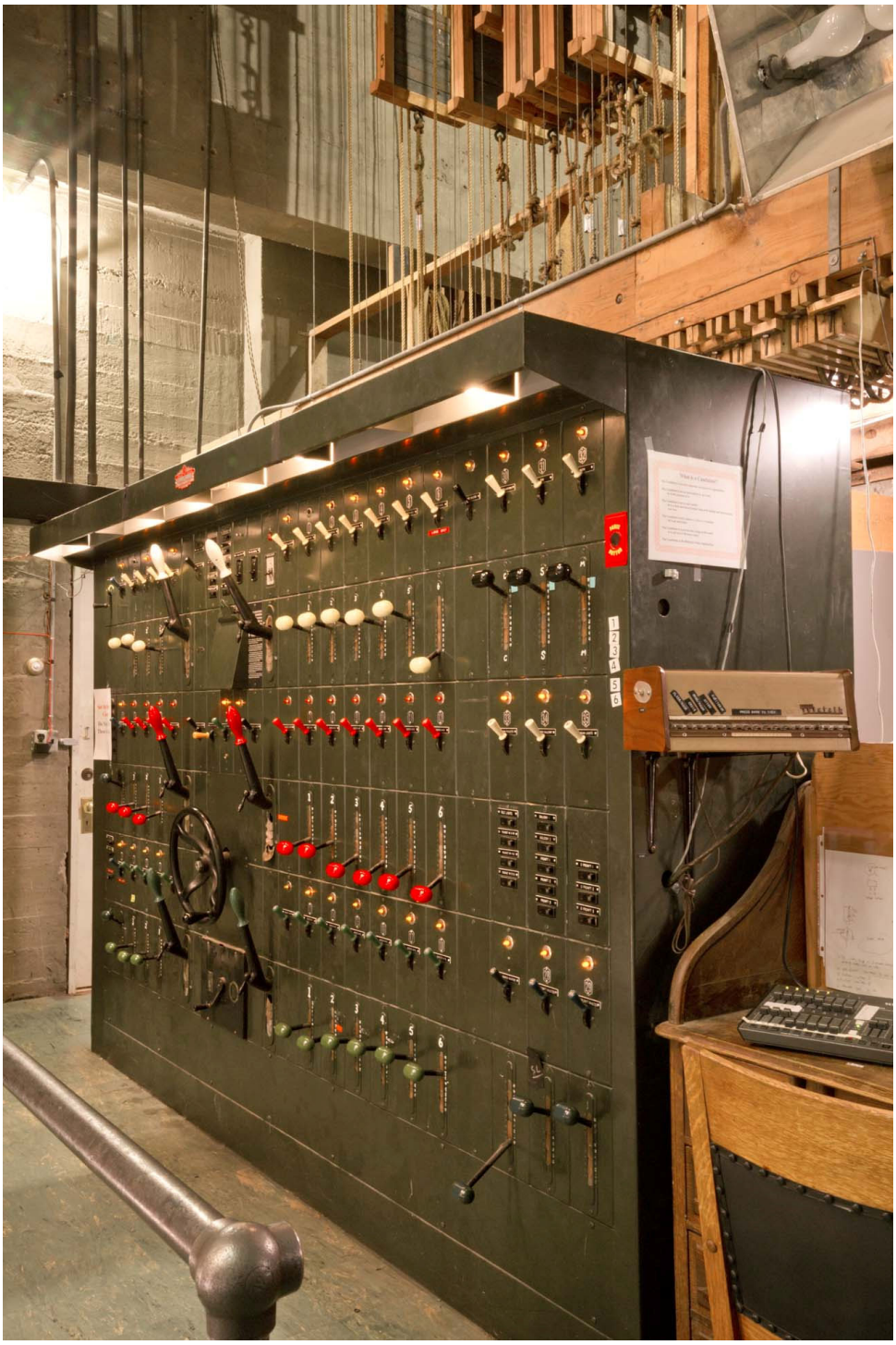

Figure 29. Lighting control board; view to southwest.

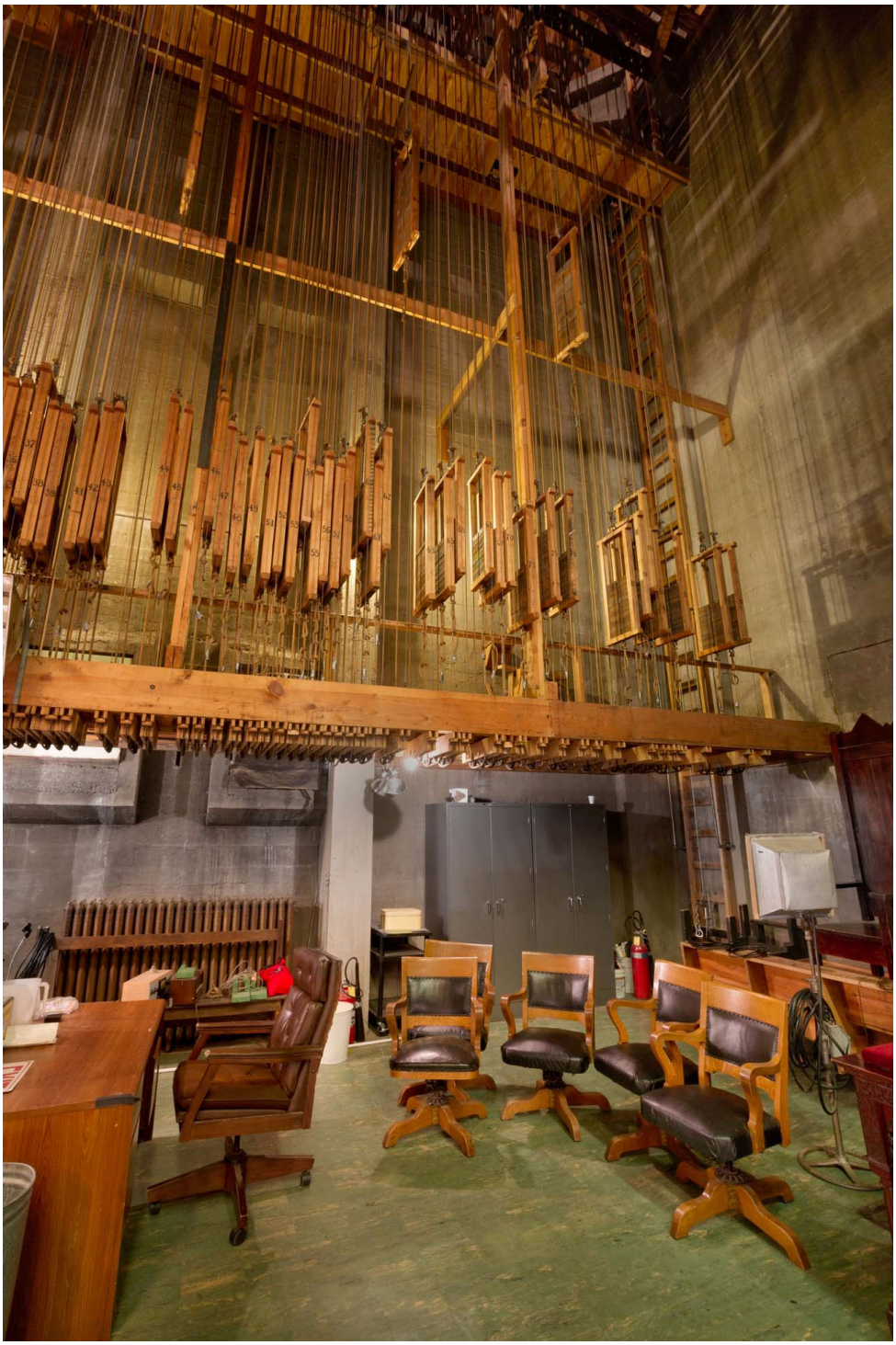

Figure 30. Counterweights for stage drops; view to west.

Figure 31. Five stage drops lowered; view to northwest.

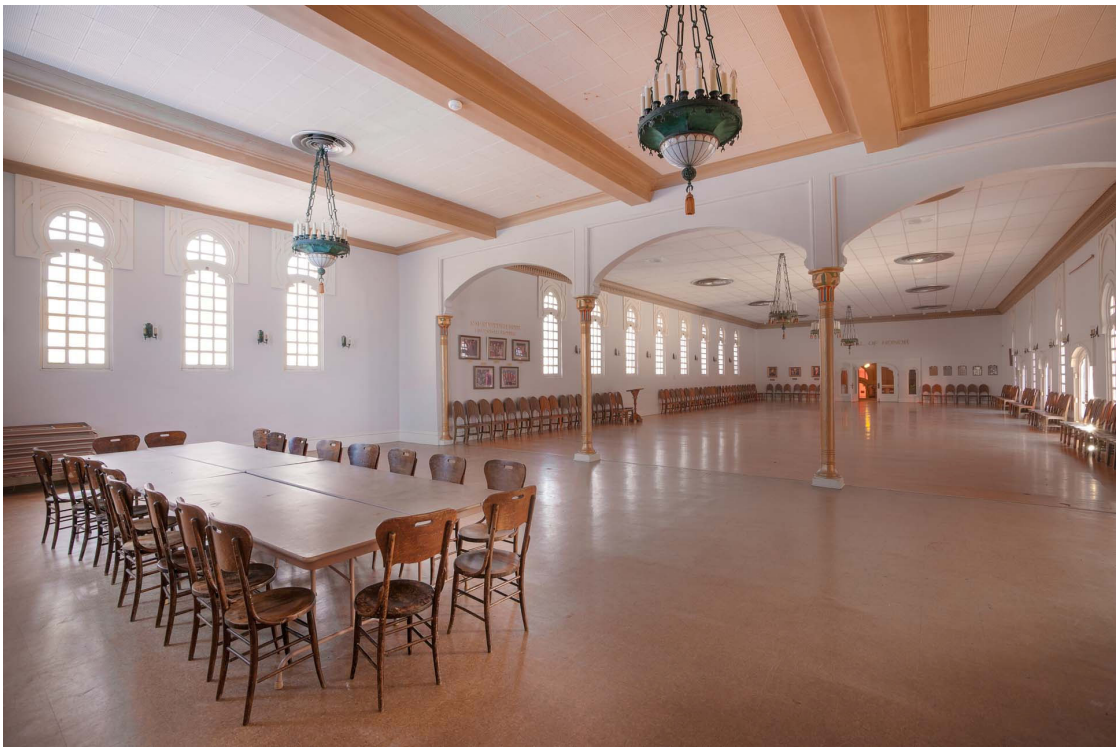

Figure 32. Dining room showing north extension (L) and original (R); view to south.

Figure 33. Dining room detail of cove molding on east wall (typical); view to northeast.

Figure 34. Dining room detail, pendant electric fixture; view to southwest.

Figure 35. Dormitory room no. 27 showing original kitchen module; view to east.

Figure 36. Detail of kitchen module in dormitory room no. 27; view to south.

Figure 37. Glass-fronted wardrobe cases in the dressing room; view to east.

Figure 38. Detail of wardrobe case in dressing room; view to east.

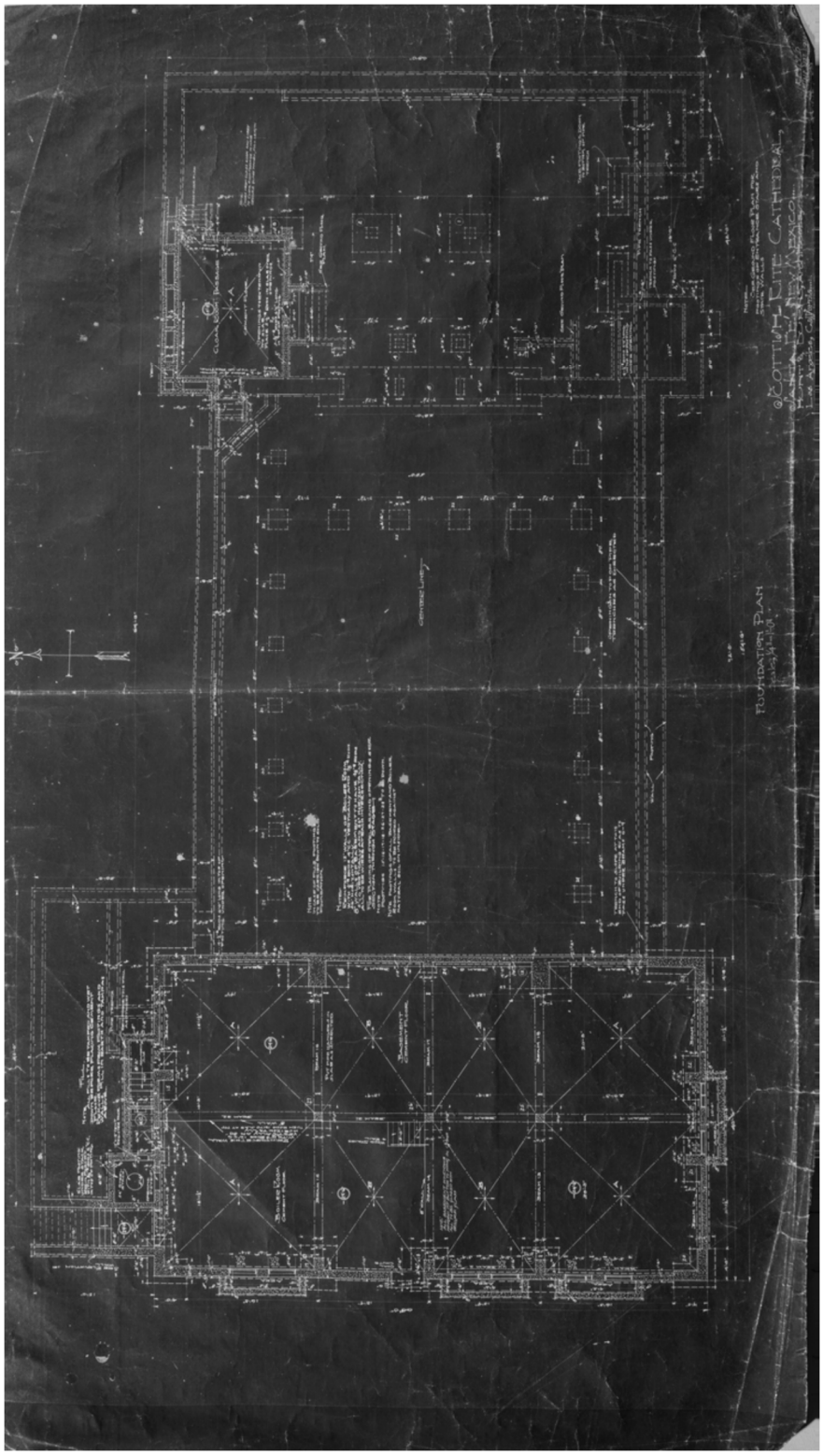

Figure 39. Historic drawing: foundation plan; Hunt and Burns, Architects, June, 1911.

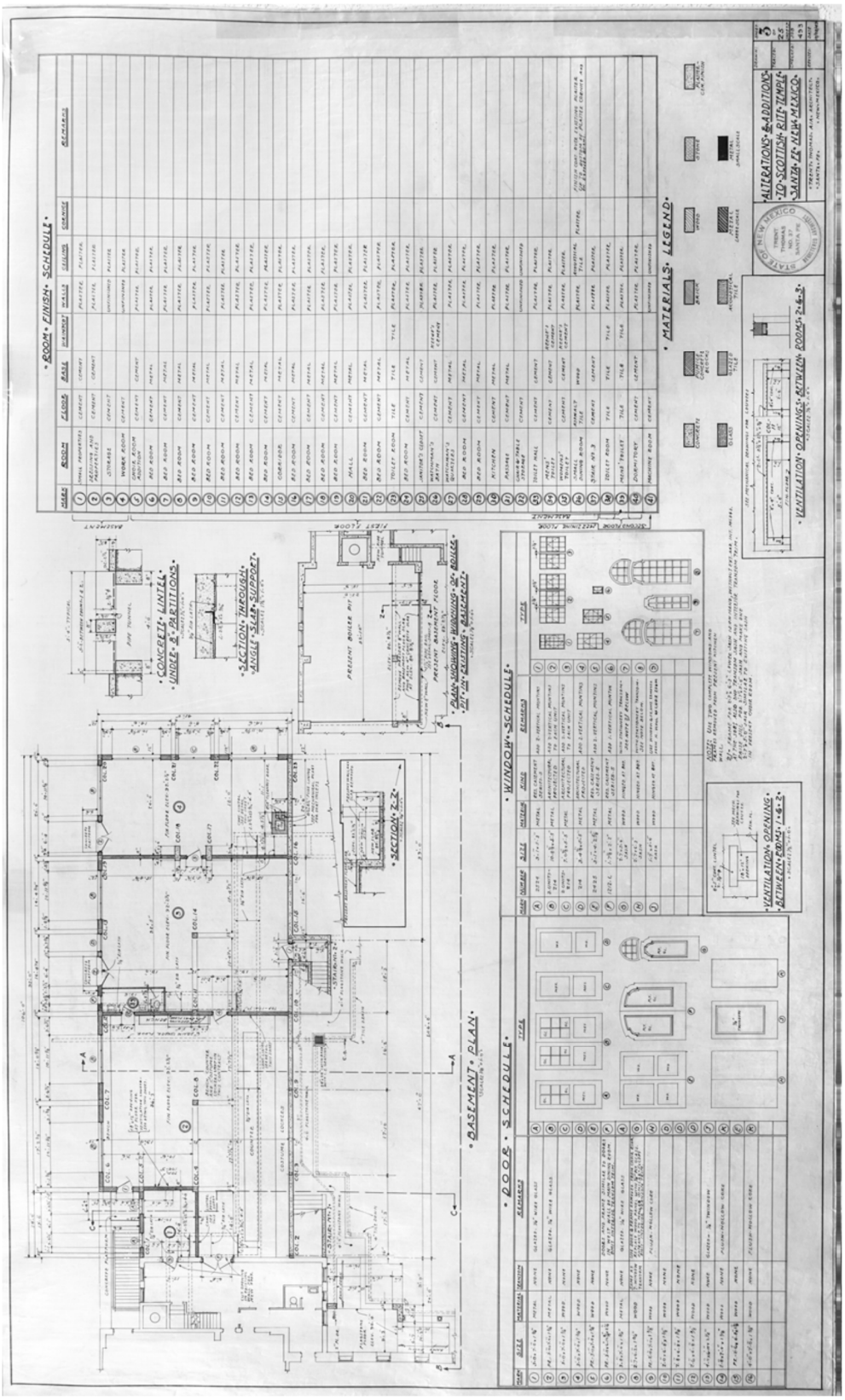

Figure 40. Historic drawing: basement plan, door, window and room finish schedules; drawing no. 3, Trent Thomas, Architect, December, 1949.

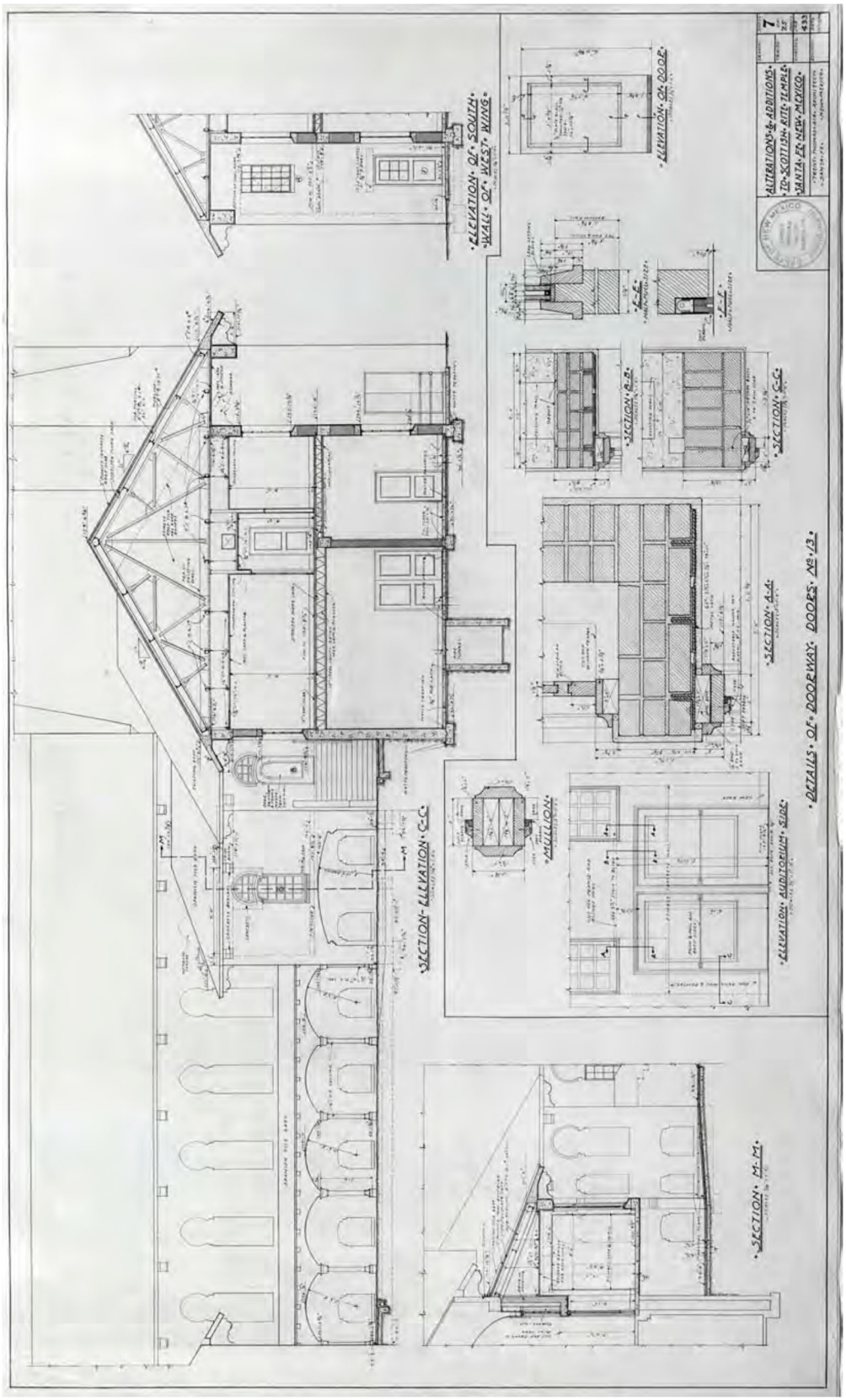

Figure 41. Historic drawing: details of doorways, doors; drawing no. 7, Trent Thomas, Architect, December, 1949.

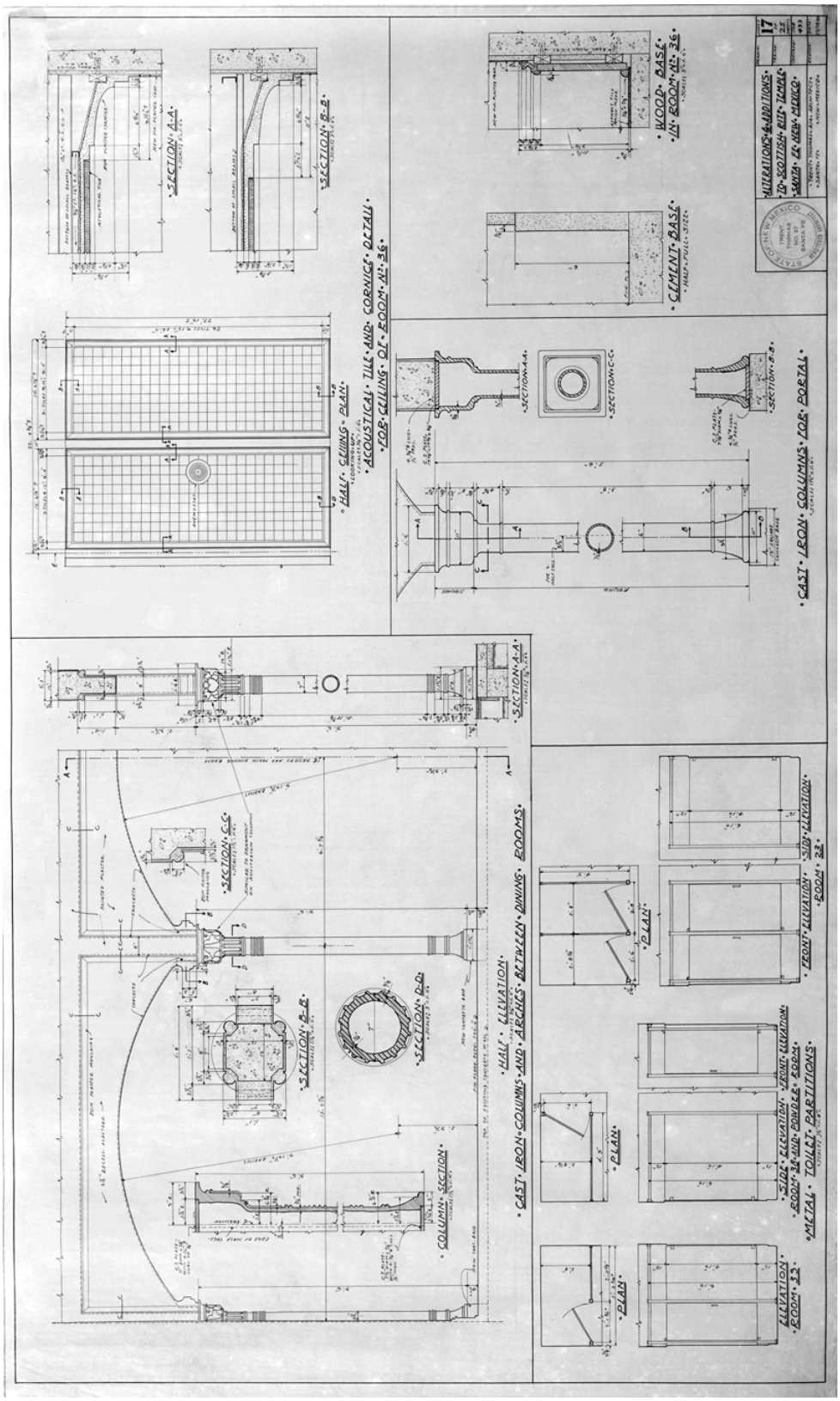

Figure 42. Historic drawing: cast iron columns for portal; drawing no. 17, Trent Thomas Architect, December, 1949.