NPS Form 10-900
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United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received AUG 27 1984
date entered SEP 27 1984

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

1. Name

historic Masonic Temple

and/or common Masonic Temple

2. Location

street & number 520 E. Main St~~reet~~ N/A not for publication

city, town Muncie N/A vicinity of

state Indiana code 018 county Delaware code 035

3. Classification

Category	Ownership	Status	Present Use	
___ district	___ public	X occupied	___ agriculture	___ museum
X building(s)	X private	___ unoccupied	___ commercial	___ park
___ structure	___ both	___ work in progress	___ educational	___ private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	___ religious
___ object	___ in process	X yes: restricted	___ government	___ scientific
	___ being considered	___ yes: unrestricted	___ industrial	___ transportation
	N/A	___ no	___ military	X other: Fraternal Organization

4. Owner of Property

name Muncie Masonic Temple Association

street & number 520 E. MainStreet

city, town Muncie N/A vicinity of state Indiana 47305

5. Location of Legal Description

courthouse, registry of deeds, etc. Delaware County Courthouse, Recorder's Office

street & number 100 W. Main Street

city, town Muncie state Indiana

6. Representation in Existing Surveys

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

date ___ federal ___ state ___ county ___ local

depository for survey records N/A

city, town state

7. Description

Condition		Check one	Check one
X excellent	___ deteriorated	X unaltered	X original site
___ good	___ ruins	___ altered	___ moved date _____
___ fair	___ unexposed		

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

The Masonic Temple in Muncie, Indiana, is a massive brick building with limestone trim. It is of the Gothic Revival style which was popular in the early 20th century. The building is situated on a one-half block site bounded by Madison Street on the west, Main Street on the south, Monroe Street on the east, and a mid-block alley on the north.

Facing south, the building is rectangular in plan with overall dimensions of 200 feet wide (south and north facades), by 115 feet deep (east and west facades). It is six levels high and has a limestone, raised basement. At each corner of the building is a one-bay by one-bay projecting corner tower with a parapet that extends slightly higher than the general parapet of the building. The roof is flat. The main facade (photos 1, 3), is composed of a central tower which extends above the main structure, and two flanking, identical elevations. Each of these elevations has, on the end next to the central tower, a projecting bay which reflects the corner tower at the opposite end of each elevation. All windows in the building have limestone sills, lintels and surrounds.

The central tower has a two-level limestone base. At the top of the tower on the south side is a stepped parapet which bears the Masonic symbol. The east and west parapets of the tower are crenelated. Extending the entire height of the tower at the southeast and southwest corners are octagonal turrets with decorative limestone crowns. The tower base contains the main entry, a compound Tudor arch with three pairs of bronze doors. An entry porch, the width of the tower, is limestone, and consists of a landing which is approached by steps from either side. Above the arch, in the base of the tower, is a panel with the inscription, "MASONIC TEMPLE." Each of the turrets has four narrow, recessed areas, with stone sills and lintels, intended to resemble windows, placed on various sides of the turret with one at each of the third through sixth levels. Between the turrets at the third through fifth levels is a three-level, elaborately detailed, limestone, oriel window. Each of the levels of this oriel window has five double-hung windows with six lights in the upper sash and one light in the lower sash. (All of the double-hung windows in the building are of this design.) Above the oriel window, at the sixth level, is a three-unit by three unit limestone window with a label molding. Each of the units in this window is a fixed sash.

The elevations which flank the tower are identical and symmetrical. Each is five bays wide. The wide center bay is flanked by narrow bays and at each end of the elevation is a projecting bay. The center bay is vertically articulated into three registers: the bottom register contains two floor levels; the middle register has three; and the top register has one. Limestone bands separate the registers. A compound limestone Tudor arch occupies the first two levels of the center bay. The arch contains three pairs of bronze doors, with a limestone panel spandrel above the doors, and above the spandrel, seven trefoil panels. On the west elevation, the inscription, "TEMPLE AUDITORIUM," is on the spandrel above the doors. The spandrel over the east entrance doors is blank. An elaborate limestone molding surrounds the upper half of the entry arch and extends horizontally on each side of the entry between the first and second levels. On each of these levels on each side of the entry is a double-hung sash window.

The center bay of the second register of each elevation contains an elaborate limestone window element. It is five windows wide by three levels high. Each individual window is a double-hung sash window. Above the entire window element is a label molding. The

window element is flanked on each level by a single window like those directly below it flanking the entry. The third register has in the center bay a window element consisting of three grouped windows. Each of these is a double-hung window with a four-light transom. Above the entire window element is a label molding. On each side of it is a single window, directly above and like those which flank the center bay of the other registers.

Projecting end bays of each elevation each contain three grouped windows on the first level, a window element one window wide and three windows high on the second through fourth levels, a paired window on the fifth level, and a single window with a transom at the sixth level. Each of these window elements has a label molding. Each individual window is a double-hung sash window.

Extending between the projecting end bays, between the first and second register of each elevation, is a limestone molding. There is also a limestone molding which extends the entire width of the facade and around the projecting corner towers between the fifth and sixth levels. The parapet is enriched with recessed areas, trimmed in limestone, which give it the appearance of a battlement. A limestone molding extends between the projecting end bays just below the recesses of the parapet.

The west facade (photos 1, 2) faces Madison Street. It is eight bays wide. The end bays are like those of the main facade except that the northernmost bay does not project. Between the end bays, the facade is divided into three registers. Each register comprises two levels. Between the first and second register is a limestone molding. Between each bay of the upper registers, resting on the limestone molding and extending to a level just below the cornice of the building, is a brick pilaster with a stone base and a cap. A limestone molding which extends between the second and third registers is interrupted by the pilasters. The second bay from the north has no window openings. The seventh bay from the north has a double-hung window at each level. The four center bays of the first register each have a paired double-hung window at each level, except for the fifth bay where there is a door on the first level. The four center bays of the second register each have one large window element two windows wide and two levels high. Above each entire window element is a label molding. The four center bays of the third register have tall recesses, with stone sills and lintels in lieu of windows. The parapet on this facade is like that of the main facade.

The east facade (photo 3) faces Monroe Street and is like the west facade except for the windows of the six center bays. On the first register on the four center bays of this facade are four tall, paired windows with transoms. These are flanked by two single windows with transoms. The four center bays of the second and third registers of the east facade are identical to the third register of the west facade. The two northernmost bays of the east facade have no windows. The northermost bay has a tall recess with stone lintels and sills below the limestone molding, and a shorter but like recess above the limestone molding. The second and third registers of the seventh bay from the north are like the second and third registers of the seventh bay from the north of the west facade.

The north facade is quite simple, containing only service doors and single window openings at each level.

INTERIOR

The interior is generally composed of a basement and three main floors, each having a mezzanine level. Access to each level is generally from the area of the central tower on the south facade.

The first floor can be entered from any of the three arched entrances at the south, although the central entry is the main access point and contains the major vertical circulation means. Each entrance has a large vestibule. The western two-fifths of the building's first floor is occupied by the auditorium and the eastern three-fifths by the Banquet Room and kitchen.

The main vestibule (photo 4) is a tall rectangle with large arches containing painted murals at either end. The space is two bays wide and two levels high. The main stairs are to the west, the Banquet Room to the north, and the elevator and office to the east. The ceiling consists of two large square coffers with a circular coffer in the center of each. The coffers are visually supported by brackets at each bay. The lower half of the walls is relatively simple marble, and the upper half is plaster.

The Auditorium (photos 5, 6, 7), which seats 1,320, is 75 feet by 70 feet and has a 28 foot by 60 foot stage at the north end. The balcony, accessible from the mezzanine level, is horse-shoe shaped with its extremities reaching the proscenium wall. The detailing is fairly reserved and of classical influence. The ceiling is broken by deep plaster beams which are dimensioned with heavy molding profiles. Featured in the center of the ceiling is a chandelier of hand-cut Bohemian glass, six feet in diameter, six feet six inches tall, and 1,200 pounds in weight.

The Banquet Room (photos 8, 9) is an arcaded, 105 foot by 66 foot, room which accommodates 1,300 guests. A balcony bounds the north, west, and south sides of the mezzanine level. The detailing is very simple, consisting of square plaster columns, pilasters, and shallow ceiling beams. The entire north wall contains openings to the kitchen for service.

The first floor mezzanine level provides access to the Auditorium balcony at the front and dressing rooms at the north. Ventilating apparatus is contained in a narrow space between the Auditorium and Banquet Room.

The second floor is entered at the central lobby which serves a coat room to the east and a north-south corridor. The corridor provides access to the Chapter Room to the east (center), the Eastern Star Room to the northeast, a coat room to the north, and a large party room to the west.

The Chapter Room (photo 10) is an arcaded room, 36 feet by 65 feet, with a mixture of classical and Egyptian styling. Opera style seats for 236 line the north and south and balcony areas. The ceiling has plaster beams.

The Eastern Star Room is 40 feet by 66 feet and contains 204 opera chairs. A balcony extends across the west end and features an organ room.

The Party Room (photo 11) occupies nearly the entire western half of the building on the second floor and second floor mezzanine level. The first level is a columnaded space of simple detailing with the ceiling extending to the upper level at the center. Beams run the length and width of the ceiling. The Ladies' Parlor is to the north and the Men's Parlor is to the south. The mezzanine level is very similar with a Billiard and Card Room to the north and a Secretaries Room to the south.

The second floor mezzanine level is accessed from the main stair through the Secretaries Room and provides access to the balcony of the meeting rooms, the Party Room, and a storage room to the southeast.

On the third floor, the main stair enters a central lobby which provides access to a locker room to the east, a corridor leading to the Chapter Room to the north, and the Commandery to the west. Two Blue Lodge Rooms are at the east-central and northeast portions of the floor; the Red Cross Room is in the center; and the Commandery is to the west.

The Blue Lodge Rooms (photo 12) are quite similar, both being 40 feet by 66 feet. The rooms are bounded on three sides, the north, east, and south, by platforms containing opera seats, prominent seats, and desks accommodating 225 occupants. A balcony extends across the west end and features an organ room. A two-tone stone block (plaster painted to emulate masonry courses) covers the lower half of the walls and is capped by a heavy entablature which visually supports square pilasters below the beamed ceiling. Classical style painted murals of Christian and Masonic significance and of outstanding quality cover the upper half of the walls.

The Commandery (photo 13) is the grandest room in the building, being 59 feet, six inches by 63 feet, six inches, with a 21 foot by 60 foot stage at the north end. Three tiers of opera seats line the east and west sides of the room and will accommodate 285, or 570 with supplementary seating. Two deep beams run north and south at the ceiling and are connected by smaller arched beams and ceiling area. Between the main beams and the walls are shorter span secondary beams. Square pilasters with Ionic capitals are positioned along the walls. Richly colored and patterned wallcovering of Egyptian styling and carpeting add to the majesty of the space. A balcony extends across the south end and features an organ room.

The Red Cross Room is centrally located in the building and is accessed by a secondary corridor which connects it to the Commandery.

The third floor mezzanine serves a series of rectories to the southeast, the balconies of the meeting rooms, the stage loft, and a locker room to the south of the Commandery balcony.

The building is heated by a low pressure vacuum system with direct radiation in the corridors and a steam blast system in the lodge rooms, Auditorium, and assembly halls. The system is capable of maintaining a temperature range of 68 to 70 degrees with a complete air change every ten minutes.

8. Significance

Period	Areas of Significance—Check and justify below			
___ prehistoric	___ archeology-prehistoric	___ community planning	___ landscape architecture	___ religion
___ 1400–1499	___ archeology-historic	___ conservation	___ law	___ science
___ 1500–1599	___ agriculture	___ economics	___ literature	___ sculpture
___ 1600–1699	X architecture	___ education	___ military	___ social/ humanitarian
___ 1700–1799	___ art	___ engineering	___ music	___ theater
___ 1800–1899	___ commerce	___ exploration/settlement	___ philosophy	___ transportation
X 1900–	___ communications	___ industry	___ politics/government	___ other (specify)
		___ invention		

Specific dates 1920-26 **Builder/Architect** Cuno Kibele and Wave Garrard

Statement of Significance (in one paragraph)

The Masonic Temple is a fine example of 20th century Gothic Revival architecture. Built on a grand scale, it was reputed to be the largest York Rite Masonic Temple in the world, and certainly was in Indiana at the time it was built. It was designed by Cuno Kibele and Wave Garrard, the leading local architects of the early decades of the 20th century.

The Masonic Temple, with its central tower framed by turrets and topped by battlements, is a dominant architectural structure in Muncie. It has many distinctive Gothic characteristics, including Tudor arches, label moldings, and crenellations.

In October, 1842, a dispensation was granted for the establishment of the Delaware Lodge 4 of Free and Accepted Masons. Dr. Samuel P. Anthony was the founder and first Worshipful Master. Meetings were originally held in Dr. Anthony's home and the Delaware County Courthouse. On June 24, 1863, the cornerstone was laid for the first Masonic Temple at Main and High Streets. In April, 1879, the Odd Fellows building was purchased to accommodate the growing organization. The cornerstone for the second Masonic Temple located on West Main Street was laid November 9, 1905.

In 1919, land was acquired for the third Masonic Temple, the subject of this nomination, which is still in use today. The foundation was started in 1920 and on October 30, 1923, the cornerstone was laid. The building was completed in 1926 at an approximate cost of one million dollars. The Temple was dedicated on November 26, 1926. The event was attended by more than 3,000 Masons and their families. The dedication was conducted by the Most Worshipful Grand Master, William C. Geake, and the principal address was given by Senator Arthur D. McKinley, the Delaware Lodge Secretary.

The building's Auditorium was made possible through the generosity of the Ball Brothers, particularly Edmund B. Ball. It was intended for use by the community for purposes of "clean entertainment" and education.

The Masonic Temple is still in use today and has remained virtually unchanged from its original state. Cuno Kibele and Wave Garrard, the architects, were the leading local architects of the early decades of the century. The Rose Court, recently listed on the National Register of Historic Places, was designed by the partnership, as were the Science Hall and Ball Gymnasium on the Ball State University campus, and the original portion of Ball Memorial Hospital. All of these buildings are of the Gothic or Jacobean Revival mode.

The following were involved in the construction of the Masonic Temple:

Architect:	Kibele and Garrard
Structural Engineer:	James T. Feeley
General Contractor:	D. Eshelman and Sons
Steel Fabricator:	Indiana Bridge
Designer of stenciling, walls and murals:	Gustave S. Brand

9. Major Bibliographical References

1. "A Capsule History of Masonic Bodies and Affiliate Organizations in Muncie, Indiana." December, 1964, Compiled in term of Honored Queen of Bethel 25, Margaret Harris.
2. "Muncie Masonic Review." October, 1923.
3. The Muncie Evening Press. November 25, 1926.

10. Geographical Data

Acreage of nominated property Less than one acre

Quadrangle name Muncie West **Quadrangle scale** 1:24000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	16	637810	4450320	B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

See Continuation Sheet

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

state	code	county	code
N/A			

11. Form Prepared By

name/title	James H. Gooden, AIA, Architect		
organization	Gooden Associates Architects	date	May 30, 1984
street & number	100 S. Mulberry Street, Suite 540	telephone	317/289-9155
city or town	Muncie	state	Indiana 47305

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state X local

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

State Historic Preservation Officer signature John T. Castello

title Deputy Dir., Dept. of Natural Resources date 8-17-84

For NPS use only

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

Jayne M. Sammons Entered in the National Register date 9-27-84

for Keeper of the National Register

Attest: date

Chief of Registration

Starting at the northeast corner of Madison and Main Streets and continuing east along the curbline of Main Street; then north along the curbline of Monroe Street; then east along the southern boundary of an alley between Main and Washington Streets; then south along the curbline of Madison Street to the point of beginning.