

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*

Type all entries—complete applicable sections

1. Name

historic Lambskin Temple

and or common

2. Location

street & number 1054 So. Kingshighway Boulevard not for publication

city, town St. Louis vicinity of

state Missouri code 049 county St. Louis City code 510

3. Classification

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

4. Owner of Property

name Jon-Ron Developments

street & number #54 Waterman Place

city, town St. Louis vicinity of state Missouri 63112

5. Location of Legal Description

courthouse, registry of deeds, etc. St. Louis City Hall

street & number Tucker Boulevard at Market Street

city, town St. Louis state Missouri 63103

6. Representation in Existing Surveys

title Missouri State Historic Survey has this property been determined eligible? yes no

date September, 1985 federal state county local

depository for survey records Historic Preservation Program
Missouri Department of Natural Resources

city, town P. O. Box 176 Jefferson City state Missouri 65102

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Lambskin Temple, 1054 South Kingshighway, St. Louis, Missouri, has served since its construction in 1927 as the Masonic home for Lambskin Lodge No. 460, A.F. and A.M. The design of the building remains intact from this date and features three stories, a rectangular plan, a steel frame and concrete roof support system and twelve-inch common bond brick cladding. The setting for this large building contrasts sharply with the residential nature of the adjacent neighborhood; this quality sets the building apart from its surroundings, which it dominates, and lends it a distinctly monumental quality. The materials and workmanship exhibited on the building, including polychromatic brick, marble and stone detail, low relief ornamentation, vertically striped window bays and spandrels, tall narrow windows, and a projecting center bay flanked by pilasters create a verticality which intentionally counteracts the building's massive block appearance. The building references a stylistic affinity to the Art Deco, or Modernistic tradition, and evidences, in its tightly-controlled two dimensionality, the articulate and decorative skills of its designer, noted St. Louis architect, Edward F. Nolte. The physical characteristics of the building embody significant and associative qualities connected with the diffusion of Modern architecture into the St. Louis cityscape during the first quarter of the 20th century.

EXTERIOR DETAILS

The western (primary) elevation is a stepped facade with heavy stone coping delineating the parapet of its flat roof. A polychromatic effect is achieved through the use of various types of brick, marble and stone detailing; textural contrast is created through a variety of decorative brickwork. Dominating the facade is the central bay which projects in steps from the plane of the main block, and contains the primary entrance to the building, an arrangement of three doubleleaf glass-panelled doors. The entry is further highlighted by an expanse of marble veneer, and is crowned by a projecting brick cornice with dentiled frieze. The cornice supports a row of glazed brick pilasters with stylized bases and capitals of marble interspersed with fenestration and decorative panels. Access to the primary entrance is gained from a stone stairway with stone-capped brick railing.

Ornamentation on the building is confined to the primary elevation, the only facade visible from the street. Secondary and rear facades are virtually unarticulated except for an irregular fenestration pattern. The Temple front is carefully and strictly decorated; its polychromy, the studied emphasis on geometric forms, hard-edged, low-relief ornament - concentrated particularly around door openings - and vertical strips of windows and spandrels all point to the Temple's stylistic affinity to the Art Deco or Modernistic tradition.

Fenestration on the primary facade is of a single type: a deeply-set, casement window of leaded glass. Windows are arranged in strips, with spandrels composed of vertically-laid stretchers providing textural definition with the common bond treatment of the wall surface. Multi-colored terra cotta panels are set within

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decorative courses of brick, the largest positioned at the apex of the central bay, and containing the insignia of the Order of Ancient, Free and Accepted Masons.

Flanking bays of the primary facade are virtually identical. The bay on the south contains a secondary, doubleleaf entrance which provides access to a stair tower. This entrance is balanced on the northern bay by a triple window of the dominant type. Both window and door are positioned within a narrow recess, surmounted by a decorative terra cotta panel, and highlighted by stepped courses of brickwork. Windows of the second and third stories of both bays are deeply-set and joined by spandrels of vertical stretchers which carry the line of the window area up to the parapet.

Secondary facades are unornamented; parapet walls are edged with metal coping. A vernacular window type is prevalent on these elevations: paired or triple doublehung sash set under a flat arch of headers with a brick header sill. Windows of the first story are six-over-six light; those on the second and third, one-over-one, or in a few instances, two-over-two, placed in an irregular, but basically horizontal, ribbon arrangement. The rear (east) facade displays small, fixed-light leaded glass windows and an emergency exit at the second story level.

INTERIOR DETAILS

The primary entrance to the building enters into a small lobby which is flanked by cloak and utility rooms. The first floor contains an auditorium or ballroom with a stage running the length of the eastern wall. Significant architectural details on the first floor include a decorative iron staircase and leaded glass entry door, transom and sidelights. Access to the second floor is gained via the staircase from the secondary entrance. The western portion of the floor is a configuration of offices and meeting rooms; the remainder is filled with a large assembly hall for Masonic rites with balcony seating above. Edging the balcony is a geometrically-patterned rail, flanked by plaster panelling. The third floor of the building also contains offices and utility rooms. Walls throughout are metal lath and plaster and major rooms have panelled or cove ceilings.

ALTERATIONS AND ADDITIONS

There have been few alterations to the Lambskin Temple since its dedication. Some of the original leaded glass windows on the primary facade have been replaced with metal jalousie windows; a few of the rooms have undergone minor renovation. At present, the building is vacant since the removal of Lambskin Lodge No. 460. The Temple has recently been acquired by a private developer who will restore the exterior of the building to its original condition. Adaptive reuse plans for the structure will convert it into several apartments while retaining all significant interior details.

8. Significance

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

Specific dates 1927 **Builder/Architect** J.A. Prah/Edward F. Nolte

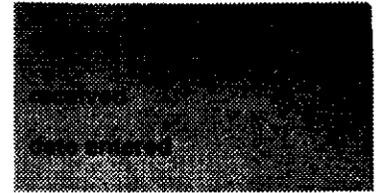
Statement of Significance (in one paragraph)

The Lambskin Temple is eligible for listing on the National Register of Historic Places under Criterion C, and is significant in the following area:

ARCHITECTURE: When constructed in 1927, the building was in the vanguard of the new Modernistic architecture, just then beginning to appear in the Midwest, and later to be more fully developed in highrise and commercial buildings in major St. Louis business districts. Designed by St. Louis architect Edward F. Nolte, the Lambskin Temple is a monumental three-story brick structure; the massive planes of its facade are overlaid with a flat geometric pattern of varied materials. The abstract quality of its ornamentation serves to emphasize the synthetic and graphic qualities of its design. The Lambskin Temple was the first fraternal building in St. Louis, and one of the first in the country, which relinquished historical references in favor of the new modernism. The Lambskin Temple is also significant as the master work of its designer, Edward F. Nolte, architect of many important residential and commercial structures throughout St. Louis and its environs during the first half of the twentieth century.

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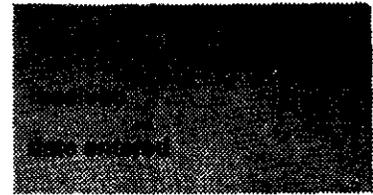
In the early decades of this century, St. Louis architecture was characterized by a deeply-rooted conservatism. Architects and their clients were by and large content to continue redefining and repeating nineteenth century historicism. In John Albury Bryan's landmark book, Missouri's Contribution to American Architecture, published in 1928, not a single example in the "modern" style is illustrated. Beyond the major business districts of the city wealthy residential areas and private streets were composed of eclectic revival designs of varying splendor and sophistication, middle and working class neighborhoods were comprised of small brick houses and flats, typically vernacular in tradition, but made up-to-date with applied detailing at cornices, windows and entrances recalling styles then popular. The buildings of the Rankin neighborhood, where the Lambskin Temple is located, are almost exclusively Neoclassic in detail, with dentiled cornices, limestone window trim and trabeated porches with columns in various orders.¹ Major buildings erected during this period were equally dependent upon historic precedent, as the classically-derived Marquette Building (Eames and Young, 1914-1920), the Railway Exchange Building (Mauran, Russell and Crowell, 1914) and the Gateway Hotel (George P. Post and Sons, 1917) clearly illustrate. By the mid-twenties, such monumental architecture began to evolve under the influences of modern design movements, as in a later Mauran, Russell and Crowell Building and the Federal Reserve Bank (1925), which despite its Neoclassic massing and a vestigial cornice line and window spandrels, has the planar facade and minimal ornamentation characteristic of the Modernistic style.²

The architect of the Lambskin Temple was Edward F. Nolte (1870-1944), just then at the climax of a fifty-year career.³ He was a facile and versatile designer, and worked in a wide variety of architectural styles. A graduate of Washington University at 19, Nolte joined the office of L. Cass Miller as a draftsman. Five years later, in 1889, he formed his own firm. He was responsible for several minor buildings at the 1904 Louisiana Purchase Exposition, but his first important commission was several designs for developments on Oakherst Place and Goodfellow Avenue, a series of small concrete block residences on the city's far north side.⁴ Although other architects contributed buildings to these developments, Nolte's are the most interesting, particularly an early series of Prairie Style houses, unusual in St. Louis, where the style never had the impact it did in other parts of the Midwest. Nolte's houses are low in scale, with rusticated first stories, overhanging eaves, horizontal banding, and large square openings, all obviously descending from Frank Lloyd Wright's Winslow House (1893) and clear evidence that, given the willingness of his clientele, Nolte was adept at the interpretation of current architectural developments.

Other commissions followed, including five houses in Parkview Place (1908) the last of Julius Pitzman's private St. Louis streets; the White Apartments (1909) a monumental Renaissance Revival six-family building with limestone facades and abundant classic detail; and the Smith Block (1911) a commercial brick building with finely-detailed Italianate bays.⁵ The diversity of his architectural

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taste was further indicated in 1912 when Nolte published in Western Architect a ten-family Jugendstil apartment house, with intricate convex roof slopes, shaped gables, and flowing stuccoed wall surfaces.⁶

Fred Nauman, of whom little is known, joined the firm as Nolte's partner in 1913, after working ten years as his draftsman. Their partnership produced many more residential commissions in the private places in city and county during the 1920's and 30's. These designs are in a variety of revival styles, most showing Nolte's hand in his characteristic over-scaled ornament and variety of materials, in as luxurious a manner as the particular client's budget would allow.

An enthusiastic Mason, Nolte was a member of many Masonic organizations and secretary of the St. Louis Masonic Temple Association.⁷ He was selected as advisory architect during the construction of the Grand Temple in the year prior to designing the Lambskin Temple.

In creating the Lambskin Temple, Nolte had many examples before him. The first Masonic building in America was constructed in Philadelphia in 1809 by William Strickland. It was a crenelated Gothic Revival block structure with a high, tracery-filled steeple, and was a landmark in the city for decades.⁸ By the beginning of this century, towns of every size possessed at least one Masonic lodge, often many, and the particular requirements of its building type had been formulated: a building as massive and pretentious as possible; few openings to safeguard secret rites from eyes of the uninitiated; a large public area on the first floor for required receptions; and on the second, a secluded Grand Hall, ostentatiously decorated, with the requisite number of offices, libraries and auxiliaries. Almost invariably, entrance to the building was made at the first story level through a monumental portico; conversely, the location of the Grand Hall would be marked on the exterior by a row of columns or pilasters and entablature.

The most influential Masonic building of the time was John Russell Pope's Scottish Rite Cathedral in Washington, D.C. (1916). Most architectural journals of the period were unanimous in pronouncing it the culmination of its type. A classic Ionic temple, set atop a high, unarticulated first story, its grand entrance was approached by a massive flight of steps flanked by Egyptian sphinxes. Writing in the Architectural Forum in 1926, R. R. Houston summarized the current thinking in Masonic design: "The great antiquity of the (Masonic) body and its ancient affinity with the building trades have established a certain adherence to the use of the architectural styles of the ancient peoples, notably those of the Egyptians and the Greeks."¹⁰ While there was no style more fitting than another, and any exotic design would serve to symbolize the mystery of Masonic rites and its ancient origins, it was generally held that the dignity of Classic orders were particularly suited to illustrate the tenets of the society; almost every example of whatever period and style bore applied Classical detail, sometimes to the detriment of the final product.¹¹

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Locally, the most influential Masonic building was probably the Tuscan Temple by Albert B. Groves, completed in 1908. As its name implies, it is a faithful descendent of the classic type, and firmly established the classic orders as requisite in temple construction. During the late teens and twenties, the Masonic order in St. Louis underwent an enormous increase in membership, requiring the construction of many new buildings. While smaller lodges ordinarily were decked with ornament, attempting to attain with decoration what the larger temples achieved with monumentality and expensive materials, they were all based upon Classic forms. Examples are the Harmony Temple (1927), the Pomegranate Lodge (1925), and the America Temple (1927), all Renaissance and Neoclassic derivations. Major temple commissions included the Ionic Scottish Rite Temple by William B. Ittner in 1922;¹² Tom P. Barnett's Anchor Masonic Temple (1925), a massive three-story Egyptian Revival building; and the Grand Masonic Temple, by Thomas C. Young and Albert B. Groves, 1924-26.¹³

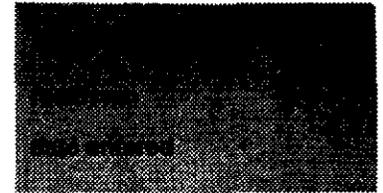
Amongst all these, the Lambskin Temple is an anomaly. Its monumentality is achieved less by actual mass than by its siting on a rise, surrounded by modest vernacular residences. Completely rejecting the Classic orders, Nolte reduced the main block of his building to a simple tripartite division of flat, minimally-articulated bays. In scale and massing there appear clear references to the Larkin Building (1904) and Unity Temple (1906) designs of Frank Lloyd Wright, but without Wright's deft arrangement of volumetric space. Nolte respected the massive, fortress-like exteriors of Wright's compositions. Their implied separation from the outside world and focus upon the world within was essential to the Masonic character. However, Nolte has also substituted for the traditional grand portico or colonnade a flat geometric pattern of brick and terrazzo rectangles which appear to float on the surface of the building and are never integrated with it. This synthetic design quality has as its source the European decorative styles of Art Deco, and the earlier Judgenstil buildings of Josef Maria Olbrich, as in the Secession Building in Vienna (1898-99).

HISTORICAL BACKGROUND

The Order of Ancient, Free and Accepted Masons is the largest and oldest fraternal organization in existence. Its origins are obscure, though it is thought that it is descended from the craftsman guilds of the Middle Ages. Authentic records of the society go back over two hundred and fifty years. Masonic organizations in America were created as early as 1717. The first Missouri lodge was begun in 1807 in Ste. Genevieve, and the first St. Louis group in 1821, although an earlier short-lived attempt had been made in 1816, of which Meriwether Lewis was a founder.¹⁴ It met on the second floor of a commercial building at 213-15 Elm Street. The Grand Lodge of Missouri, central governing body for the state, met there as well. On May 11, 1872, twelve Masons organized the first Masonic lodge on St. Louis's south side. The first hall for the new society was a school house located at Sarpy and Hawke Avenues.¹⁵ In July of that year, the Grand Lodge of Missouri granted a letter of dispensation to "Lambskin Lodge" and in October, it was formally chartered as Lambskin Lodge

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No. 460, with a total membership of 115. The Lodge took its name from the white lambskin or leather apron, which is the insignia of every Master Mason.¹⁶

By 1913, the Lodge had nearly 800 members and a larger, more impressive building was required. That year the membership formed a building fund and issued stock, but the advent of World War I postponed any action. The building fund was reactivated in 1921, and property acquired on the present site. A building committee was formed, consisting of seven member masons of "suitable qualifications and experience."¹⁸ Edward F. Nolte was selected as architect and, a usual practice in Masonic building, without the rigors of a design competition. The cornerstone of the building was laid on April 9, 1927 by Grand Master of Masons of Missouri, John Pickard of the University of Missouri.¹⁹ Dedication of the Lambskin Temple took place on December 1, 1927, and was attended by an audience of nearly 1,000.²⁰

By 1984, a dwindling membership, a deteriorating neighborhood fabric, and the isolation occasioned by the construction of Interstate 40 at the Lambskin's front door forced the membership to sell the Temple and lease quarters from another lodge.²¹ The Lambskin Temple's current location has contributed to its unusual design character being overlooked and nearly forgotten. However, with the Rankin neighborhood currently undergoing revitalization, the Temple will be the focus of residential rehabilitation as the major architectural element in the area.

FOOTNOTES

¹See John Albury Bryan, Missouri's Contribution to American Architecture, (St. Louis: St. Louis Architectural Club, 1928).

²All buildings are illustrated in George McCue, The Building Art in St. Louis Two Centuries, (St. Louis: American Institute of Architects, St. Louis Chapter, 1981)

³"E. F. Nolte, One of Designers of World's Fair Here Dies," St. Louis Post-Dispatch, April 8, 1944, p. 5A. "Edward F. Nolte Dies: Architect 50 Years". St. Louis Globe-Democrat, April 8, 1944, p. 3A.

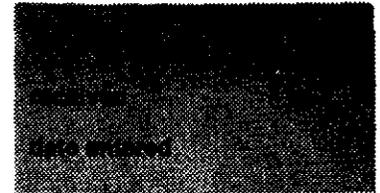
⁴For additional information concerning this development, see National Register nomination for Oakherst Place Concrete Block Historic District, submitted by St. Louis Landmarks Association, January, 1987.

⁵Files of the St. Louis County Parks and Recreation, Historic Preservation Office, 7900 Forsyth Avenue, Clayton, Missouri.

⁶The apartment house is illustrated in Western Architect, September, 1912, p. 98. The building, if extant, has not been located.

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⁷Files of the St. Louis Masonic Temple Association, 3681 Lindell Blvd., St. Louis, Missouri.

⁸Architectural Record, March 1908, p. 125. The building was later replaced with a Renaissance Revival structure.

⁹Illustrated in H. P. Knowles, "Masonic Temples," The Brickbuilder, December, 1916.

¹⁰R. R. Houston, "The Interior Architecture of Fraternal Buildings," Architectural Forum, September, 1926, p. 130.

¹¹The most prominently published examples of the period just before the Lambskin's construction were the Masonic temples of Washington, D.C. (Wood, Dunn and Deming, 1906), a Renaissance building with monumental Doric columns and deep rusticated stories; El Paso, Texas (Trost and Trost, 1914), an Ionic Temple with oriental cresting; Worcester, Massachusetts (George C. Halcott, 1916), Ionic in design with a heavily rusticated attic story, Kansas City, Missouri (J.C. Sutherland, 1920), another Renaissance Revival building but with elaborate Corinthian details; and the Scottish Rite Cathedral in San Antonio, Texas (Herbert M. Green, 1922), an Ionic temple crowned by a massive ziggurat, anticipating the St. Louis Grand Temple by several years. For Washington, see American Architect and Building News, April 15, 1908; El Paso, and Kansas City, Western Architect, February 1914 and June 1920 respectively; for Worcester, The Brickbuilder, December 1916; and San Antonio, Architectural Forum, May 1922.

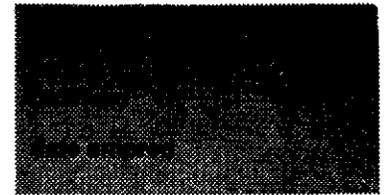
The search for historic precedents sometimes resulted in interesting aberrations, as in the Bennington, Vermont Temple (Harding and Seaver, 1916), a faithful replica of a Tudor Revival church; and the determinedly Gothic W. D. Luckie Lodge in Atlanta (Heintz, Reid and Adler, 1916) with slender groups of columns, trefoil panels and tracery-crowned statuary niches. See The Brickbuilder, December, 1916 for illustrations of both. Modern architectural movements appeared in Masonic buildings during the later 1920's as Byzantine, Syrian, or Mayan-derived designs, notably the Scottish Rite Temple in Miami (Kiehnel and Elliot, 1927), which perched gargoyle-like constructions atop a vaguely Egyptian entablature. See Western Architect, November, 1927.

¹²Ittner was also the designer of the Ainiad Temple in East St. Louis (1926), which overlays a simplified classic block with Venetian decoration, and substitutes a loggia for the usual entrance portico. See Harvey Wiley Corbett, "The Architecture of Fraternal Buildings," Architectural Forum, September, 1926, p. 129-135.

¹³For illustrations of these buildings, see McCue, The Building Art in St. Louis: Two Centuries.

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¹⁴David Brown, "The Grand Lodge of Missouri Freemasonry...It Celebrates a 150th Birthday," St. Louis Globe-Democrat, June 6, 1971, p. 8.

¹⁵Lambskin Lodge No. 460 A.F. and A.M. - 100th Anniversary, 1872-1972, mimeographed, 1972, p. 9.

¹⁶Ray V. Denslow, The Masonic Fraternity: Its Character, Customs, Ideals and Traditions, (Masonic Service Association of the Grand Lodge, A.F. and A.M. of Missouri, 1932), p. 23.

¹⁷Lambskin Lodge, p. 14.

¹⁸Ibid, p. 16.

¹⁹"Lay Cornerstone Today for Lambskin Lodge," St. Louis Globe-Democrat, April 9, 1927.

²⁰Lambskin Lodge, p. 9.

²¹George Byron, Lambskin Lodge No. 460, personal interview, September 12, 1985.

9. Major Bibliographical References

See Continuation Sheet.

10. Geographical Data

Acreege of nominated property .25 acre more or less

Quadrangle name CLAYTON 7.5'

Quadrangle scale 1:24,000

UTM References

A

1	5	7	3	8	2	0	0	4	2	7	9	0	4	0
Zone			Easting				Northing							

B

Zone			Easting				Northing							

C

Zone			Easting				Northing							

D

Zone			Easting				Northing							

E

Zone			Easting				Northing							

F

Zone			Easting				Northing							

G

Zone			Easting				Northing							

H

Zone			Easting				Northing							

Verbal boundary description and justification Lot 36 and the south 35' of Lot 35 in Block 1 of Gibson Heights Addition amended Plat, and in Block 5042 of the City of St. Louis, together fronting 80' on the East line of Kingshighway Boulevard, by a depth Eastwardly of 135' more or less, to an alley.

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

state	code	county	code
state	code	county	code

11. Form Prepared By

name/title 1. Jan Cameron, Researcher

organization The Pride Organization Inc. date September 28, 1985

street & number 3606 Botanical telephone (314) 776-2400

city or town St. Louis state Missouri 63110

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature Wayne E. Gross
Frederick A. Brunner, Ph.D., P.E., Director, Department of Natural Resources and State Historic Preservation Officer
date 7/1/87

For NPS use only

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

date

Keeper of the National Register

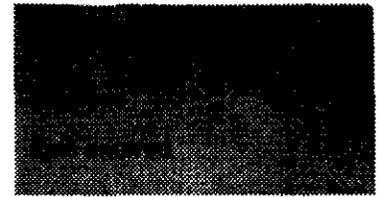
Attest:

date

Chief of Registration

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1. American Architect and Building News, April 15, 1908.
2. Architectural Forum, May 1922; September 1926.
3. Architectural Record, March 1908.
4. Archives of the St. Louis Public Library, Art and Architecture Section, 13th and Locust Streets, St. Louis, Mo.
5. The Book of St. Louisans: A Biographical Dictionary of Leading Living Men of the City of St. Louis and Vicinity. St. Louis: St. Louis Republic, 1912.
6. The Brickbuilder, December 1916.
7. Brown, David. "The Grand Lodge of Missouri Freemasonry....It Celebrates a 150th Birthday." St. Louis Globe-Democrat, June 6, 1971.
8. Bryan, John Albury. Missouri's Contribution to American Architecture. St. Louis: St. Louis Architectural Club, 1928.
9. Byron, George. Lambskin Lodge No. 460. Personal interview, September 12, 1985.
10. Denslow, Ray V. The Masonic Fraternity: Its Character, Customs Ideals and Traditions. St. Louis: Masonic Service Association of the Grand Lodge, A.F. and A.M. of Missouri, 1932.
11. "E. F. Nolte, One of Designers of World's Fair Here Dies." St. Louis Post-Dispatch, April 8, 1944, p. 5A.
12. "Edward F. Nolte Dies: Architect 50 Years." St. Louis Globe-Democrat April 8, 1944, p. 3A.
13. Houston, R. R. "The Interior Architecture of Fraternal Buildings." The Brickbuilder, December 1916.
14. Knowles, H. P. "Masonic Temples." The Brickbuilder, December 1916.
15. "Lambskin Lodge No. 460 A.F. and A.M. - 100th Anniversary, 1872-1972." Mimeographed - Archives of Lambskin Lodge No. 460.
16. "Lay Cornerstone Today for Lambskin Lodge." St. Louis Globe-Democrat, April 9, 1927, p. 12.

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Item number

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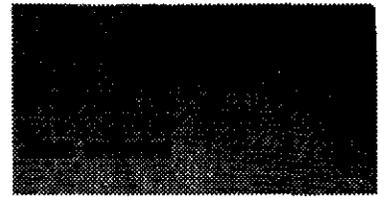
Page

2

17. McCue, George. The Building Art in St. Louis: Two Centuries. St. Louis: American Institute of Architects, St. Louis Chapter, 1981.
18. "Recent Architecture." St. Louis Globe-Democrat, April 10, 1927, p. 28.
19. Western Architect, September 1912, February 1914, June 1920 and November 1927.

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

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

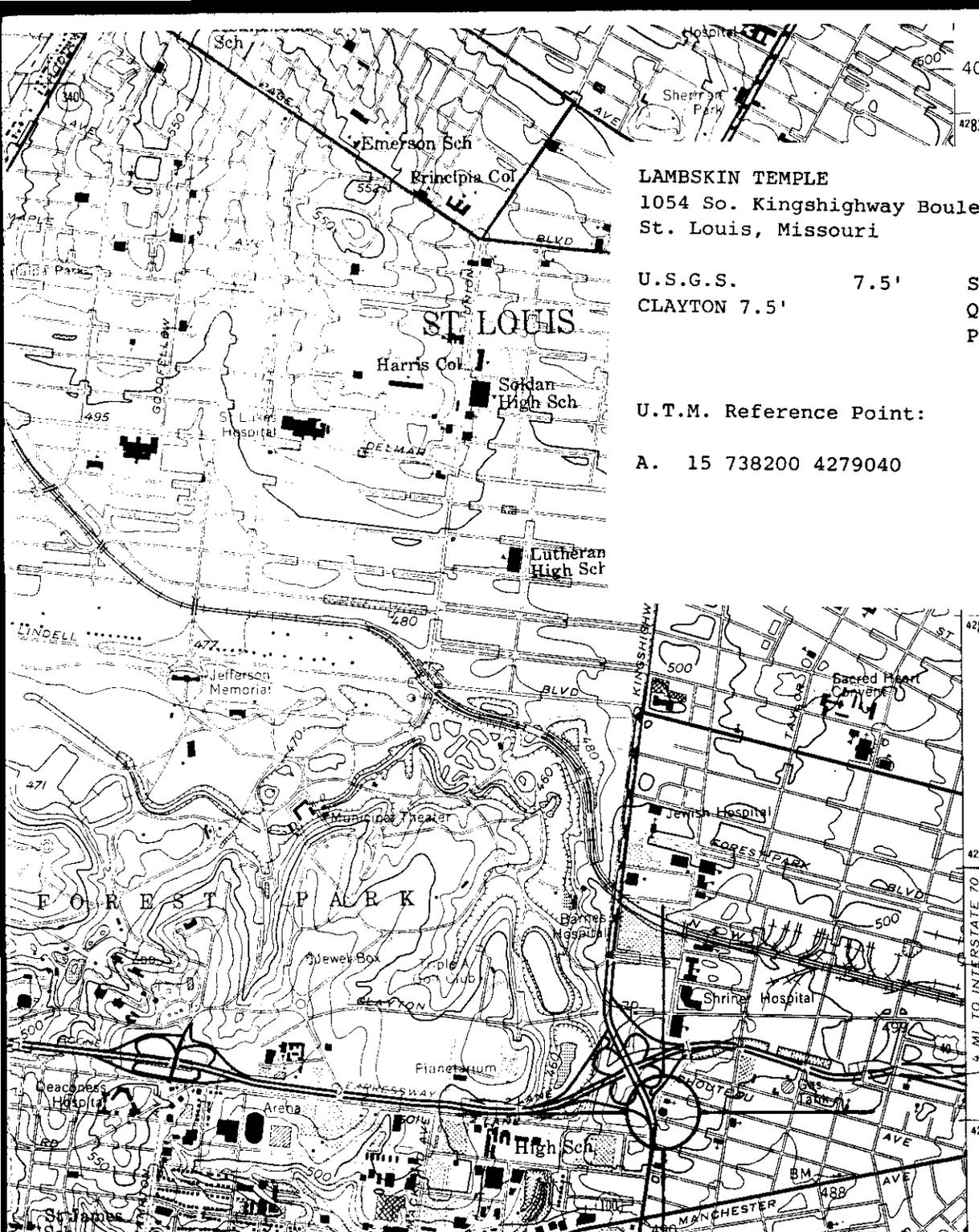


Continuation sheet Lambskin Temple

Item number 11

Page 1

2. Hugh Davidson
Preservation Planner and State Contact Person
Historic Preservation Program
Division of Parks, Recreation,
and Historic Preservation
P. O. Box 176
Jefferson City, Missouri 65102
Phone: 314/751-5377
Date: May 27, 1987



LAMBSKIN TEMPLE
 1054 So. Kingshighway Boulevard
 St. Louis, Missouri

U.S.G.S. 7.5' Scale: 1:24,000
 CLAYTON 7.5' Quadrangle: 1954
 Photorevised 1968
 and 1974

U.T.M. Reference Point:
 A. 15 738200 4279040

LAMBSKIN TEMPLE
 738200mE 4279040mN

17°30' 736

737

739000mE

38°37'30"

90°15'

MILE

ROAD CLASSIFICATION

- Heavy-duty ————— Light-duty —————
- Medium-duty - - - - - Unimproved dirt - - - - -
- Interstate Route ○ U. S. Route ○ State Route



QUADRANGLE LOCATION

Revisions shown in purple compiled by the Geological Survey from aerial photographs taken 1968 and 1974. This information not field checked. Purple stippled indicates extension of urban areas.

CLAYTON, MO.
 N3837.5—W9015/7.5

1954

PHOTOREVISED 1968 AND 1974
 AMS 7961 III NE—SERIES V879

(CAHOKIA)
 296 11 SW

Front Elevation

Front Elevation - Lambskin Temple

LAMBSKIN TEMPLE
1052-56 S. Kingshighway
St. Louis City

Photos: 1984



FOR SALE
REALTY
644-1611

LAMBSKIN TEMPLE

South Elevation - Lambskin Temple

7.5 9842231

LAMBSKIN TEMPLE
1052-56 S. Kingshighway
St. Louis City

PHOTOS: 1984

FOR SALE
FOR INFORMATION
CONCERNING THIS PROPERTY
CONTACT
REALTY
DEVELOPMENT CO.
644-1611

LAMBSKIN
LODGE
460 AF & AM

South Elevation - Lambskin Temple

North Elevation - Lambskin Temple

1052-56 S. Kingshighway

LAMBSKIN TEMPLE
1052-56 S. Kingshighway
St. Louis City

Photos: 1984



North Elevation - Lambdin Temple

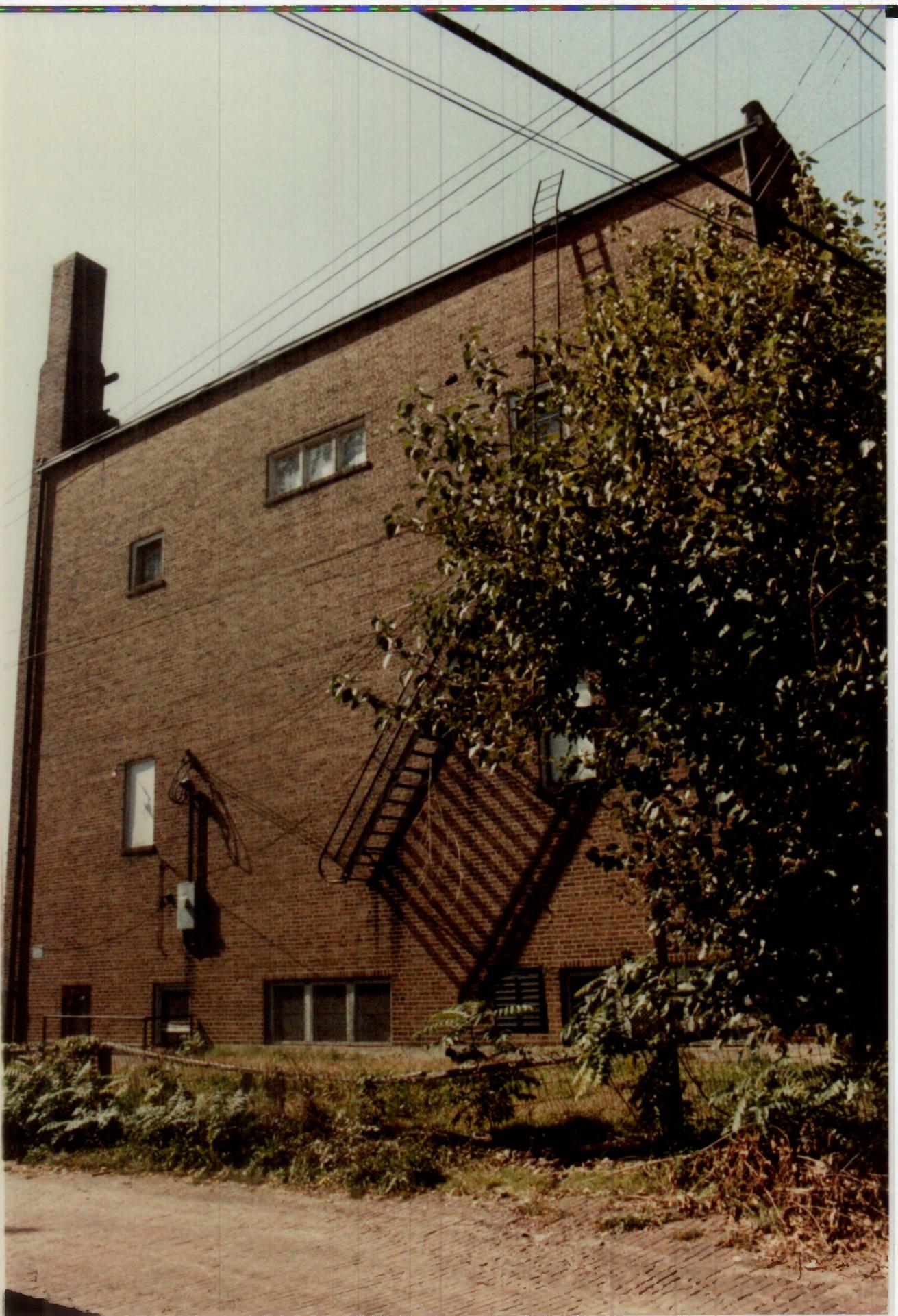
Rear Elevation - Lambskin Temple (East)

2 10 444. 31

LAMBSKIN TEMPLE
1052-56 S. Kingshighway
St. Louis City

Photos: 1984

Rear Elevation - Lambskin Temple

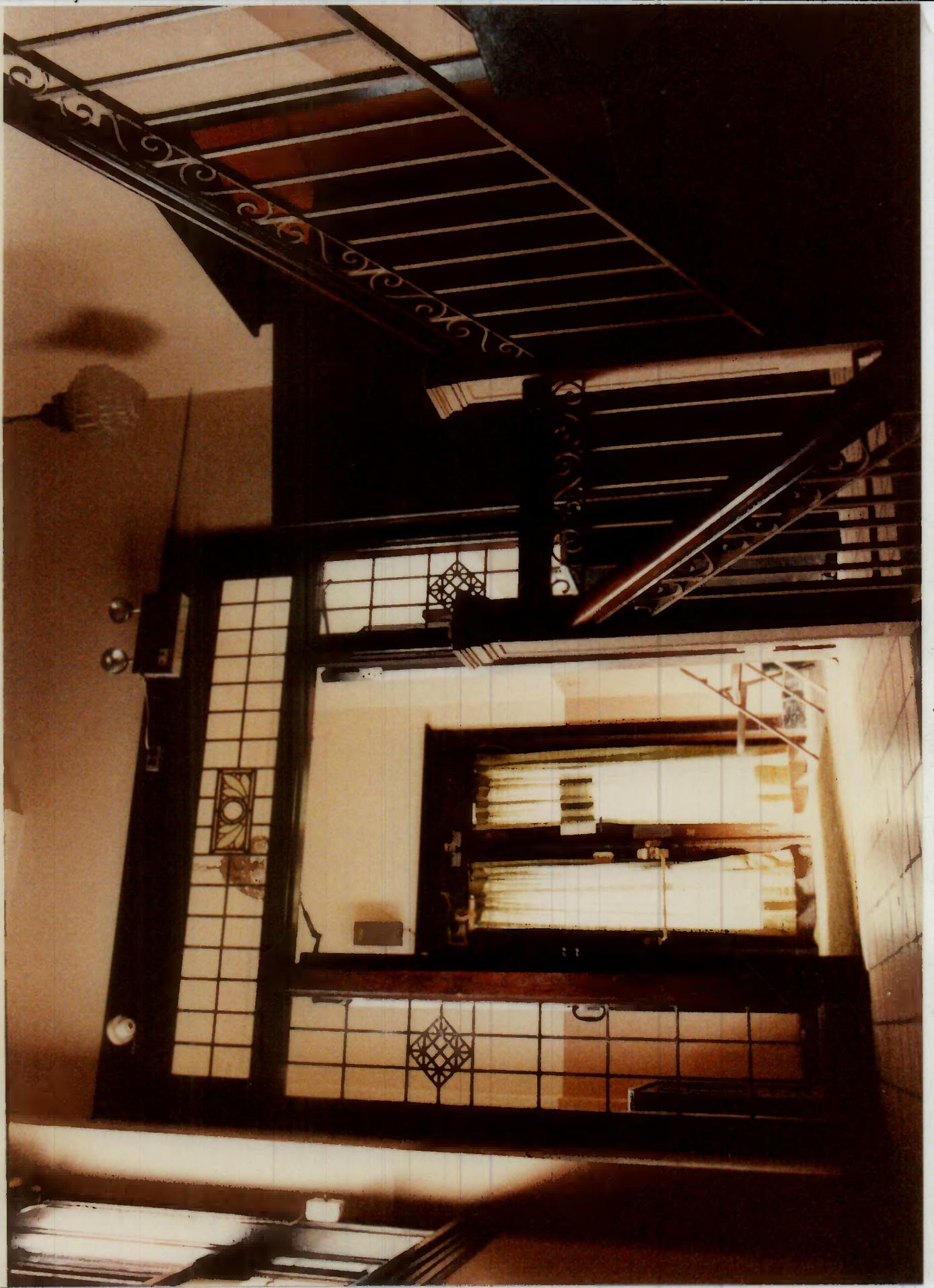


Front Entry Foyer - Leaded Glass Doors & Staircase

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

LAMBSKIN TEMPLE
1052-56 S. Kingshighway
St. Louis City

Photos: 1984



Lambskin Temple - Interior

3 10 44 3 2 31

LAMBSKIN TEMPLE
1052-56 S. Kingshighway
St. Louis City

Photos: 1984



Lambskin Temple
1054 South Kingshighway

DATE: June 10, 1985

NEG. LOC.: Pride Organization
3601 Botanical

View of building under construction, from photograph in Temple archives.



Lambskin Temple
1054 South Kingshighway

DATE: June 10, 1985
NEG. LOC.: Pride Organization
3601 Botanical



LAMBSKIN TEMPLE
1054 So. Kingshighway

DATE: June 10, 1985
NEG. LOC.: Ridge Organization
3601 Botanical

General view from the southwest.

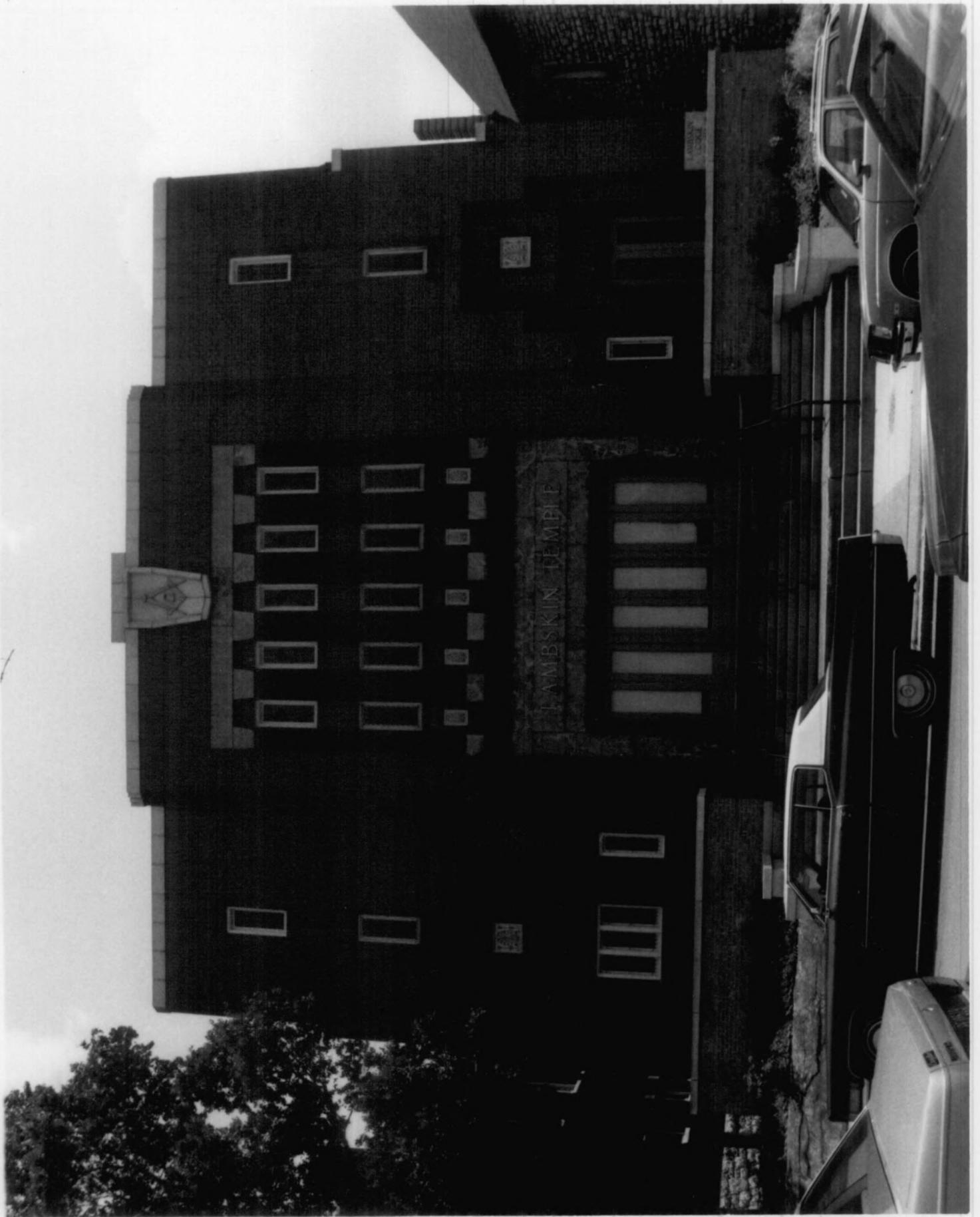


Lambskin Temple
1054 South Kingshighway
St. Louis, Missouri

DATE: June 10, 1985

NEG. LOC: Pride Organization
3601 Botanical

Primary facade from the west.



Lambskin Temple
1054 South Kingshighway

DATE: June 10, 1985
NEG. LOC: Pride Organization
3601 Botanical

Detail of primary facade.



Lambskin Temple
1054 South Kingshighway

DATE: June 10, 1985
NEG. LOC.: Pride Organization
3601 Botanical

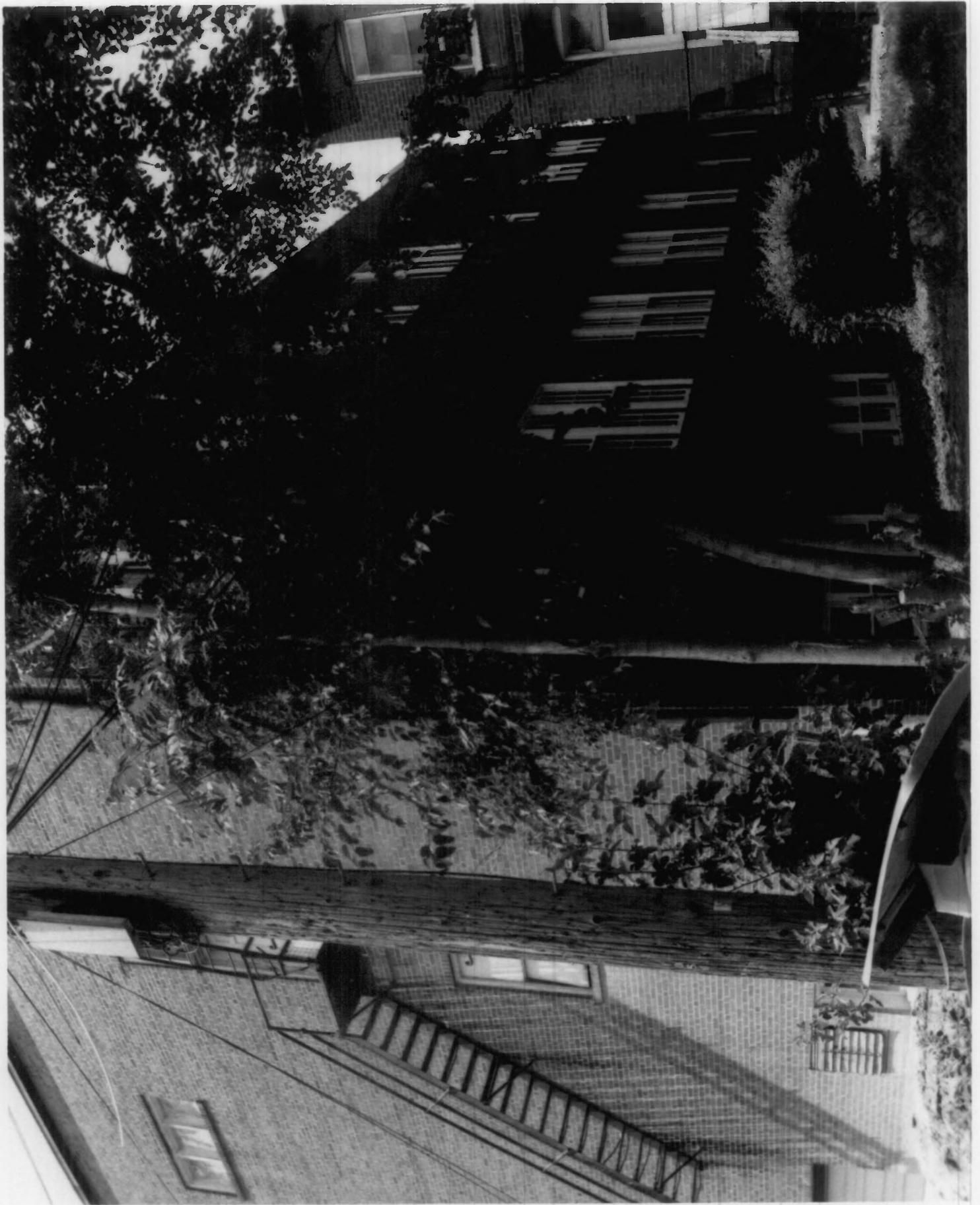
Detail of primary facade.



Lambskin Temple
1054 South Kingshighway

DATE: June 10, 1985
NEG. LOC.: Pride Organization
3601 Botanical

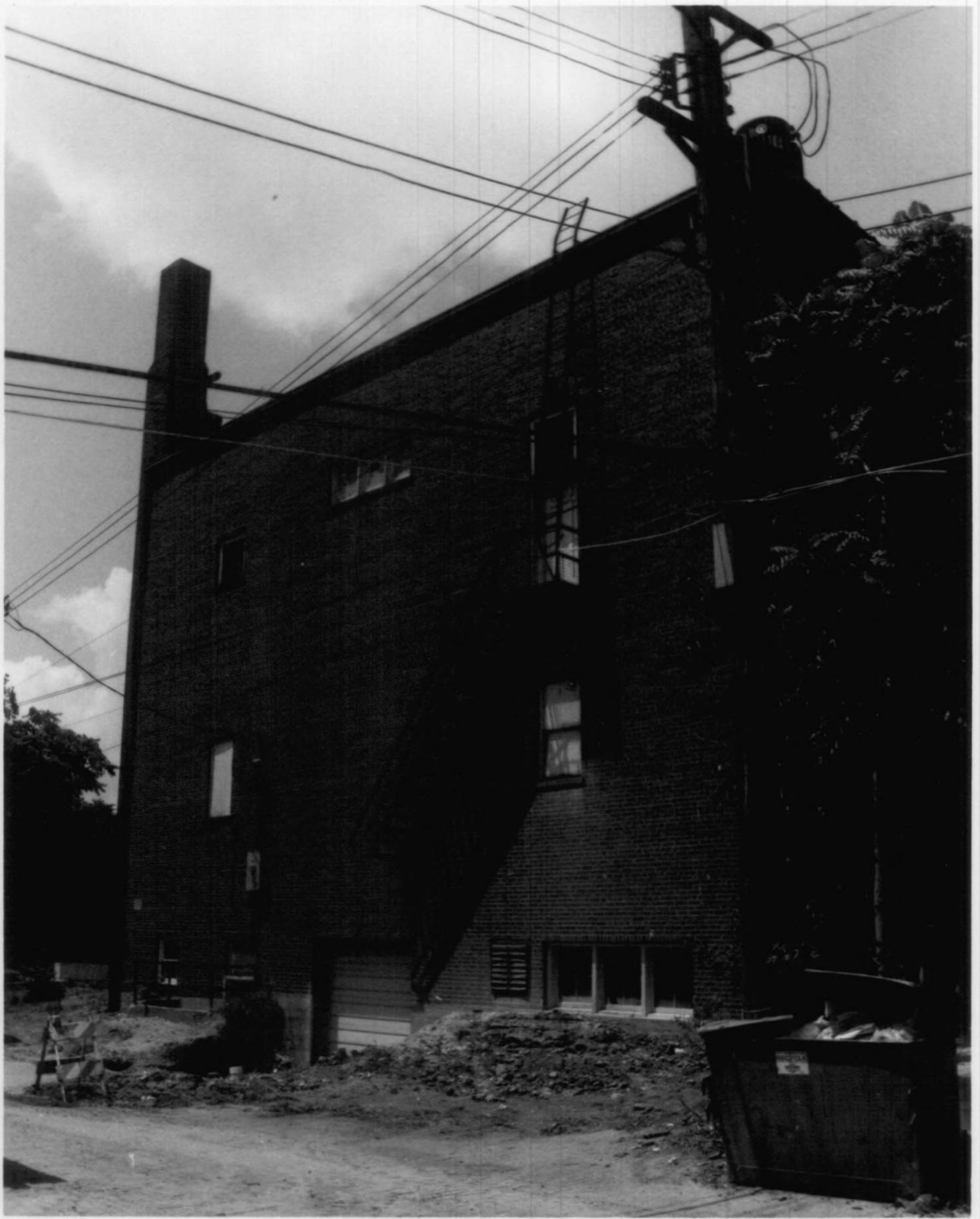
View from the northeast.



LAMBSKIN TEMPLE
1054 So. Kingshighway

DATE: June 10, 1985
NEG. LOC: Pride Organization
3601 Botanical

Rear facade from the northeast.



Lambskin Temple
1054 South Kingshighway

DATE: June 10, 1985
NEG. LOC.: Pride Organization
3601 Botanical

View from the southeast.



Lambskin Temple
1054 South Kingshighway

DATE: June 10, 1985
NEG. LOC.: Pride Organization
3601 Botanical

Interior view showing stairway.



Lambskin Temple
1054 South Kingshighway

DATE: JUNE 10, 1988
NEG. LOC.: Pride Organization
3601 Botanical

Interior view of auditorium from
the wesr.



Lambskin Temple
1054 South Kingshighway

DATE: June 10, 1985
NEG. LOC.: Pride Organization
3601 Botanical

Interior view showing panelling
in assemblyroom.

