



McMENAMINS GRAND LODGE

Walking Tour

This guide provides descriptions of a majority of painted panels and photographs. Still there are lots of fun surprises for you to find on your own (hint: don't pass by the water pipes and electrical panels so fast).

The Grand Lodge draws vitality from the personalities and episodes of its past. Built in 1922 as the Masonic and Eastern Star Home, this architecturally stunning property was for 77 years a rest home for Masonic members and their offspring. In 1999, the last residents moved to a new modern Masonic facility immediately to the north.

In addition to its Masonic heritage, the Grand Lodge celebrates the long and diverse history of the surrounding community: Atfalati Indians, "retired" fur trappers, and Congregational missionaries; farmers, wine makers, shoemakers, and musicians; the Japanese, the Hawaiian, the Dutch, the German, and the Hispanic.

McMenamins has attempted to commemorate and honor all of these people and their traditions through the artwork and photos that fill the hallways and common rooms of the property. The artists who crafted the artwork displayed throughout the property are Kolieha Bush, Joe Cotter, Lyle Hehn, Jennifer Joyce, Steve Niichael, Andrea Perrigo-Langen, Jeanne Ralston, Francisco Rangel, Hadley Skinner, Yolanda Valdés, Karen Veselik, Myrna Yoder, Cathie Joy Young, and Scott Young.

Thanks to these creative folks, there is a palpable energy wisping through the hallways. Art and history is on every wall, and a story is around each corner. Set off on a journey of discovery and proceed at your own pace.

FIRST FLOOR

Foyer

The Home is endowed with the fervency and zeal of the orders of Masonry and Eastern Star. It is not only a refuge for the needy, but also a monument to the teachings of worshipful fellowship. This haven from the storm of life is intended to afford to the young the news of hopeful endeavor, and to the elders, the comforts which befit the setting sun of well-spent lives.

--1923 promotional pamphlet,

Masonic and Eastern Star Home

"Refuge", "monument", "haven": these words, written more than 75 years ago, go far today in explaining the Masons' magnanimous purpose and epic designs for the Masonic and Eastern Star Home (now McMenamins Grand Lodge). In the days before welfare benefits and social security, the Masons did not turn their backs on needy members--the elderly, widowed and orphaned--illustrating to the world that, indeed, brotherhood was their highest priority. Around the country, they built some of the best retirement and elder care facilities available. By 1920, 30 Masonic Homes had opened in 29 states. These buildings were far from characterless institutions. They were showpieces with architectural grandeur that conveyed to their residents and the outside world a sense of dignity, permanence, and security.

The formal entryway of the property's main building perfectly illustrates this showcase grandeur. A towering Classic Greek-style portico serves as a formidable welcome for visitors and, for years, was a popular spot where residents gathered for "a sit and a chat" in the fresh air, but sheltered from the elements. Freight man Ray Smith had the important but slow, arduous task of hauling from Portland the six massive Ionic columns that support the portico. It took three days to truck those stone beauties over the West Hills to the construction site. That was in 1921, long before the existence of the Sunset Highway.

The majestic portico opens into an impressive foyer. Note the beautiful ceramic and slate work on the walls as you pass

through the front French Doors. It was done by Jeanne Ralston and Andrea Perrigo-Langen and is just a tease for what awaits downstairs. Also of note is the striking ceramic tile flooring in the foyer and throughout the first-floor hallway. It dates to the original construction of 1921-22, though had been hidden for decades by layers of old carpeting and linoleum.

The Greeter

The character we've chosen as our "greeter" sits on his haunches just off the front door. This regal fellow measures about four feet high and is made of a very dark and weighty wood that is adorned with colored glass. His Asian features recall those of "Boxer", the much-coveted mascot of nearby Pacific University. Perhaps they're distant cousins. Unlike Boxer, though, this big boy is not prone to wandering off.

Formal Waiting/Gathering Room

This elegant space features one of the building's six beautiful fireplaces. Note the Masonic symbols--the square and compass and Ionic columns--incorporated into the mantle here. Similarly, the original overhead fixture blankets the room in a very Masonic light.

Of the two paintings in this room little is known. The dramatic landscape by John R. Sites is dated 1922 and was part of the Home's collection. The Masonic symbol on the frame and the painting's heroic elements--towering evergreens, snow-capped mountains, sunset-emblazoned lake--leave little doubt that the artist was a Mason himself. The other work hangs over the fireplace. Though of unknown origin, this monarch exudes royalty and certainly furthers the room's grand impression.

Front Desk

The rustic wall of drawers behind the front desk came from a general merchandise store in Austria and dates to about 1880. Each drawer would have stored a different spice, tea, or dry good. Now they're ideal for housing keys and messages for each of the guest rooms. Your guess is as good as ours as to what those three large silver containers originally would have held. Coffee? Water? Olive oil? Wine?

Corner Bar

Diagonally across from the front desk is a corner bar added by McMenamins (alcoholic beverages were not served up so conspicuously here in the past). The two back bars are of the old school design, brought in from parts unknown. Though time has clouded their histories, their appearance conjures up some great barroom stories of the world! Don't miss, too, the scrolling wrought ironwork that borders the bar and pub. These pieces were designed and crafted especially for this project by Architectural Ironworks.

Across the foyer from the bar, take a peek down the stairwell leading to the basement.

High on the wall facing you is intricately crafted painting by Lyle Hehn. Lyle has congregated a rummage sale of images from various origins into this panel. The Home's classic facade stands out in the background, but it is details like the winged cherubs from the Home's mantle motif and the pattern of the first-story tile floor that make this panel so interesting. There are also Masonic trowels sprouting from vines and a centrally located '99' representing the year in which Lyle completed the work. The brick sphinx relates to the ancient Egyptian traditions included in Masonic lore, while the two (hammer) headed eagle is a reference to McMenamins' popular brew, Hammerhead Ale. Finally, the two accordion-playing figures that bookend the work are a playful jibe at Mike McMenamin, who is not so fond of that instrument.

Now, walk to the left of the stairwell, and on the wall opposite the door leading to the outside dining area there is a tremendous old photograph of a Washington County family's picnic laid out in a secluded spot in a quiet forest. The three-generation, 21-member party came loaded with ample supplies by horse and wagon. The details of the scene are remarkable--a study in late 19th-century American culture (photo courtesy Washington County Museum).

Ironwork Grill

The restaurant is named for the beautiful ironwork crafted by Architectural Ironworks as part of McMenamins' renovation of the building. While the décor is new to the room, the space has been a gathering place for meals since 1922. Some features of the original dining room are still apparent, like the Ionic scrolls of the columns. Other architectural details have been recreated to match what was removed during a 1991 remodeling done by the Masons, such as the back cabinetry and wall sconces.

Stationed front and center is the mighty Nataraja. This four-armed manifestation of Shiva came from Indonesia and is commonly known as "Lord of the Dance". Poised with his drum, he symbolizes the eternal movement of the universe and bespeaks that sound is the source of all creation. His right leg stands on Apasmara, the dwarf demon of forgetfulness,

indicating his ability to overcome ignorance, resulting in the birth of knowledge. If you hear the sound of Nataraja's drum during your visit, don't hesitate to jump in the dance that continuously serpentine through the hallways.

In the pub's southwest corner is a dynamic, four-panel painting by Yolanda Valdés. With ribbons of colors and a procession of characters, Yolanda details the heritage of Hispanic people in Washington County. It is a heritage that, for many, began close to the land and is marked by hardships, courage, pride, organization, education (learning for themselves and teaching others), and growth, all of which Yolanda captured in vivid colors in this work.

Before leaving the pub, be sure to introduce yourself to the mate of the great Asian dog of the foyer. She watches over the goings-on here. Also, take a look out of the west windows at the rock-lined **soaking pool** in the courtyard (to put yourself in its warm healing waters, ask at the front desk for details).

To continue the tour, return to the foyer then proceed to your left, down the east hallway. Lodging room names are included to help you navigate.

First Floor Hallway

On the right: The small, framed black-and-white photo of the man responsible for the building's impressive design. Architect William C. Knighton came to this job with a deep understanding of both Masonry and residential facilities of this nature. He held a 33rd degree, the highest ranking within the Masonic brotherhood and he also designed the Old Soldiers Home (Roseburg), the Eastern Oregon State Hospital (Pendleton), as well as the Governor Hotel and Grant High School (both in Portland).

Next to Knighton's portrait is a wild, painted image of a woman riding behind a flying goat done by Lyle Hehn. Caption provided on wall.

Rooms named Adolph "Dutch" Nelsen (on the right), Ida L. A. Haines (on the left), and Marie Baker (on the right)

On the left: Do you think they won? By the exhausted, dejected expressions on the faces of these early Pacific University football players, the likelihood of a victory seems slim. If they didn't take home a trophy this day, at least they can brag about the mud and bruises that are endemic among them (photo courtesy Washington County Museum).

On the right: In this Jennifer Joyce panel, a white-haired woman named Gerry Hysmith sits in her room at the Home, gazing out the window. Caption provided on wall.

Room named Al Reynolds (on the left)

On the left: Lyle Hehn's Ruby the Witch stands calf-deep in a rock-strewn swamp. Caption provided on wall.

Room named Mabel "Cookie" Cook (on the right)

On the right: This remarkable image, taken in the early 1960s, depicts the five Hernandez children beaming for the camera with Forest Grove and the Tualatin Valley spreading out behind them. Caption provided on the wall (Photo courtesy the Hernandez family).

Room named Paul Shrock (on the left)

On the left: Jenny Joyce's cow topiary. Caption provided on wall

Room named Ethel G. Thompson (on the right)

On the right: Yolanda Valdés' panel is a tribute to Centro Cultural in the style of a patchwork quilt. Caption provided on the wall.

On the right: Cathie Joy Young depicted Truth, Charity, Wisdom and Faith, the four tenets of the Order of the Eastern Star. The first two of Cathie's depictions--Truth and Charity--are exhibited here, while the latter two hang in the west end of the hallway. The artist incorporated the four elements into her depictions of the four tenets. Truth is portrayed with air and Charity with earth. See how many characteristics of these tenets and elements you can spot. A fun detail Cathie added into her Charity panel are the striped stockings worn by the young girl. As one of the Home's former orphans told us, striped

stockings were part of the children's uniform at the Home.

On the left: In a less than serious moment, the artists gathered on the front steps of McMenamins Grand Lodge for this shot. They are (left to right, front row) Andrea Perrigo-Langen, Yolanda Valdés, Cathie Joy Young, Kolieha Bush, Myrna Yoder, and (in the back row, left to right), Jeanne Ralston, Lyle Hehn and Joe Cotter. Caption provided on the wall.

On the left: This group shot, taken in February 20000, brings together the talented folks of Pacific Crest Construction, who made the Masonic Home renovation a reality. Caption provided on the wall.

Room named Capt. William Morgan (on the right)

On the right: Festive Masons bend and morph in a kaleidoscope of colors and costumes throughout this panel by Kolieha Bush. Caption provided on the wall.

On the left: This 1921 advertisement modestly states that Pacific University is coming into its own. Actually, by this time, the college had been honing its curriculum and educational opportunities for more than 70-years. Established in 1849, it is one of the oldest U.S. colleges on the West Coast, and as early as the 1870s attracted international students to study at its Forest Grove campus.

Rounder Room (east sun parlor)

"The last of leaves fell from the trees

And clung to a new love's breast.

And branches bare like a banjo to the winds that listen the best."

This Bob Dylan lyric scribed above the entry way welcomes all into the folk-coffee house sensibilities of The Rounder Room, one of the building's remarkable sun parlors. American folk music is the soundtrack here and sets a thoughtful tone. Kolieha Bush did the lyrical painting over the fireplace celebrating many of the great American folk singers of the 1960s.

First Floor East "L"

On the right: McMenamin's Deviled Crabs. No, we haven't diversified into mail-order seafood products. This great ad was discovered in a popular magazine from the turn of the century and sent to us. 'Shall we visit your house?' Probably best to say 'No'.

Room named Louis Henderson (on the right)

On the left: Jennifer Joyce painted this pastoral scene in tribute to Jean-Jacques Rousseau.

On the right: This vintage scene is a group portrait of the Masonic Home's original residents gathered on the front portico. It's a study of 19th-century lives engulfed by the long shadows cast by a 20th-century afternoon summer sun. The photo was taken in July 1922, five months after the first arrival, Henry Mounts, moved in. Mounts is the shorter man seen here with hat and glasses in the back row left.

Room named Gerry Hysmith (on the right)

On the right: This remarkable photo by Francisco Rangel delves deep into the soul of the young Hispanic farm worker. Caption provided on the wall.

Rooms named William Knighton (on the left) and A and L. Cooke (on the right)

On the left and right: These two photos show happy, though posed, views of some of the orphans who lived at the Home during the middle-to-late 1920s (photos courtesy Masonic Grand Lodge and Priscilla Anders). Captions provided on the wall.

Rooms named Kate Hatton (on the left) and Nina Townsend (on the right)

To continue the tour, return to the front desk.

Before venturing down the First Floor's west hallway, notice the ramp leading to the second floor. This was an original and imperative feature of the Masonic Home, its presence necessitated by the absence of a passenger elevator during the

first three decades of the Home's existence. Residents with impaired mobility moved between floors by way of the ramp, which was surfaced with a cork sheeting to further ensure a "safe passage".

The wall-scape **mosaic on the ramp's landing** looks like a treasured vestige of the building's original construction. In reality, it was created and installed for McMenamins' renovation by artists Karen Veselik and Steve Niichael. The scene has a fable-like quality, with a Merlin-esque old man standing literally center stage in a Masonic theater (note the symbolic claps of the curtains).

Continuing the theatrical theme is a collage of vintage *Gone with the Wind* promotional material. Mike McMenamins' father-in-law Don Foelker as a teenager was a projectionist in movietheater in nearby Hillsboro. He had saved this material from the time he screened the epic film during its original release.

First Floor West Hallway

On the left: Jennifer Joyce's portrait of venerable quiltmakers pieces together characters and events from the history of the Masonic Home and the surrounding area. Caption provided on the wall.

On the right: This handsome couple were photographed by Francisco Rangel a few years back. Their faces convey contentment and pride in their Hispanic heritage and the lives they've made for themselves in the Forest Grove-Cornelius area.

On the left: This 1922 photograph shows the Masonic Home soon after its initial construction phase. (OHS photo #OrHi 26088). Caption provided on the wall.

On the right: This Yolanda Valdés painting commemorates José Garcia and the Migrant Education Program he championed. Caption provided on the wall.

Room named Diana Coffman (on the left)

On the left: The spirit of the rough-hewn mountain man is captured in this panel by Jennifer Joyce. The earliest white settlers of this area—The Tualatin Plains--were American fur trappers forced to try their luck at homesteading when beavers became so scarce in the late-1830s. In 1840, Joseph L. Meek, Robert Newell, and Caleb Wilkes all abandoned their Rocky Mountain hunting grounds and staked out claims in the present Hillsboro-North Plains-Forest Grove area, which they dubbed their "Rocky Mountain Retreat." Meek, Newell and Wilkes were married to Nez Perce sisters they had met prior to their move. The artist alludes to the mountain men's relationships with Indian women by the presence of beaded embroidery, jewelry, and bird feathers.

Rooms named Wine-making Room (on the right) and Concours D'Elegance (on the left)

On the right: This delightful color photo shows three bespectacled women of the Home. (Photo courtesy Jennings-McCall archives). Caption provided on the wall.

On the left: Lyle Hehn's painting of peeling walls and Masonic orphans included a discreet reference to Scotland the birthplace of Masonry. Caption provided on the wall.

Rooms named George Washington (on the right), George Seymour (on the left), and Mike's Light Bulb Room (on the right)

On the left: Cathie Joy Young depicts a cold, grey Isis in this panel, surrounded by Masonic icons and symbols. A group of Masons touring the Grand Lodge before its public opening fixed their gaze on this panel, amazed that the artist was "in the know" about such details of their rituals and ceremonies.

Room named Glen & Allie Long (on the left)

On the right: This photo was snapped around 1929 during a rare snowstorm. The girls, who resided in the orphanage, took full advantage of the precipitation and squared off to do battle with snowballs (photo courtesy Priscilla Anders). Caption provided on the wall.

On the left: This illustration of Wisdom is the third in Cathie Joy Young's series depicting the four tenets of the Order of

the Eastern Star. Here, she portrays Wisdom as a strong, defiant Joan of Arc-like character--a warrior. The frigid, barren landscape surrounding the figure seems to scream, 'the cold, hard truth stands alone.' Cathie coupled her portrait of Wisdom with fire, one of the four elements, indicated by the burning candles.

On the left: The community of workers is portrayed in Kolieha Bush's scene of three uniformed women in the Home's kitchen. The warm colors she used--red brick, yellow cabinets--intonates that a friendly atmosphere prevails amongst the ample ladies as they chat, laugh, and go about their chores. Make no mistake, though, these are straight-seamed gals!

On the left: "Faith" is the fourth of four panels done by Cathie Joy Young illustrating the four tenets of the Order of the Eastern Star. The artist paints this scene with a mystical backdrop of ocean waves tumbling onto a golden beach. This is an allusion to water, one of the four elements. In the foreground stands a plainly dressed young woman. That she is barefoot suggests vulnerability. It's her expression and the cross around her neck that connotes strength in faith.

On the right: Photo of the cornerstone laying ceremony for the Masonic and Eastern Star Home. Caption provided on the wall.

Room named Helen & Thomas Stevens (on the left)

On the right: The Walker brothers would no doubt roll over in their graves at the thought of their old-time country music being transformed into a psychedelic setting, but artist Kolieha Bush is having some fun with them in this panel. Caption provided on the wall.

On the right: Photo of 1922 flag-raising at the Home. Caption provided on the wall.

Equinox Room (west sun parlor)

"Once upon a time, a Coltrane walked the earth," says the quote by Deborah D'Amico that appears on the wall of this sun parlor. Here in the "Equinox Room", named for one of the master's lesser-known masterworks, John Coltrane and jazz music still hold court.

Cathie Joy Young created the room's centerpiece, a portrait of Coltrane based upon the famous painting of St. George and the Dragon. In this context, Cathie depicts the sax master in a saint-like pose, reflecting both his deeply religious nature and the devout reverence his many fans felt for him. Coltrane is shown looking up at musical bars from one of his best-known works, "Blue Trane". Cathie paints Coltrane clutching his sax, replacing the image of the shield held by St. George. Both served as instruments of deflection. Unlike St. George, Coltrane's foe wasn't a ferocious dragon, as Cathie cleverly illustrates. For the musician, liquor and heroin (indicated by a bottle and a poppy) stood as his most destructive opponents.

Cathie also painted the jazz icons that adorn the back barroom walls. That's Duke Ellington, Ella Fitzgerald, Miles Davis and Coltrane, an ode to some remarkable artists, each of whom changed the face of jazz with their revolutionary sounds. Cathie chose a Coltrane quote from 1962 to represent him and the spiritual and reverential tone of the room. "I know I want to produce beautiful music, that does things to people that they need. Music that would uplift and make them happy. Those are the qualities I'd like to produce."

The subtle nuances present in much of Coltrane's work is wholly absent from the chandelier suspended above the barroom. A conglomeration of cornets forms the "chassis" of this fixture and perhaps serves as a reminder that the Great Coltrane evolved from the more overt, traditional sounds of hot jazz and rhythm & blues.

First Floor West "L"

Room named Ballad Town (on the left)

On the left: Photographer Francisco Rangel illustrates the drama and color that accompanies festivals held by the Hispanic community in the Forest Grove area. Caption provided on the wall.

On the right: This photo's almost as good as the one of Nixon shaking hands with Elvis in the White House. In this shot, taken around 1969, President Nixon meets the boys of Alpha Zeta on the Pacific University campus. (photo courtesy Pacific University Archives). Caption provided on the wall.

Room named Henry Mounts (on the left)

On the left: This Yolanda Valdes panel celebrates the pioneering Hispanic families that permanently settled in the Forest

Grove area in the 1960s and established the Centro Cultural. Caption provided on the wall.

Rooms named Hispanic Pioneers (on the right) and Dr. Cole (on the left)

On the right: These two framed photos are enlargements from the front and back of a post card was a plea for donations that probably appeared in the mailboxes of every Mason in Oregon in 1920. (Courtesy Masonic Grand Lodge). Caption provided on the wall.

On the left: This avian scene celebrates the life and career of Ethel Thompson, a former resident of the Masonic Home. Caption provided on the wall.

Rooms named Eva Ferguson (on the left) and Uncle Jim Whitford (on the right)

On the right: This Queen of Hearts is Jennifer Joyce's depiction of Mabel Cook, known for most of her 100-plus years as "Cookie". She moved to the Home in 1990 and has been charming them all ever since. Caption provided on the wall.

Continue the tour upstairs.

Take the steps by the Equinox Room to the Second Floor (or take the elevator located in the west hallway.)

SECOND FLOOR

Billy Scott Room (west sun parlor)

This library room is named in honor of William Winfield Scott, a published poet who filled the Masonic Home with verse while residing there during the 1940s. "Billy" Scott was among the first students at the University of Oregon when it opened for its first academic term ever in October 1876.

Lyle's Hehn's portrait of the aged Billy Scott hangs over the fireplace. The man has a jaunty appearance; from his lips, a good turn of a phrase would seem to just pour out. The artist implies that Billy's muse came from a magical elixir, which the subject covets in a bejeweled chalice. Evidence that Lyle's Billy Scott has already partaken in this strange brew: the shimmering blue glow of the liquid matches the color of the man's eyes.

Second Floor West "L"

On the left: The Lavender Lady, as painted in life-size scale by Myrna Yoder, fits the description a construction worker gave of the elderly woman he saw cross this hallway during McMenamins' 1999-2000 renovation of the property. Months earlier, all of the Home's residents had been moved to a new facility. She should not have been here. And maybe her earthly body had passed on. Upon further investigation, the woman could not be found, but her lavender perfume lingered.

Room named Afalati (on the Left)

On the right: From 1914 to 1929, the so-called Red Electric commuter train ran from Portland to Corvallis by way of Forest Grove. Caption provided on the wall.

On the left: This early 1920s photo shows the Home's west wing under construction. Caption provided on the wall.

Room named William and Angelina Catching (on the left)

On the left: Kolieha Bush portrays a popular resident nicknamed Dutch playing an accordion for an audience of two spirited ladies of the Home, Cookie and Nina. Caption provided on the wall.

Rooms named Master Mason (on the right) and Harvey Clark (on the left)

On the right: This photograph by Francisco Rangel shows a procession from Forest Grove to Cornelius in honor the Virgin of Guadalupe. Caption provided on the wall.

On the left: From artist Joe Cotter's imagination, festively costumed Masons tumble down the Home's fire-escape slide. Caption provided on the wall.

On the right: This 1923 photo shows the second-floor east sun parlor (now called The Magic Flute Room) as it originally looked. Caption provided on the wall.

Room named Entered Apprentice (on the left)

Room named Fellow Craft (on the right)

On the right: Dating to around the mid-1920s, this photo shows some well-dressed women struggling to retain their grips on Fussy Fern's Sweet Eyes and La Creole's St. Saviour Bell. The more interesting scene may have been what occurred immediately after this photo was snapped. This moment was captured at the Behrmann dairy farm across Quince Street from the Home.

Take a moment and step out on the back porch. Attached to the porch is one of the property's original fire escapes--a big, old slide. Many of the residents over the years daydreamed of jumping on and whizzing down. In fact, the orphans did take the plunge when the staff wasn't looking. Not quite up to today's fire codes, the remaining slides, save this one and the one outside the east porch, were removed and modern exterior stairways were constructed. To your right and down below is the soaking pool. Straight ahead is a view of the facility into which the last residents of the Home moved in August 1999.

Second Floor Hallway (west to east)

On the left: This image of Roderick Falls takes a bit of study, but it's worth the effort. At first glance, this piece looks like a mass of foliage. Indeed it is, but in the upper central part of the photo you'll find a veil of white water, marking the trail of the falls. There, alongside this falling stream stands a couple, a man and a woman, posing for, but quite a distance from the camera. Roderick Falls is on Roderick Creek west of Gales Creek Road (Route 8) and a few miles northwest of Forest Grove (photo courtesy Eric Stewart Collection)

On the right: Francisco Rangel's photographic portrait of an honest, hard-working couple. Caption provided on the wall.

Room named Martin & Forbes (on the right)

On the left: This color photo of a picnic on the Home property dates to the late 1980s. Caption provided on the wall.

On the right: This woodcarving by Myrna Yoder portrays an elderly gent from the home smelling flowers. Caption provided on the wall.

On the right: From 1880 to 1885, an "Indian Training School" operated in Forest Grove. It was the first off-reservation boarding school for Native American children in the western U. S. From today's perspective, the underlying mission of the school seems misguided and cruel: "The first rule here after cleanliness and obedience is 'NO INDIAN TALK.' The delegations from the different tribes are divided and subdivided until all tribal association is lost... Their entire removal from family and reservation influences are the points of highest hope, so far as this and kindred schools are concerned." In 1885, the school was relocated to Salem and renamed Chemawa Indian School. Caption provided on the wall.

On the right: This panel is Myrna Yoder's woodcut and painted view of an owl that perched along the eaves of the Home's portico until 1999. In reality, the owl was a plastic decoy intended to scare away pigeons. In Myrna's world, though, the owl is quite animated. Caption provided on the wall.

Room named Angelina Vandervelder (on the right)

On the left: The Behrmann dairy farm was a landmark of the neighborhood surrounding the Masonic Home. This view of it was taken in 1922 and shows the Home in the background. In the early 1920s, Bill Behrmann 20 years later, and it remained in the Behrmann family for nearly a half century. The barn finally came down in the '60s when developers acquired the property.

Room named Freemasonry (on the left)

On the right: In spring, everything is so fresh and colorful, and, as this Koliha Bush panel shows, these conditions can stir amorous feelings no matter what age you are.

On the left: A symbolic beehive is the work of Jennifer Joyce. Caption provided on the wall.

Rooms named Aldie Howard (on the right) and Lavender Lady (on the right)

On the right: Two affable gents take in the sights from the Home's grand front porch, late 1980s.

On the left: Jennifer Joyce commemorates three early Pacific University students who came to Forest Grove from their native home of Japan. Caption provided on the wall.

Rooms named Tabitha Brown (on the right) and Eastern Star (on the left)

On the right: The grounds of the Masonic Home never had a hedge maze like the one shown in this Jennifer Joyce panel, but it would have been a fun addition. Caption provided on the wall.

Rooms named John Smith Griffin (on the right) and Behrmann family (on the right)

On the right: Kolieha Bush painted this scene of an elderly man climbing the Home's ramp between the first and second floors. A female resident and the Masonic "eye" watch the man's ascent.

On the left: The Virginia Garcia Memorial Health Center is a beautiful success story that sprung from a tragedy. It was established in Cornelius in 1975 in response to the needless death of a six-year-old Hispanic girl, Virginia Garcia, from a simple foot wound. Yolanda Valdés paints the image of the young girl front and center. Caption provided on the wall.

On the right: This 1940s aerial of the Masonic Home shows the expanse of the buildings and property, including the barn and fields associated with the Home farm.

Room named Sam Hughes (on the right)

On the left (on the other side of the "Public Bathroom" door): "Lily's Pet Mabel" is the pride of the Behrmann Farm in 1928. Caption provided on the wall.

On the right: This is the Walkers' Old Time Orchestra at its prime (believe it or not) in 1926. The story of their rise to soaring popularity around the region was told earlier, but here is photographic proof that fame did not come to them at a young age. (Oregon Historical Society photo #CN 009978). Caption provided on the wall.

On the left: This dramatic scene of a family called under the scrutinizing glare of the all-knowing Masonic eye was crafted by Jennifer Joyce. With this panel, she recounts the story of the Roarks, the Masonic Home's "First Family" during its initial four years. Caption provided on the wall.

Room named Walker Brothers (on the right)

On the left: Hanging above ramp leading to first floor are Lyle Hehn's orphan painting (he'll have to explain that one), and Joe Cotter's trio of elegant, intriguing dancers that hint at what's behind the Compass Room doors.

Compass Room

This exceptional auditorium is a gathering spot of the finest kind. Its tall windows, lofty ceiling, ornate plaster work and hardwood floors make for an elegant setting, but it has hosted events of all types, from Christmas pageants, travelogue films, May Pole dances, Shrine band concerts, and much more. The Masonic symbols present on the two remarkable chandeliers and the stage proscenium add both dignity and mystique to the space, and gave the room its current name.

High on the walls of the Compass Room's entry hang four works worthy of note. Jazz legend Miles Davis painted the colorful and abstract "Seahorses" in 1988 with a look and style similar to the work of Marc Chagall. This print, demonstrating the artist's jazz sensibilities and instincts, is from a hand-pulled, serigraph run limited to 200 prints commissioned by the Miles Davis Estate.

The remaining three are impressive in their own right. Myrna Yoder painted the two musically themed panels that bookend the central tower. In these works, she conveys a sense of classical grandeur, a fanfare for some marvelous portent. Is Myrna's procession heralding the performances in this room, or perhaps in a larger sense, the kingdom. Appropriately then, it is the McMenamins' Kingdom that Lyle Hehn portrays in his Tower panel. Look closely in this piece and you'll discover prominent edifices that highlight this realm.

Second Floor Hallway (continued): East Half

On the left: Kolieha Bush had fun in this panel with the old wives' tale that masters resemble their dogs. Caption provided on the wall.

On the right: This placid black-and-white photograph shows the Masonic Home, Children's Cottage and park-like grounds in 1928.

On the left: This remarkable black and white photo was taken around 1923 by someone with an eye for composition like Ansel Adams. The upper two-thirds of the image is an intricate pattern of leaves, light and shadows. When your eye does finally make it to the bottom of the photo, then seven children are revealed playing in the oak grove behind the Masonic Home. Upon closer inspection, you can even spot a horse in the background. Perhaps in an undocumented episode, young Mr. Adams journeyed through Forest Grove and clicked off a few pix.

On the right: This Lyle Hehn panel, featuring a peppermint-striped orb, is a feast for the eyes, though not easy to ground in any kind of reality except that which thrives in the artist's brain. A fun exercise is to note Lyle's references to Masonic and the property's histories, such as the eye and star symbols and ironwork candleholder.

Room named Rick Read (on the right)

On the left: The vineyard depicted in this panel by Yolanda Valdés stands on David Hill northwest of Forest Grove. It was first established in the early 1880s and continues today. Caption provided on the wall.

On the right: This colorful May Day festivity in the late 1980s brought together Home residents and visiting children. Caption provided on the wall.

Room named John Porter (on the right)

On the right: Forest Grove pioneer Tabitha Brown is portrayed here by Jennifer Joyce. Caption provided on the wall.

On the right: residents' birthdays were always an event at the Home, as depicted by Myrna Yoder in this panel.

Rooms named Cap McCan (on the right) and Sidney Harper Marsh (on the left)

On the right: This newsclipping from 1984 commemorates Paul Shrock and his buddies, all of whom served as combat photographers for the U.S. Signal Corps during World War II. Paul, who was born in Hubbard, Oregon, and lived for years in Milwaukie, Oregon, moved to the Masonic Home in 1997. Caption provided on the wall.

Room named Owen & May McCarty (on the right)

On the left: Solace, and patterns of light and shadows are the most immediately recognizable elements of this sensuous woodcut by Myrna Yoder. Caption provided on the wall.

On the right: A blind pig bellies up to the "bar" at a pharmacy's soda fountain. Seated next to him is Boxer, Pacific University's mascot. This odd pairing, painted by Scott Young, is derived from the area's Prohibition-era history. Caption provided on the wall.

Room named Henry Liberty Bates (on the left)

On the left: This vintage 1950s photo shows residents congregating in the dining room, the first-floor space now occupied by Ironwork Grill. Caption provided on the wall.

Rooms named Harry Haynes (on the right) and Harvey Scott (on the left)

On the right: A serene view composed by Myrna Yoder shows a resident, resting in bed, surrounded by comforts.

Room named Joe & Virginia Meek (on the right)

On the left: Once again exhibiting his clever imagination, Lyle takes a sedate scene of the Home's orphans playing in one of the main building's lower parlors and introduces something wholly incongruent--or is it? Caption provided on the wall.

On the right: Longtime resident Al Reynolds is depicted here by Jennifer Joyce as the man in the moon.

Men's Room (on the left)

On the right: In one of his now famous bursts of off-center inspiration, Lyle Hehn created this bizarre scene of the Walker Brothers Old-Time Orchestra amidst floodwaters in the Masonic Home attic. Caption provided on the wall.

On the left: This was Hawaiian Day at the Masonic Home back in the early 1990s. Caption provided on the wall.

On the right: Jennifer Joyce's pseudo engraving of George Washington references this first U. S. president's loyalties to Masonry. Caption provided on the wall.

Room named Wolfgang Amadeus Mozart (on the right)

On the left: In this 1921 *Oregon Journal* bit of boosterism for Forest Grove, a leading bragging point was the Masonic and Eastern Star Home then being built (note the construction photo, left side, second from the top). Interestingly, two other thriving enterprises highlighted in the article neighbored the Masonic Home property: Martin & Forbes, a florist company began in 1911; and the Berhman dairy farm, which comprised 164 acres and boasted a herd of 16 Jerseys and a bull valued at \$1,500.

At hall's end, the life-size figure keeping watch is Paul Shrock, a latter-day resident of the Home, native Oregonian and celebrated WWI combat photographer.

The Magic Flute Room (east sun parlor)

This welcoming gathering spot is named for Mozart's most famous opera because the composer was a devoted Mason, and this, his final opera, was filled with Masonic imagery.

Above the mantle hangs Myrna Yoder's portrayal of the Three Ladies from Mozart's Masonic opera. It was this trio who proclaimed, "Bells' enchantment, flute's perfection, they shall be our sure protection."

Second Floor East "L"

Room named red River Settlers (on the right)

On the right: Heading up this archery team was Henry Liberty Bates, an industrious educator and the last principal of Tualatin Academy (which until closing in 1915, was a private high school associated with Pacific University). He is the man with the white goatee and fisherman's cap. (photo courtesy Pacific University Archives). Caption provided on the wall.

On the left: Kolieha Bush paints a festive view of Centro Cultural in Cornelius in this panel. Caption provided on the wall.

Room named Emanuel Schikaneder (on the right)

On the left: Yolanda Valdés presents a collage of vignettes from Pacific University's past. Caption provided on the wall.

Room named Boxer (on the left)

On the left: By the looks of this great old photo, even soggy weather couldn't wash out Forest Grove's Dandelion Day Parade (photo courtesy Washington County Museum). Caption provided on the wall.

Room named Pioneer Japanese Students (on the right)

On the right: 1952 blueprint of the Home's fabulous fire escape slides, drawn by the Portland firm of Annaud & Boone.

Rooms named Hawaiian Connection (on the left) and Alfred Gilbert (on the right)

On the left: This serene view from 1922 shows some venerable characters enjoying a quiet afternoon on the back porch of the Home. Caption provided on the wall.

On the right: The outlying Forest Dale School is commemorated here by Yolanda Valdés.

To continue the tour, go down the stairs at the east end of the hallway two flights to the lower level (or return to the west

end of the hallway and take the elevator down, then turn left and go to the east end of the hallway)

LOWER LEVEL

Welcome to the Grand Lodge's remarkable subterranean realm, where imagination and art flow freely and a celebration of our mentors is expressed in a fun and unorthodox way. It's like a London Tube Stop without the British sense of reserve! Jeanne Ralston, with the help of Andrea Perrigo-Langen, transformed a drab basement atmosphere into a ceramic wonderland. Who knew that six-sided white tiles and various colored triangles could form so many different patterns!

The slate frames adorning the series of pillars throughout the corridor were hand cut and fashioned by Andrea, sometimes incorporating Masonic symbols or classical architectural lines into their designs. The painted portraits and scenes within the various frames were done by the same artists who did the panels throughout the building. Look closely at them as you meander down the hallway, and you'll find a mystical black rabbit, sake- and beer-guy extraordinaire Fred Eckhardt, legendary golfer/philosopher Seamus McDuff, a Venus in nurse's clothing, that mobile party known as McMenamins Marching Band, the goddess of beer and wine, and many other wondrous characters from the Kingdom.

In another effort to pay tribute to our guiding influences, the lodging rooms on this particular level are named for individuals who have been an important influence (without knowing it, in some instances) to McMenamins. Each has helped inspire and inform us along our journey. Collectively, they represent a vital piece of the foundation that allows McMenamins to stand. It seemed right to cluster them in this inspiring building's foundation level.

Doctor's Office/Game Room

Let the games begin! This space has a long history as a game room. Decades ago, residents congregated here, cue sticks chalked, to test their skills on the green-felted table. There was always a good game of checkers going, too. Other folks just came for the atmosphere or to sit and read a jaunty tale. Just in recent years, a section of the room was partitioned off for a dentist's office. Fun and games and the dentist aren't typically a shared experience, but that's kind of the idea here.

Myrna Yoder's panel illustrates the concept. Spoofing some old *Saturday Evening Post* covers, Myrna combines the old country doctor with the wizened snooker player. Though it has that Rockwellian look to it, Norman wouldn't have set out a whiskey flask and tumbler next to the doctor and snooker balls and longneck beer bottles alongside the player. It sets a perfect tone for this den, though. If for some reason that should fall short for you, certainly Mr. Joyce's remarks on the 'Lords of the Vat' scribed on the opposite wall will put you in the proper frame of mind.

The anchor of the room is the massive 6x12 snooker table. Originally from England, this behemoth is sheathed with five slate tablets, each weighing 200 pounds! For the more light-hearted, there is a standard pool table and an unusual game called Bar Billiards (a.k.a. Russian Bagattelle, a.k.a. Skittle Billiards, a.k.a. Snookerette), also from England. The accompanying rulebook makes it plain that males need not dominate this game, "Encourage Ladies to play," it states, "and soon they'll be very keen." Right-o, old Chap!

Adding some Continental flavor to the room is a great old back bar. Dating to about 1860, it was a centerpiece of a grand German residence. One can easily envision glasses of lagers and schnapps passing over this black beauty, probably on their way to a nearby pool table.

Lower Level East "L"

Room named Chuck Coury (on the right)

On the right: This vintage photo shows two wizened residents enjoying a game of checkers.

Room named Lords of their Domain (on the right)

On the right: The grit and kick of Joe Meek is brought to life in this Scott Young panel. Joe was an American fur trapper who came out of the mountains in 1840 to settle on these fertile environs known as the Tualatin Plains. He was a member of the delegation who organized Oregon's provisional government and served on its Legislative Committee. He was appointed sheriff of the Oregon Territory and then U.S. marshal. His granddaughter Alice Meek Inkley would later live here as a resident of the Home.

On the left: This panel by Yolanda Valdés depicts a recurring scene at the Forest Grove Indian Training School when "new

recruits" were sized up by the seasoned students. More than 300 students passed through the Indian School before it left Forest Grove in 1885.

Room named King Perkoff (on the right)

On the left: The Oregon Electric pauses at the Cornelius Depot. There's not much activity on this day. Just a sole figure waits on the porch of the modest station. The next stop west from here was Haynes Station, just a few steps from the Masonic Home property (photo courtesy the Eric Stewart Collection).

Rooms named Shivas Irons (on the left), Charlie Wentworth (on the right), Fred Eckhardt (on the left) and Artists Room (on the right)

Lower Level Hallway (east to west)

On the left: Here is the Masonic Home's "crowned prince," as portrayed by Scott Young. Prince was a plucky canine who got the royal treatment. He showed up on the front stoop one day in the 1980s and seemed to know he'd found his true home and became best friends with many of the residents.

On the Left: Jennifer Joyce depicts the *Blue Bird*, a dance barge run by Portland's dance hall king, Montrose Ringler. During its four-year stint plying the waters of the Willamette and Columbia rivers, from 1920 to '23, it provided an escape from land and reality for its passengers. Masonic groups of the area were among the many clubs and organizations that chartered *Blue Bird* for private functions. Mabel Cooke and Paul Shrock, later residents of the Home, recalled the dance boat fondly.

On the Left: Part dragon, part dog, part spirit, Boxer is Pacific University's mascot with a penchant for flight. The resilient statue, portrayed here by Cathie Joy Young, first came to the school in 1896 as the gift of an alumnus who had acquired the 300-year-old statue while doing missionary work in China. Not long afterward, students began swiping it in the name of class pride. Over the last century, Boxer has been stashed under bridges, hung by a wire over the Willamette River, stowed in a horse stall, buried in the ground, beaten, and broken. In 1969, the creature disappeared and believed to have been tossed off the Golden Gate Bridge. But, Boxer reappeared--or a new look-a-like casting of it anyway, and so the saga continues. In the fall of 1999, Boxer was flashed after a two-year absence, news that made the front page of the Portland *Oregonian*.

West Entrance to the Doctor's Office/Game Room (on the left)

On the left: Jennifer Joyce painted this pleasant view of the Masonic Home, with flower-lined walks, a sweeping green lawn, a blue sky and puffy clouds. Look closely and you'll discover more than what initially meets the eye.

On the right: This stately summer view of the Masonic Home dates to around 1930, showing both the main building and the Children's Cottage. The zinnias that line the drive were a popular feature of the Home's grounds during its early years (photo courtesy Oregon Historical Society #OrHi 5488)

Rooms named John Coltrane (on the left) and Jerry Garcia (on the right)

On the right: This expressive agricultural scene, painted by Yolanda Valdés, illustrates the strength and trials of migrant field workers.

Room named Antonio Gaudi (on the right)

On the left: This portrait of Harvey Clark, pioneer religious and civic leader of the Tualatin Plains, is the work of Jennifer Joyce.

On the left: Scott Young paints a stark portrait of John Smith Griffin and his wife Desiré, their faces as severe as the landscape behind them. The Griffins were radical Congregational missionaries who came west to the Tualatin Plains in 1841, settling among the retired mountain men and former Hudson's Bay Company employees. The "earthy" ways and customs of these people horrified the Griffins, prompting the premature exodus of the good reverend and his wife.

Bob's Bar (on the left). Unpretentious, welcoming, and full of good cheer, this bar is much like its namesake, Bob McMenam. Come on in and enjoy a pint of GOOD beer.

On the left: This 1923 photo shows children from the orphanage enjoying some carefree time splashing in the Home's man-made pond, dubbed Roark Lake after the first superintendent, Joe Roark. In the background, a view of the west wing under

construction can be seen.

On the left: Lyle Hehn crafted this ornate, diamond-shaped panel. The pastel colors and design are from the two original chandeliers that still add to the allure of the Compass Room upstairs. The Masonic square and compass symbol is a prominent theme in their construction and mirrored in Lyle's panel.

On the right: A friendly game of checkers between two residents of the Home is the subject of this Jennifer Joyce panel.

On the right: The year is 1922 and this old truck is headed to the nearly completed Masonic Home. Its cargo is a flag pole to be erected on the Home's front lawn. Measuring 139 feet in length with a 14-inch diameter base, this fir pole was cut from a forest near Fairdale, 35 miles from the Home. The flagpole stood for nearly 20 years, before being replaced around 1940.

On the left: Masonry brought them together. Both Uncle Jim Whitford and Leah Atchison came to live at the Masonic Home in the 1920s, he because of old age and she as a young orphan. Kolieha Bush portrays the magic of their relationship in this animated panel. Uncle Jim" pulls down stars--Masonic stars--for the little orphan girl, but the clock--Father Time--looms large between them.

On the left: Residents congregate at their favorite picnic spot in the oak grove behind the Home. Artist Yolanda Valdés uses a delightfully large palette of colors to convey the lighthearted feeling of an easy summer day. In the background is the wonderful dairy barn built for the Home's farm.

On the right: These two astounding collections of painted tiles were created by two groups of Forest Grove children, ranging in age from four to twelve. They all came together on a Saturday afternoon in November 1999 under the direction of Pacific University Art Professor, Patricia Cheyne. Their creative expressions were bountiful as you can see from these two galleries consisting of 101 tiles.

On the Left: Griffins on a Griffin. Chalk another one up for Lyle Hehn's wild imagination. This panel is Lyle playing with images and characters of the history of the Home and community. Central to the piece is the previously portrayed Reverend John Smith Griffin and his wife Desiré, zealous Congregational missionaries who came to the Forest Grove area in 1841. Lyle has put them on the back of the mythical creature known as a griffin. The young woman nearby may be Helen Roark, daughter of the Home's first superintendent and matron. The setting Lyle chose for the painting is one of the library rooms that adjoin the Home's four sun parlors.

On the right: Glen Long does the Home laundry in this vintage photo.

Ruby's Spa (on the left). Come in and make an appointment to paper yourself.

Rooms named Leroy Vinnegar (on the left) and Bob McMenamin (on the left)

On the right: Hammerhead serenades the Yardhouse with bagpipes in this diamond-shaped Lyle Hehn panel.

On the left: You better play your cards right with these toughs! This photo, taken at the Home in the 1980s, provides a great candid view of what is probably just a friendly game of hearts. Their expressions, though, beg to tell another story, one of a hardened life on the road gambling, smoking and drinking. Would the camera lie?

Rooms named Revolution (on the right) and Bob Marley (on the left)

On the left: This photo from about 1923 shows the Home children dressed up and posed for the camera. Watch out for those three boys with the miniature bowling pins. They've got mischief in their eyes. The backdrop of the scene is the lower level space now called the Doctor's Office/Game Room. For a little over three years, before the orphanage was built in 1926, the children were housed here in these basement rooms.

Rooms named J.R.R. Tolkien (on the right) and Bob Dylan (on the left)

On the right (in the back nook):

a) The color photo, taken in the late 1980s, shows Edwin Fish in his element. The former jeweller loved to tinker and always needed something to keep him busy, so when he came to the Home in 1987, he began making wind chimes. The staff permitted him to convert an unused room in the basement to use as his workshop. And here the craftsman proudly shows off his work.

b) The sausage festival held every November at Verboort, a Dutch settlement located about a mile north of the Masonic Home, is touted in this 1953 *Oregon Journal* front-page photo-essay. Verboort was founded in 1875 by Father William Verboort, together with 15 families of his De Pere, Wisconsin, parish. Over the next century, Verboort flourished and maintained many of its religious and cultural traditions, such as the sausage festival, which has evolved into a popular public event.

On the right: Lyle Hehn's Masonic drama plays out in this panel to an all female audience. Two magician-like characters, dressed in top hats and tails, levitate two symbols of Masonry: a giant hand with a trowel and a world globe made of brick and mortar. Lyle gives a nod to the mystique that has enshrouded the Masons for centuries by including a cryptic message across the top curtain on the stage.

On the right: Easter was always a festive holiday at the Masonic Home. In this painting, Cathie Joy Young commemorates the annual Easter egg hunt that was held when children lived on the property.

On the right: In this small panel, Lyle Hehn presents a great Film Noir-style cover to some pulp fiction that never was. The image refers to a statuette that was found during McMenamens' renovation of the building.

On the left: Yolanda Valdés creates a beautiful collage of scenes from Montinore Vineyards outside of Forest Grove. She emphasizes the rows of vines and the grand, old mansion, a building that John Forbis ordered from the Sears-Roebuck catalog in 1905.

Alice Meek Inkley Room (west meeting room)

The Home's beauty parlor occupied this space for many years, and now is named for a longtime beautician, Alice Meek Inkley. Though she never worked at this beauty shop, Alice did come to live at the Home in 1985. Throughout her 90 years of life, she was a very strong person, opinionated and possessed of a sharp, dry wit, traits easily traced back to her grandparents: Oregon pioneers Joe and Virginia Meek.

Jennifer Joyce's portrait of Alice hanging on the west wall captures her determination, verve and personable characteristics. In the painting, she is a bold central figure, dressed in red with her big, brown eyes looking directly at the viewer. She is relaxed but conveys a formidable presence. In her hand she holds one of her beloved roses. Jennifer alludes to the Meek family's notable heritage by including an antique Victorian-era couch and an old photo of Alice and her younger sister Ruth as young girls. Out the window is a view of the beautiful Oregon Coast, where Alice lived and worked for many years.

Encircling the room are the lyrics to the classic party song "Down in the Basement." Perhaps they say more about the mood and atmosphere that pervades this entire underground playground, however, they do, share a sense of unyielding determination with this room's namesake. Granted, Etta and Sugar Pie were hell-bent on making sure a fun time was had by all, while Alice was motivated by more weighty matters.

The other image of historical note in the room is the 1922 black-and-white photo that pairs venerable resident "Uncle Jim" Whitford and Helen Roark, young daughter of the Home's first superintendent. Uncle Jim, a former woodsman from the East Coast had dealt with adversity and knew hardships but never was one to complain. He always had a nice thing to say to everybody. Helen, on the other hand, had little respect or compassion for the elderly and ailing people she lived around. She often made fun of them and put them down. Fortunately, she had time to grow out of those unattractive traits. Although there's no news of her after she left the home, except that she married and moved to California, hopefully she learned from Uncle Jim's example.

Exit into the hallway and turn left and then make an immediate right down the corridor leading to the soaking pool.

Note the imaginative and intricate ceramic and glasswork as well as the lion heads that adorn the walls. If you want to enjoy the beauty and warm waters of the soaking pool, ask for a key at the front desk.

You are encouraged to continue the tour outside on the grounds. Grab a fresh pint or glass of wine at the Yard House and stroll through the gardens, then venture into the children's cottage for more art and history, if the event spaces there aren't occupied.

