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Calendar of Events

- 1** *films* Three films on Mexico. Sherwood Hall, 3 p.m. Free. *Information:* GL 4-0183.
- 2** *lecture* 'Memory: Fixation of Experiences' Ralph W. Gerard sponsored by Western Behavioral Sciences Institute at Sherwood Hall, La Jolla, 7:30 p.m.
- 5** *film* Shakespeare Film Series, Orson Welles' *Othello*, 8:30 p.m. Sherwood Hall, La Jolla; *Information:* GL 4-0183.
- 6** *sports* (also 7, 8 and 9) 17th Annual San Diego District Public Parks Tennis Tournament, Morley Field, All Day; *Information:* BE 2-8941.
- 7** *musical* 'My Fair Lady' presented by Moss Hayman, Russ Auditorium (8:30 p.m. with 2:30 and 8:30 p.m. on the 8th). *Information:* BE 9-1231.
- 8** *drama* 'Spoon River Anthology' University of California Theater Group, Mission Bay High School Auditorium (2:30 and 8:30). *Information:* BE 2-7321.
- 9** *music* Musical Arts Society concert. Sherwood Hall, La Jolla, 8:30 p.m. *Information:* GL 9-5179.
- 11** *musical* (through 23) Circle Art's 'Carousel' with Ann Jeffreys and Peter Palmer, 8:30 p.m.; Circle Arts Theater. *Information:* CY 9-2121.
- 12** *film* Shakespeare Film Series, 'Midsummer Night's Dream' and Marcel Marceau. 8:30 p.m. Sherwood Hall, La Jolla. *Information:* GL 4-0183.
- 15** *sports* (also 16, 22 and 23) 31st Annual Men's San Diego City Golf Championships. Balboa Park and Torrey Pines Courses. *Information:* BE 2-8941.
- 15** *art* (through July 24) 'Taos and Santa Fe: The Artist's Environment, 1883-1942' Art Center at La Jolla. *Information:* GL 4-0183.
- 18** *drama* 'A Midsummer Night's Dream' (opens) Old Globe, Balboa Park, 8:30 p.m. (weekend matinees, also). *Information:* BE 9-9139.
- 19** *film* Shakespeare Film Series, 'Hamlet' with Olivier. 8:30 p.m. Sherwood Hall, La Jolla. *Information:* GL 4-0183.
- 21** *art* (through July 28) Persian-Indian Miniature Painting, Art Gallery, Balboa Park. *Information:* BE 9-1257.
- 23** *festival* 'Midsummer Afton' House of Sweden in Balboa Park, 2:30 p.m. *Information:* JU 3-4248.
- 23** *music* Musical Arts Society Concert with guest Lyell Barbour, pianist. Sherwood Hall, La Jolla, 8:30 p.m. *Information:* GL 9-5179.
- 25** *musical* (through July 7) Circle Arts' 'Damn Yankees' with Shelley Berman. 8:30 p.m. Circle Arts Theater. *Information:* CY 9-2121.
- 26** *drama* 'The Winter's Tale' (opens) Old Globe, Balboa Park, 8:30 p.m. (weekend matinees, also). *Information:* BE 9-9139.
- 27** *musical* (also 28, 29, 30 & July 4, 5, 6, 7) Starlight's 'Around the World in 80 Days' in Balboa Park Bowl, 8:30 p.m. *Information:* BE 3-6252.
- 28** *fair* (through July 7) San Diego County Fair at Del Mar with exhibits and entertainment.
- 30** *festival* 'Pageant of Patriots,' Spreckles Organ Pavilion, 2 p.m. (Cottages of various nations will present one patriot each). *Information:* GR 7-1231.



OMNIART

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AMERICAN INSTITUTE OF ARCHITECTS : SAN DIEGO CHAPTER NEWS iii

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Credits:

George Lyons, 1, 2, 3 top and left, center spread

Busco-Nestor, 3 bottom

Julius Shulman, 4, 5, 6

The Fine Arts Gallery of San Diego, 9, 10, 11

Bud Browne, 14, 15, 16

The Mysterious East, &c . . .

THE TARDINESS of the (recent) May issue of Omniart not being
susceptible to reasonable explanation by Western standards, the
editors have assumed that the pervasive and legendary inscrutability
of the Orient pervaded the effort . . . unnoticed . . . and is, somehow,
to blame.



THE ARCHITECTURE OF FINANCE

by DONN SMITH

The new 20-level headquarters for Home Federal Savings and Loan Association as viewed from the second level of the parking plaza South of the building. Architects and Engineers: Frank L. Hope & Associates; General Contractor: M. H. Golden; Photo: George Lyons.



THE ARCHITECT ENCLOSED THE SPACE...

THE INTERIOR DESIGNER WILL CREATE THE ATMOSPHERE

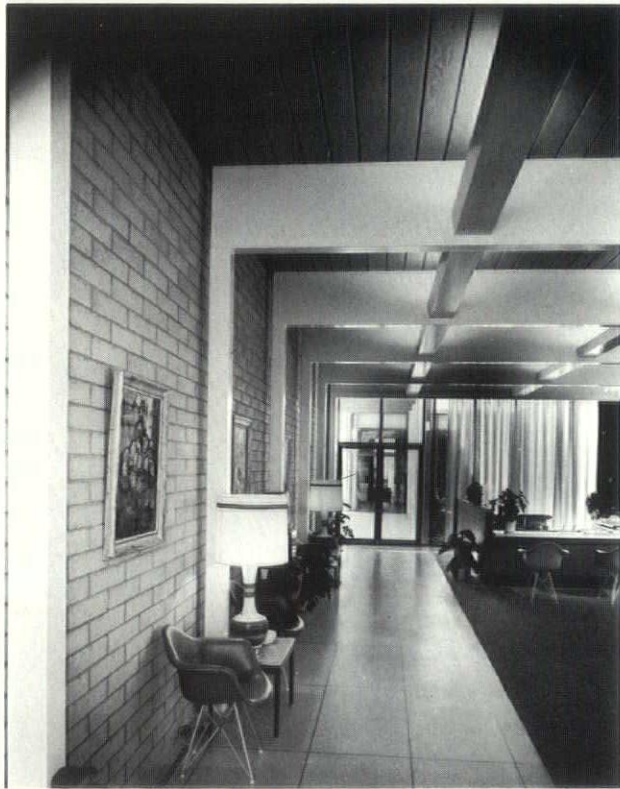
18th Floor, Home Tower

Watch for the continuation in Omniart

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9337 El Cajon Boulevard, La Mesa, California • 466-4155

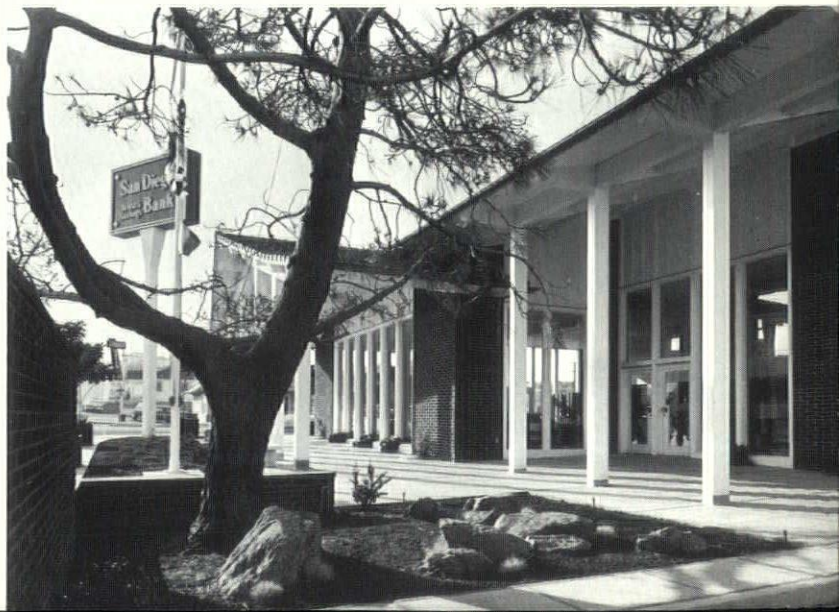
Security First National Bank, La Jolla Branch, appears as a solid respectable financially secure institution for a quiet, relaxed suburban city. Architects and Engineers: Frank L. Hope & Associates; General Contractor: M. H. Golden; Photo: George Lyons.



First Federal Savings and Loan Branch for Chula Vista contains a multi-purpose room for community meetings and continues the warm friendly atmosphere of the exterior through exposed wood framing and ceilings on the interior. This project was also given an honorable mention. Architects and Engineers: Frank L. Hope & Associates; Contractor: W. B. Melhorn; Photo: George Lyons.

PUBLIC IMAGE . . . the look of importance . . . personal service . . . efficient planning with a fence around it; these are some of the reflections which describe the architecture of bank and financial institution building which has keyed San Diego's survival of the recessionary wars. Not one local institution has failed to build, remodel, or announce plans for future building in the past year. A conservative count finds no less than 28 separate "financial" structures completed since early 1959; with construction costs ranging from \$150,000 to over \$8,000,000 each.

Below: The Point Loma Branch of San Diego Trust and Savings achieves a nautical flavor indicative of this water-oriented community. Use of the tree shown in the picture lends warmth to the setting. Architects and Engineers: Frank L. Hope & Associates; Contractor: M. H. Golden; Photo: Busco-Nestor Studios.







This branch building for Bank of America in La Jolla won a merit award in the last Honor Award program of the San Diego Chapter, AIA. Architects: Mosher and Drew; General Contractor: Callahan Bros.; Photo: Julius Shulman.

Left: La Jolla Federal Savings and Loan Association in La Jolla by Architects, Mosher and Drew and constructed by R. E. Hazard, Jr. was granted an Award of Merit. The May, 1962 issue of *Omniart* included an extensive discussion of this project because of its outstanding contribution to La Jolla's architecture. Photo: Julius Shulman.

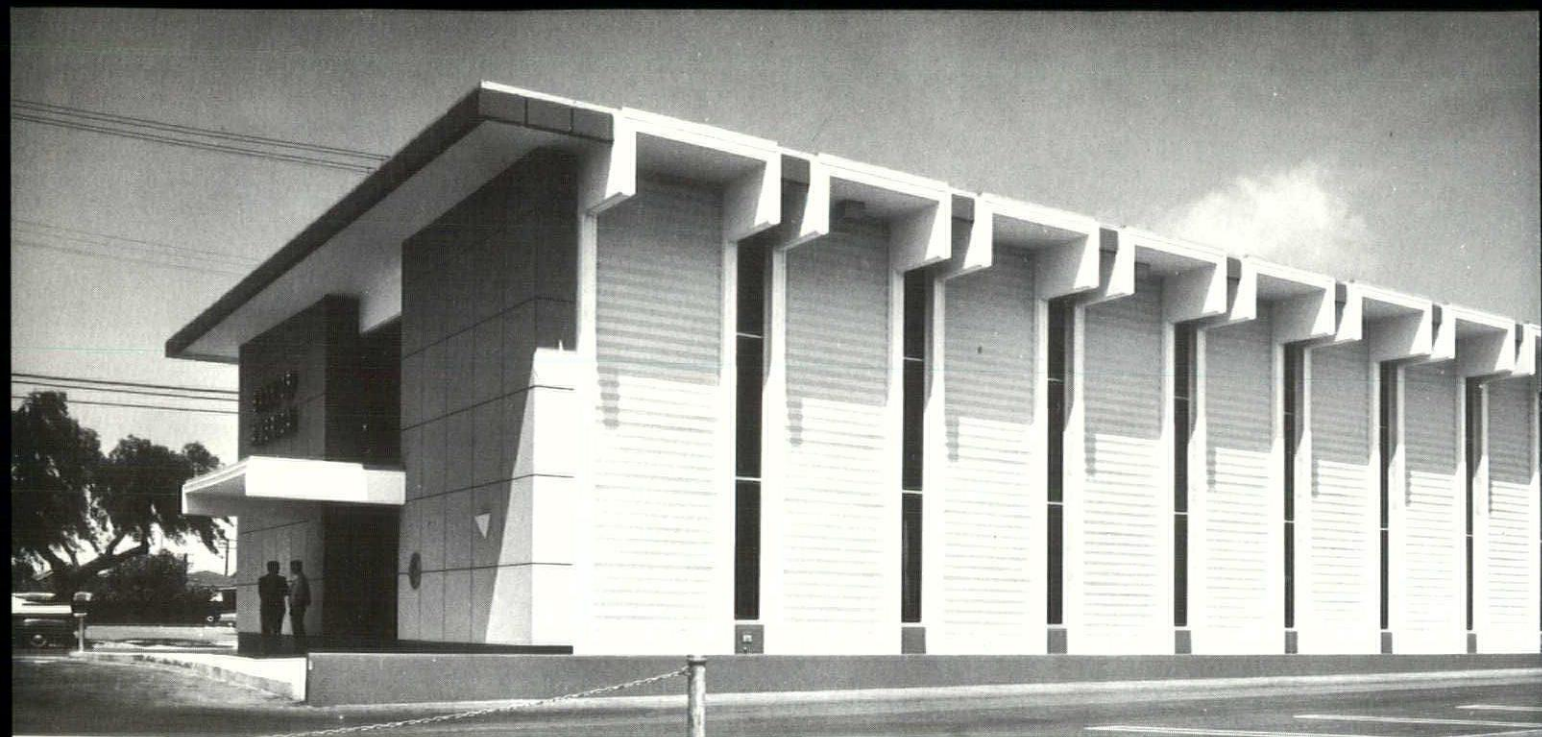
Whether it's the 25-story United States National Bank, nearing completion at Broadway and First, and Home Federal's 20-level Tower to the east or the one-story award-winning Bank of America branch in La Jolla, the financial institutions are leading the way upward toward a totally all American City rating. One can imagine a grim but unexpressed competition between Board of Directors which surely stimulates the selected architect to surpass himself in dynamic or dignified design depending on the guiding influence and the architect's own capabilities.

What influence does an Architect contend with in creating a financial environment? Is the budget really unlimited? Must the building express only dignity and monumentality? A look at the newer structures in San Diego gives only a partial answer to such questions. One could well go outside the local scene to derive a total picture of design trends and investment procedures in this vital category of building activity.

Architectural Forum, in 1961, devoted thirty pages of its July issue to a complete discussion of the 60-story Chase Manhattan Bank in New York's towering financial district. Included were descriptions of the

economic aspects of the \$137.5 million project including a \$60 million, 30-year mortgage from the New York State Teachers Retirement System. Floors rent at an annual rate of \$200,000 to \$231,000 or \$7.00 to \$8.50 per square foot, an overwhelming outlay of capital with concurrent financing considerations. The Chase Manhattan Bank with \$9 billion assets was, at that time, the nation's second largest bank. Second, that is, to California's Bank of America, which recently opened the one-story \$250,000 branch in La Jolla by Architects Robert Mosher and Roy Drew. An unlimited budget? Of course not. Perhaps with no other client is an architect so required to justify each of his decisions, not only from esthetics but from solid financial determinations of what constitutes a sound investment.

What esthetic limitations, if any, are inherent in Financial Architecture? Again, to survey the San Diego scene does not give the full story but it does come closer than before. Home Federal's downtown Tower bears little resemblance to their five branches all designed with Monterey characteristics. The Georgian influence of U.S. National Bank's several branches is nowhere evident in their 25-story downtown headquarters. First Federal Savings and Loan Association's 1959 downtown headquarters was recently supplemented by Frank L. Hope & Associates-designed branches in Chula Vista and Mission Valley Center. No two of these bear similar characteristics yet all three were under the same owner's direction and two utilized the same Architect. Architect Richard George Wheeler designed a Clairemont branch for Security First National Bank in 1958 which does not



express the same dignity and restraint indicated for that institution in their La Jolla branch completed last year at Hershel and Wall Streets by Frank L. Hope & Associates but it is, perhaps, no less efficient and functional.

It would appear that much more subtle influences guide the Bank designer's concept than might be evident in other categories. By talking with Architects of some of the projects mentioned, certain broad influences appear to govern. 1. The *public image* that the institution wishes to convey at a given time, or, more importantly, at a given location; hence, possibly, the difference between branches of any one bank from five years ago to the present, and the contrasts between central area banks and suburban branches. 2. A definite social and economic prerequisite to be *compatible with its surroundings*; to be too plain would appear unsuccessful, excessive ostentatiousness might give the appearance of too much success. 3. A distinct commercial requirement to *attract attention*; a financial institution is, in a refined sense, a competitive commercial establishment. 4. A functional need for *order and efficiency of planning* to facilitate a complex and rigidly directed system of operation (how many times have you been notified of an overdraft and proven them wrong?).

Working within these restrictions, however, obviously allows the Architect almost as much freedom of expression as he currently enjoys in the field of religious design. Why, then, in two successive Honor Awards programs of the San Diego Chapter, AIA, were so few local buildings housing financial institutions deemed worthy of an award? The reason, apparently, is twofold. The first of course, lies in the

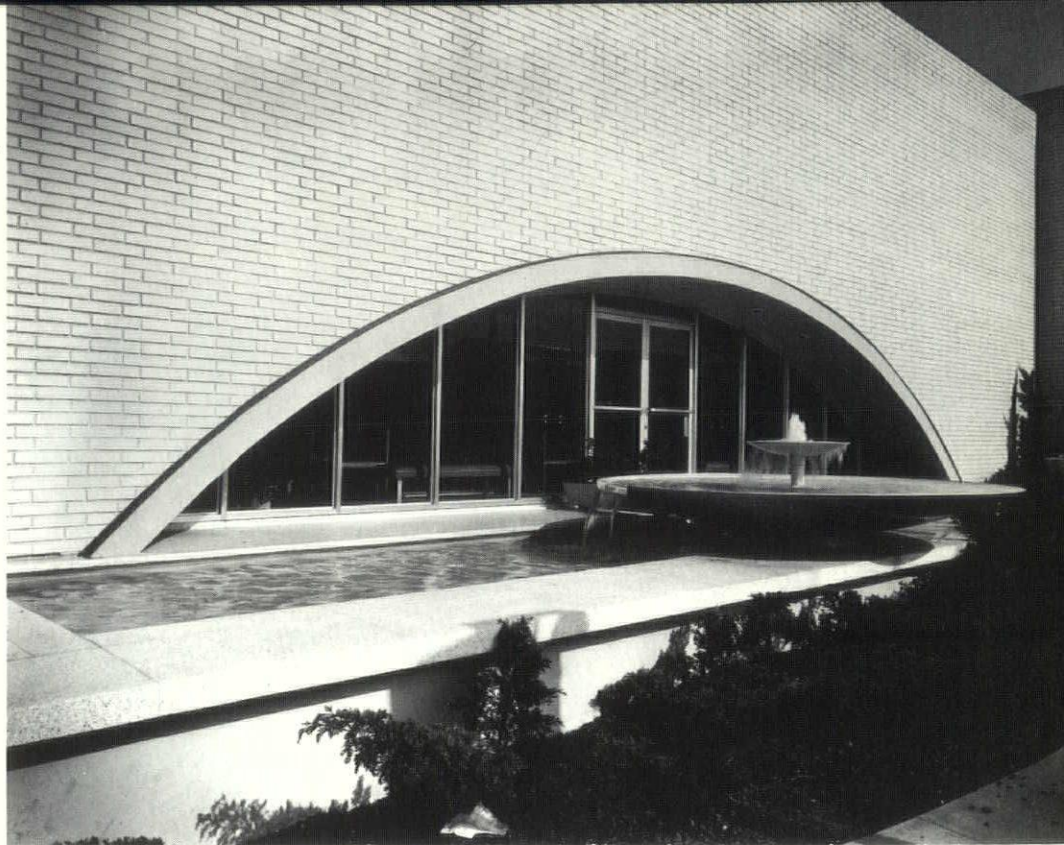
timing. The first award program, in 1960, granted no mention to this category at all. The second program, conducted in June of 1962, saw an Award of Merit for the La Jolla Federal Savings and Loan Association Building, and a similar rating to the La Jolla Branch of Bank of America (both structures by Mosher & Drew); and honorable mention to Frank L. Hope & Associates' Chula Vista Branch of First Federal, and Paderewski, Mitchell & Dean's Chula Vista Branch of Bank of America. Since that time no less than 12 separate architectural commissions have been in this design category, including one complete building to house only the Computer Section of Security First National Bank's large organization. Perhaps the upcoming 1964 Honor Awards program will see more widespread merit in these projects.

The second reason probably lies with the Owner-Architect relationship. At least one instance locally involved a schematic design study presented to the owners for consideration and simultaneously submitted by the Architect to a National Design Awards Program. The schematic study was published in a book with national distribution as a "trend" setting proposal but was not accepted by the Owners. Probably both reactions were valid. A "trend" setting scheme is often not the desired solution for a given owner and given location.

One noteworthy point with which to close this article, however, is the hope that with the obvious construction activity in this field and the resultant competition between owners for the public's attention, more "trend" setting solutions will become acceptable.

An individual might also hope that Architects find it possible to rise to the challenge. □

America, Chula Vista Branch, received
 honorable mention in the Awards Program.
 The building is one of structural integrity
 and is the largest banking institution in
 the area. Architects and Engineers:
 [illegible]ski, Dean and Assoc.; Photo: Julius
 [illegible].

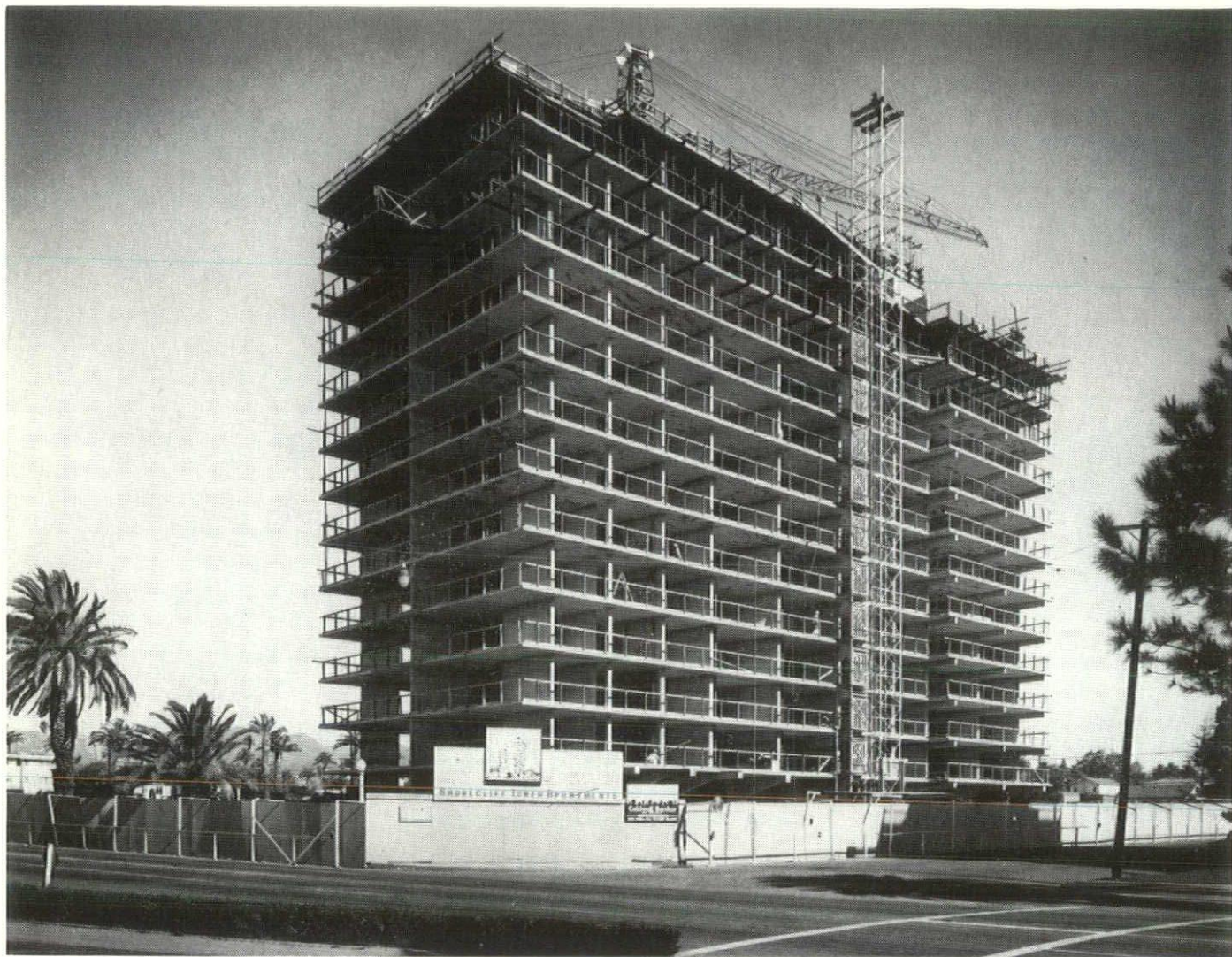


Below:

Security First National Bank,
 Clairemont Branch, is a warm
 free-form approach indicative of
 the sectionalism of the various
 areas of San Diego. Architects:
 Richard George Wheeler and As-
 sociates.

First National Bank branch at Mission Beach Boulevard and Turquoise utilizes the arch
 form and a fountain-pool to achieve quiet repose on this busy street corner constituting
 the "gateway" to La Jolla. Architects: Richard George Wheeler and Associates; General
 Contractor: Trepte Construction Co.





Project: Shorecliff Tower Apartments, 535 Ocean Blvd., Santa Monica. Owners: Ralph W. Kiewit, Sr. and Ralph W. Kiewit, Jr. Architects: A. Quincy Jones, AIA & Frederick Emmons, AIA. Structural Engineer: Richard R. Bradshaw, Inc. General Contractor: Peter Kiewit Sons' Company

Fast construction comes easy with concrete frame and floors

More and more architects and builders are achieving outstanding speed of construction with modern concrete. Building can start as soon as foundation loads are determined. The efficiency of re-usable forms saves time and labor. And with concrete, your material is always there when you need it.

In addition to the advantages of early occupancy, concrete flat-plate construction brings big economy. The finished slab, with a thin coat of plaster, is the ceiling. In high-rise buildings as much as a full story in total

height can be saved—with less materials such as conduits and pipes needed.

The walls of the Shorecliff Tower Apartments were formed by the slip-form technique which speeded construction and at the same time provided the structural support system.

And concrete provides superior sound insulation, needs no special fireproofing. Architects and engineers frequently are specifying concrete frame and floor construction today. They're finding the same advantages for all structures, conventional or modern design.

PORTLAND CEMENT ASSOCIATION

816 West 5th Street, Los Angeles 17, Calif.

A national organization to improve and extend the uses of concrete



CHITECTORAL SUBJECTS IN BAROQUE PAINTINGS

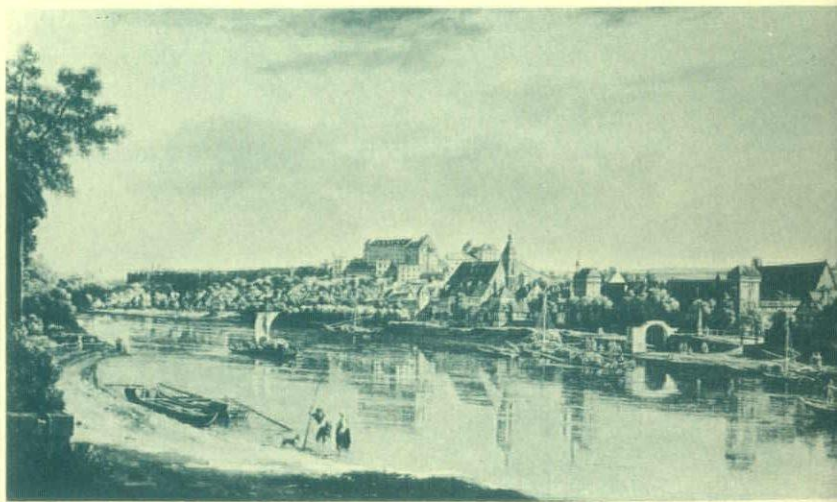
by MARTIN E. PETERSEN

THE SIGNIFICANT ROLE of subject matter in a work of art has been referred to in sundry sources of art criticism. From all that is said concerning it rarely is the salient point stressed that within the framework of a very limited range of subject matter artists have achieved greatness and have made real contributions to the entire field of art. One need only cite Michaelangelo and Modigliani who concentrated almost exclusively on the human figure as a major motif; or, more contemporary, Marino Marini whose representations of 'Horse and Rider' need no signature.

A newly developed category of subject matter exerts itself in European painting in the late seventeenth and eighteenth centuries. Frequently artists choose to portray the imposing structures, antique and contemporary, rising above the city and countryside.

Two prominent Italian artists whose reputations are founded on their achievements not only in technique and style, but also in choice of subject matter, real and imaginary, are Francesco Guardi (1712-1793) and Canaletto (Antonio Canale, 1697-1768).

Bernardo Bellotto (1720-1780) was the nephew and most faithful follower of Canaletto.



— Bernardo Bellotto: *Pirna on the Elbe*



Francesco Guardi: *Grand Canal with Rialto Bridge*

In the Fine Arts Gallery collections there are fine representative examples by these two major artists mirroring the panorama of Venice in the eighteenth century. No city has been so exalted, so elevated, by artists as Venice. Its architectural marvels still enchant the casual visitor and capture the imagination of the serious artist. One can recognize familiar landmarks upon close scrutiny of these works. Guardi who devoted himself principally to the city and its environs, depicts the marble *Ponte de Rialto* built during the years 1589-1592 to replace an earlier wooden structure. Beneath it flows the Grand Canal, the main artery of Venice which connects the eastern and western quarters of the city.

The brilliant sunlight seemingly spotlights the Doge's Palace in the canvas, *Bacino de San Marco*, by Canaletto. The Clock Tower, the Procuratie and the Pillar of St. Mark are situated in the shadows on the left; the Bridge of Sighs is located on the right. All are rendered in meticulous detail. Despite the artist's two year visit to Rome and an approximate ten year residence in England where he produced actual and fanciful works, Canaletto nonetheless, is identified with views of Venice. Technically, the precise literal description of Canaletto gives way to the caprices of flickering accents and vaporous light and atmosphere in Guardi's work.

It is noticeable to the viewer that Italian painters

of the period, with few exceptions, remain aloof in their presentations. They ask the observer to remain outside and apart from the building or city and admire from a distance. The city or structure is treated as a volume, as sculpture. To find an interesting contrast in concept one need only look back a generation.

A distinctly different concept of interpretation can be noted in the paintings of Dutch artists of a slightly earlier period of the seventeenth century. These artists invite the viewer inside past the façades and decorated wall surfaces. While both Italian and Dutch artists undoubtedly concur in their intention of illustrating everyday life in familiar surroundings with honesty and sincerity, each has concepts which are characteristically unique.

The charming interior scene by Jacobus Vrel (fl. 1650-1670) at the Fine Arts Gallery shows a pensive woman seated in an attitude of calm contentment, a figure which remains subordinate to the architectural detail, rigid and ordered, and the lighting, soft and enveloping, which are contributing factors to the serenity which emanates from this work. Here a viewer has entered the room to observe and participate.

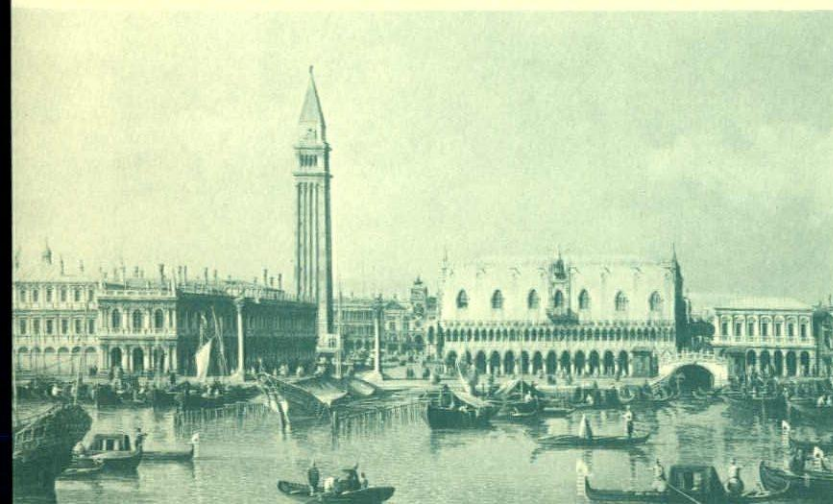
The Dutch school, perhaps more than any other in all Europe, concerned itself with painting interiors. All figures and activity in such works are usually of secondary interest. Some art historians classify these artists as the 'Architectural School' which in a sense is a rather misleading label but for want of better identification, proves convenient as a classification. The cubicles of Vermeer (1632-1675) are most familiar with their placid light drenched atmospheres. Pieter de Hooch (1629-1683), Gabriel Metsu (1629-1667), Emanuel de Witte (1607-1692) and Job Berckheyde (1630-1693) are only a few who composed an entire circle specializing in painting interiors as competently if not with the great talent of Vermeer.

In the Dutch paintings of the simple unpretentious domestic interiors it becomes apparent that the building, or room, is conceived of as enclosing space. It is a spatial rather than sculptural concept the sensitive viewer observes when comparing Dutch and Italian works of architectural themes. The perceptive viewer also becomes aware of the fact that the work is more than a literal description, that the Dutch artist is primarily concerned with the 'architectural' aspect of the content of the picture.

Here one enters the realm of aesthetic questions, and these by nature are complex and contradictory. It is best to leave them to the philosopher who revels in speculation over trivia and minute points of the abstract. □

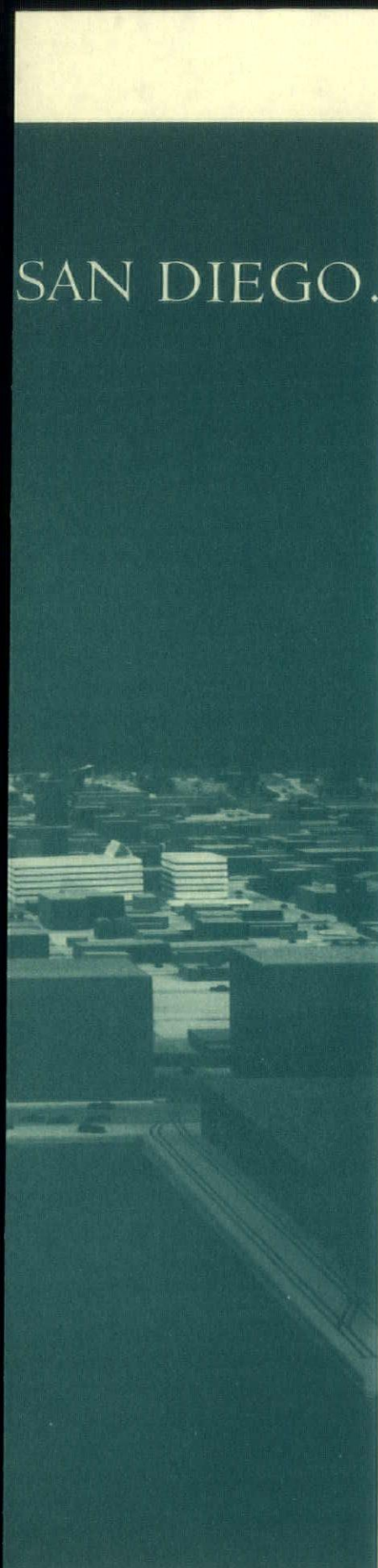
Left: Canaletto; *The Grand Canal at St. Marks*

Right: Jacobus Vrel; *Interior with a Girl*









SAN DIEGO... *All-American City*

A "CITY IN MOTION" aptly describes the dynamic growth of San Diego's central area. A new term was granted last month, however, . . . and "All-American City" . . . as determined and presented by the National Municipal League and Look Magazine.

Following the lead of earlier San Diegans who have wrestled with the vision of a blighted central city for sixty years, it remained the task for a group of private citizens, adopting the name of San Diegans, Inc., to initiate action which today is evident in the radically altered skyline shown above in the complex architectural model.

A series of studies, costing nearly \$60,000 of private capital, concluded that if the city and private interests worked together toward specified goals, the future economic growth of San Diego could be assured.

Two observations appear appropriate for an architectural magazine in regard to the award currently held. A deep sense of warmth and appreciation for the citizens, and architects, who worked tirelessly for the conception of the rebirth of spirit; and, a sense of quiet reflection on the lack of adequate support and contribution from the architectural profession during those formulative stages.

In the thirty years prior to 1960, no major new building activity was evident in San Diego's central business area. Today, twenty-one new buildings have either been completed, begun, or are in the planning stage, while two existing downtown buildings have added or announced additions to their structures in the spirit of the movement.

Because of the program, the sense of private and public cooperation in San Diego is at a higher level than ever before.

The program has provided opportunity for all citizens to express their confidence in the future of San Diego. It has further provided the opportunity, and more urgently, the challenge for the architectural profession to lend support and effort in furthering this germination to the ultimate in beauty and practicality for downtown San Diego . . . an "All-American City" for 1963. □

*Architectural model by Russ Tipple and Jerry Brewer
Associate Members of the American Institute of Architects.*



"Perfection!—In the eyes of gremmies, doggers and the big guns. Total use of wave's full power by a highly skilled performer."

Floyd Smith, Gordon and Smith Surfboards

This picture was taken just after I completed one of the most memorable waves in my life. It was at Pipeline in Hawaii, one of the hardest of breaking spots, one of the greatest of surfing areas and a place no surfer who has surfed it, ever forgets.

Butch Van Artsdalen

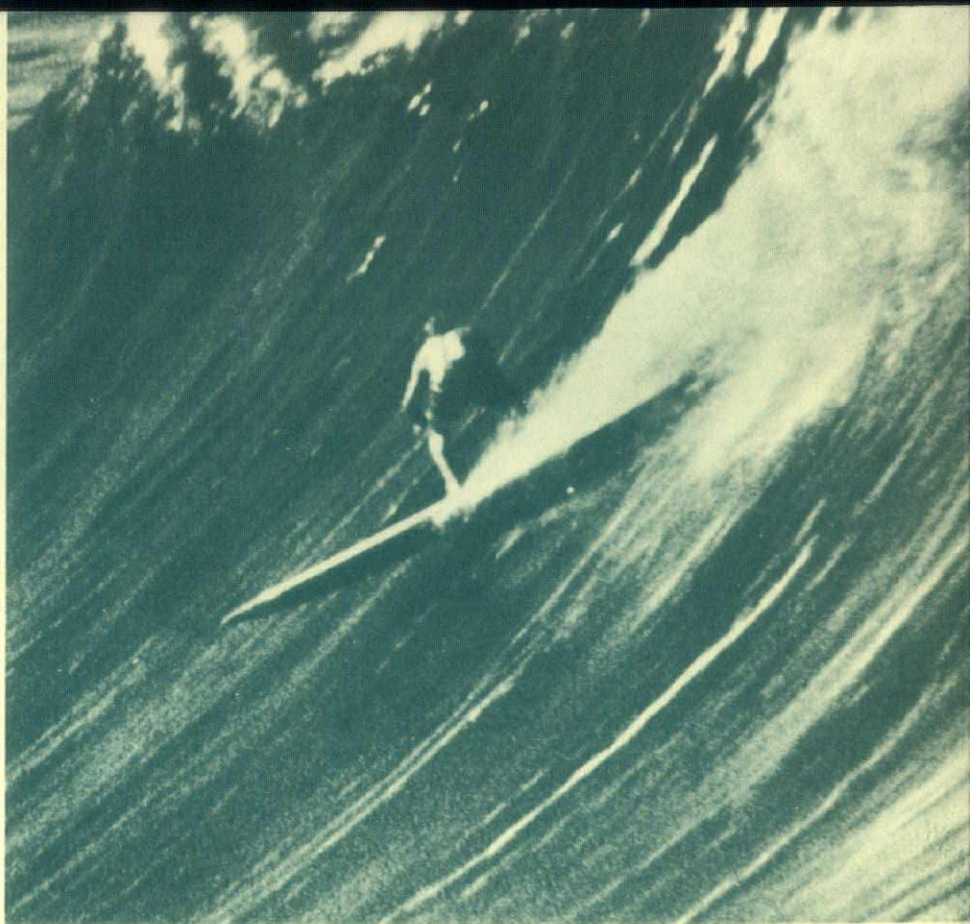
A Cinematic Art... SURFING!

by THOR SVENSON

IT IS INACCURATE to define surfing as a sport. Probably it is more exactly described as a performing art. An art which is as dramatic and spectacular to the Pacific area as was tauromachy to Knossos.

Bud Browne, who has been surfing since 1938 and taking movies of this art since 1940 allowed us to reprint these shots chosen from his many films. A graduate of USC, Browne was the original surf photographer and now spends all his time photographing the big surf in California, Hawaii, Australia, and New Zealand.

Several of San Diego's *name* surfers commented on the shots and I used these as photo captions.



"An angry sea with tons of avalanching white water hissing and cracking and the combined force of the whole Pacific Ocean—then the surfer takes the drop."

Bill Caster, *Olympic Surfboards*



Judgment and concentration are two of the most important aspects to good surfing. A surfer has to think about what he is doing, to think fast and well. When I look at this photograph I want to surf all over again; this is the sort of wave I dreamed about when I was a young surfer.

Gary Cooke



It's a self-satisfied surfer who successfully takes a wave of this sort. It's also a surfer who is cautious and knows what he is doing. Many surfers have tried, some succeeded, some failed, and even a few have sacrificed their lives. But the expert who harnesses the wave's strength and power.

Skip Frye

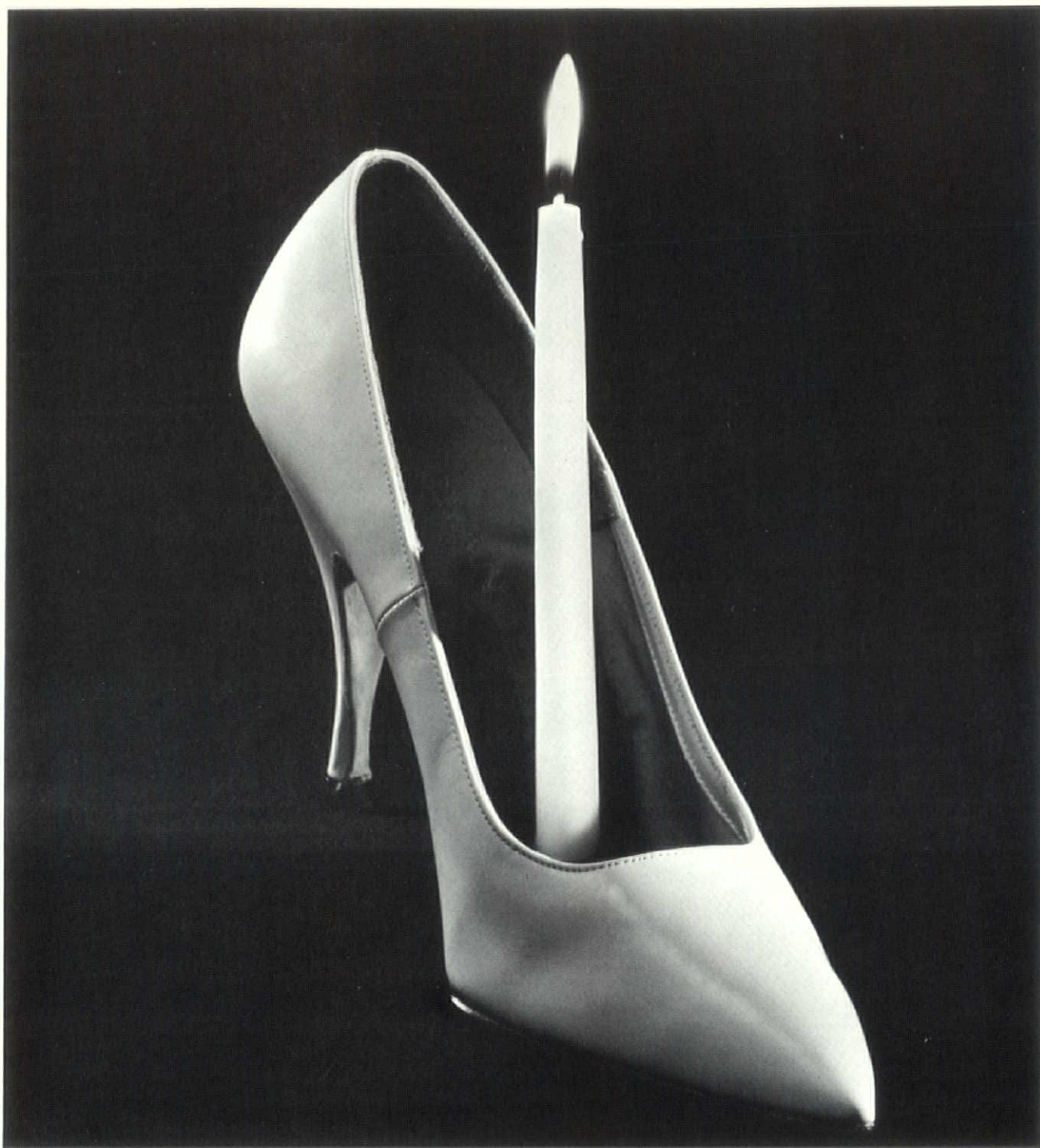
This is no wave for a novice; and courage alone is not sufficient. Experience, and not just a few years, is needed. This photograph shows the remarkable ability of the surfer and the power and thrill of surfing, one that to me, is unequalled by anything else.

Mike Hynson



"The surfer is an artist in the Oriental sense; he works with his media. The notion of overcoming or conquering (basic to Occidental aesthetics) is as foolish and enigmatic to him as it would have been to Hiroshige. One does not conquer the sea."

Thor Svenson



A FOOTCANDLE requirement has been established for just about every use of light. Knowing how many footcandles are required helps the designer specify lighting adequate for the purpose it is intended. Feel free to call upon our lighting staff for counsel on footcandle requirements.

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ARCHITECTURE

and Philately

by CHARLES MACFARLANE



IF THE GOVERNMENT of a country considers an event worthy enough, the event may be commemorated for posterity on the face of that country's stamps. A conscientious philatelist, or "stamp collector" can, therefore, trace the history of many different fields through study of the various stamps issued depicting this field.

In 1957, for example, the celebration of the one-hundredth anniversary of the American Institute of Architects was commemorated by a specially designed issue of the American 3c stamp. What other recognition of architecture has been evident in the field of philately? A complete correlation with the architectural history of Western Civilization is possible. This article presents only a few of the examples available through more diligent research.

The great Pyramid of Cheops at Gizeh was constructed during the IVth dynasty, c 2,000 B.C., along with the Sphinx. (1) These two structures, which represent the first great period in architecture, were the central theme on most of the 19th century stamps of Egypt.

Many of the stamps of Greece picture the outstanding examples of the Grecian column and pediment style. The theater at Delphi (2) illustrates a theatrical design whose acoustics were such a success that we may see the same basic idea used today for many of the world's great theaters. Another famous example of the Grecian style may be seen in the buildings of the Acropolis, which is crowned by the Parthenon. (3) The great Temple to the goddess Athena is the best known example of the Greek Doric Temple. The Parthenon was built in 450 B.C. by Pericles and through the course of history it has been used as a Roman and a Greek Orthodox Church, and as a Mohammedan Mosque. It fell into its present state when, during the Venetian siege, about 1690, its use by the Turks as a powder magazine resulted in an explosion which tore the building in half.

The period of the Roman influence saw the development of the memorial arch. (4) The arch of Constantine is one of the few surviving contemporary examples. Two notable later examples of this style are: the Brandenburg Gate built in 1793 which is now the dividing point between East and West Berlin, and the Arch of Triumph which was begun in 1806 to honor



ISRAEL SOUVENIR SHEET

Interior architectural elements in the form of the mosaic floor pattern of the 1928 Bet Alpha Synagog, Jezreel Valley, Israel, were the chosen theme for this Israelian Souvenir Sheet.



BRASILIA SOUVENIR ISSUE

A composite souvenir issue in 1960 from the new Capital City of Brasilia. Shown around the central theme of the map of the business section are line drawings of: upper left, the Cathedral of our Lady of Apparition; upper right, Government Office Building; lower left, Alvarada Palace and lower right, TV Antenna.

France saw fit to commemorate their pavilion at the 1958 Brussels World's Fair with this stamp issued the same year.



Napoleon's armies and their victories. The unknown soldier of France from World War I is now buried under the central arch.

The Dome of the Rock, pictured on Palestine stamps (5), shows the influence of the Byzantium Mosaic and Dome. Known to the Moslems as the Mosque of Omar, it was built in 692 by Abdul Malic and covers the prayer place of David and the site of the Jewish Temple in Jerusalem. The Mosque is enclosed on one side by the Wailing Wall, remnant of the Second Temple.

An outstanding philatelic example of the Romanesque period is seen on the stamp issued to honor the St. Etienne Church in Caen. (7) This Church was

started around 1070 by William the Conqueror and shows the early examples of buttressing which reached further development in French Gothic Cathedrals.

The Gothic period, when the pointed arch and buttress reached their pinnacle (8), is best typified by the Amiens Cathedral. It is a French Gothic Cathedral, completed during the 13th Century. As it was built when French Gothic art reached its greatest height, it is often considered the most perfect French Cathedral. The rose window is also one of the most perfect examples of this window type and is the point of identity to the average person.

Pope Nicholas V was responsible for initiating the rebuilding of Rome on its grandest scale. His most notable project was the rebuilding of Constantine's ancient basilica of St. Peter, which was falling into ruin. (9) The 55 lira issue of the Vatican City of 1951 pictures the completed basilica and the surrounding square. Completed in 1667 by Pope Alexander VII, its area makes it the largest house of worship in the world and it has held up to 30,000 people for special services.

The philatelic history of the French Renaissance provides a picturesque display of many of the more famous buildings in France. The dome of St. Louis des Invalides is one of the most familiar sights in Paris. (10) Built by Louis XIV, the chapel now contains the remains of Napoleon I, II, and many of the Marshals of France.

The Luxembourg palace, the seat of the French Senate, is a fine example of the 18th century French architecture. The Versailles Gate, as designed by the Spanish Artist Utrillo, also appears on the French stamps. The plans of the gardens and parks at Versailles have influenced nearly all formal city planning down to the present day.

Three famous French chateaus appear on the postage stamps of France. The Chateau of Chenonceaux (11) displays three periods of French Architecture—the medieval donjon, the main building in the style of Francis I, and the wing over the river by de l'Orme. Fontainebleau palace shows the classic order and dignity of the French Renaissance combined with a medieval picturesque silhouette. (12) The Chateau at Chambord (13), its symmetrical building in a rectangular form with circular towers at the corners, is a basic design which was influential in the English Renaissance period.

Philatelic recognition of the architecture of the English Renaissance, however, is yet to come. The English postal emissions have been almost entirely repetitious portraits of the ruling monarch. To observe the influence of the English manor house we must turn to the stamps of the United States. Mount Vernon, the home of George Washington on the south bank of the

Potomac, (14) which was built over a period of one hundred years, was designed by the immigrant Architect John Ariss. Pictured on U.S. stamps, Mount Vernon appears as the completed structure which actually began as a house, a story and a half high, including only the five central windows.

The Alamo, (15) called the "Cradle of Texas Liberty," was founded in 1718 as the Mission de San Antonio de Valero. Beseiged in 1836 by General Santa Ana and 1,000 Mexicans, it became the inspiration for the successful Revolution from Mexico by the Texas Republic. Our Missions of California were built chiefly with the aid of the local inhabitants and they lack the elaborate details one finds in the Alamo.

The finest example of eighteenth century colonial American architecture is the State House, or Independence Hall in Philadelphia. (16) It was designed by Alexander Hamilton, a lawyer, and construction began in 1733. The main building has great elegance and dignity, with its heavy wood trim contrasting with the warm red of the brickwork.

Thomas Jefferson was the greatest influence on the architecture of the early republic. Jefferson, an amateur architect, was responsible for the adoption of classic Roman architecture for the official buildings of the new republic.

Jefferson's estate, Monticello, was completed in 1772 in a pure Palladian design. (17) Upon his return from France in 1789 he began a complete remodeling of Monticello, remembering the many examples of Renaissance and Romanesque architecture then popular in the last days of the Bourbons.

The capital city of the United States was designed by the French architect and engineer, Major Pierre Charles L'Enfant. His plan for Washington City clearly shows the influence of Andre Le Norte, the 17th Century designer of the Versailles gardens for Louis XIV. The town plan of L'Enfant is retained as intended and is as functional as designed. (18).

The White House today appears substantially as designed by James Hoban. Mr. Hoban, an Irish-born Architect from Dublin, won a competition for the design of the executive mansion in 1792.

Our legislative building, the Capitol, appears on a stamp issued in 1950 to commemorate the 150th anniversary of the City of Washington. (19) The Capitol was built from 1793 to 1800 after the winning competitive design of Dr. William Thornton. Restored in 1814-17 after having been burned by the British in the War of 1812, it was greatly enlarged from 1851-1865 to its present form, but still shows the influence of Jefferson.

The architecture of the second half of nineteenth-century America is best represented by the issue of



1



2



3



4



4A



4B



5



7



8



9



10



11



12



13



14



16



15



17



18



19



20



21



22

1953 honoring President Theodore Roosevelt, Sagamore Hill (20) is a fine example of the unique style which seemed to have had no architectural antecedents whatsoever.

Among the many examples of contemporary American functional is the Secretariat Building of the United Nations Headquarters. (21) The Empire State Building, Rockefeller Center, and the United Nations Buildings, with their simple but dynamic masses, show the original and creative spirit of today's modern architect.

The creative functional design of the Berlin Congress Hall is a familiar sight to the visitor to Berlin. Located in the Berlin Tiergarten, it is one of the modern additions to the rebuilt city. (22)

A philatelist can pursue almost any aim in stamp collecting. The architecture of the world is presented to the stamp collector in all its varied forms. This article presents several of the examples available, although there are hundreds of other stamps on this subject. The opportunities available are limited only by the imagination of the collector.

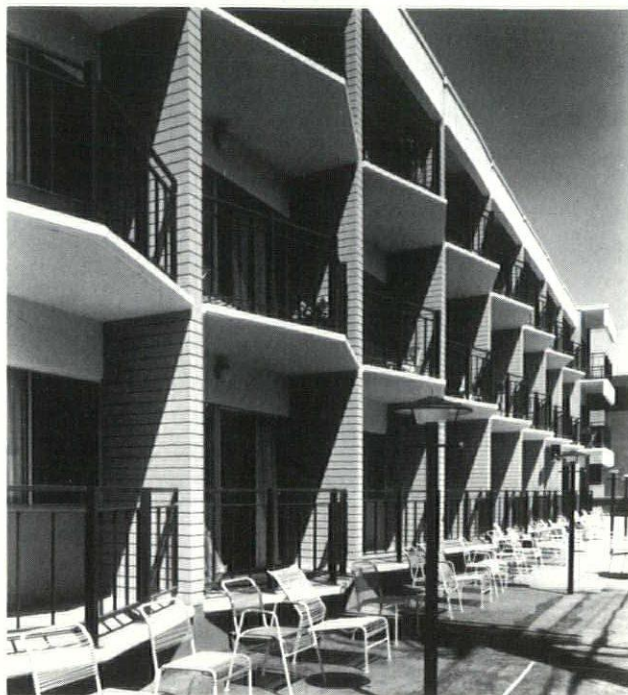
The philatelic guide for this article has been the Minkus New World Wide Catalog, 1963 Edition, published by Minkus Publications Inc., New York. Stamps shown are by the Courtesy of the May Co. Stamp Department.

George Lyons: Photographer

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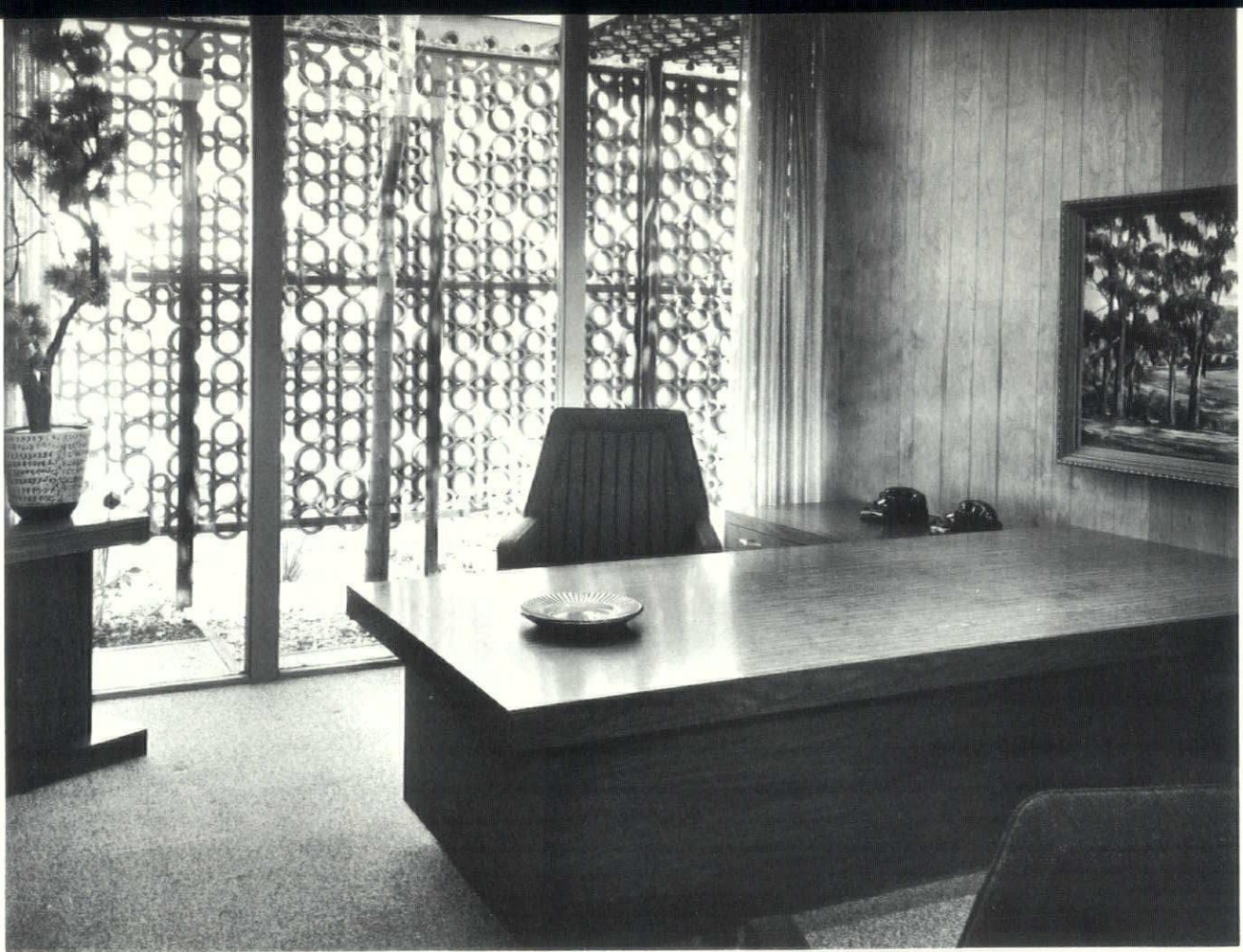
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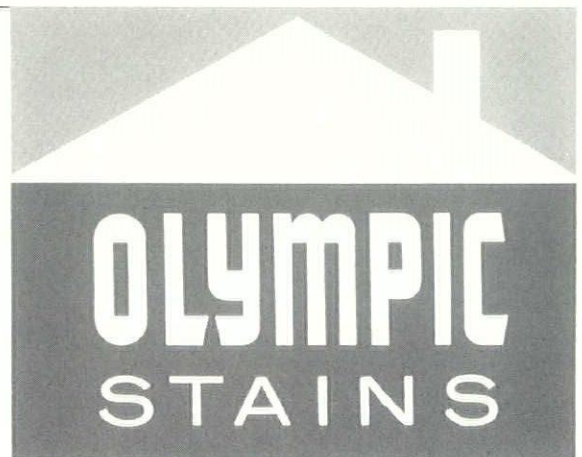


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Chapter Notes

AMERICAN INSTITUTE OF ARCHITECTS / SAN DIEGO CHAPTER



WAL SPONSORS TRIP TO FESTIVAL . . .

THE WOMEN'S ARCHITECTURAL LEAGUE is sponsoring a trip to the *Festival of the Arts* in Laguna Beach on July 13th. The Festival comprises exhibits at the Fairgrounds of all types of art and handicraft, and in the evening a staging depicting the great art masterpieces of the world with living statues. Because of the huge crowds expected and the discomforts of driving, arrangements have been made for busses to transport those attending. The buses will leave the north end of the Civic Center parking lot at 2:00 p.m., and pickups will be made also at La Jolla Junction. The price is \$6.00 per person, which includes the gate fee, round-trip bus transportation and reserved seat for the evening stage performance. Dining is optional—refreshment stands on the fairgrounds, a picnic lunch for those wishing to take it, or one of the hotels or restaurants in Laguna Beach. Recommended dress, California casual and sports, shoes for comfortable walking, an evening wrap. For ticket reservations and information, call 222-7831 or 284-4748.

SAN DIEGO CHAPTER, AIA, member Robert E. Jones has been notified of Honorable Mention Award in the national *AIA-House & Home* competition in the custom residence category for his own residence at Del Mar. Announcement of the award was made at the national AIA convention held in Miami, May 5 to 9.

Other recognition and awards given Architect Jones in the design of this residence are: Award of Excellence in the San Diego Chapter 1962 Honor Awards Program; publication in *Arts and Architecture* (February 1963); and one of twenty "Record Houses of 1963" featured in *Architectural Record*.

Jones is a principal in the firm of Hester-Jones & Associates of La Jolla.

ARCHITECT JACK R. LEWIS, AIA, was installed as national president of the Construction Specifications Institute at its convention in Detroit on May 20 to 22. His term will be from June 1, 1963, to June 1, 1964.

Lewis was national vice president for the past year, as well as chairman of the National Technical Review Board and member of the Executive Committee of the CSI. In 1962, Architect Lewis was elected a Fellow in the organization to become one of the eight living

Fellows in the United States. He has also served as Director of Region 11 of the CSI, which encompasses California, Arizona, Nevada, and Hawaii for two terms.

The Lewises followed their Detroit convention trip with a visit to Toronto, Canada, where CSI President Lewis met with the Specification Writers Association of Canada.

HIGHLIGHT of the national AIA convention in Miami May 5 to 9 for Architect Homer T. Delawie was acceptance of two national awards for residence designs.

Both awards were in the *AIA-House & Home* competition, one the First Honor Award for a small subdivision house (under \$15,000) designed for the Garden City development at Poway; the other an Honorable Mention for another subdivision residence in the \$15,000 to \$25,000 category for the View Point North development located near Soledad.

Acceptance of the awards is not a new experience for Architect Delawie. In 1960, the same *AIA-House & Home* competition gave the Award of Merit to him for his own residence in San Diego; for the same house, he also received a Special Award from *Sunset Magazine* in its 1961-1962 competition, and the Award of Excellence from the San Diego Chapter, AIA, in its 1960 Honor Awards Program. His new office building at 2827 Chestnut in San Diego was given the Award of Excellence in the San Diego Chapter's 1962 Honor Awards program.

The Delawies extended their Miami trip to a tour of New York City, their first trip to the East.

NEW MEMBERS WELCOMED . . .

THE SAN DIEGO CHAPTER, AIA, extends an enthusiastic welcome to new members elected to the Chapter in April. As *Corporate members*,

Patrick J. Crowley, of the firm of Crowley & Thomas

Charles W. Fish, of the firm of Freeland & Bird

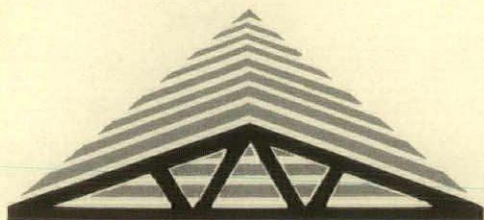
James A. Purcell, of the firm of Deems-Martin & Associates

Ronald A. Rogers, who has opened new offices in the Pacific Beach area.

New Associates welcomed to membership are,

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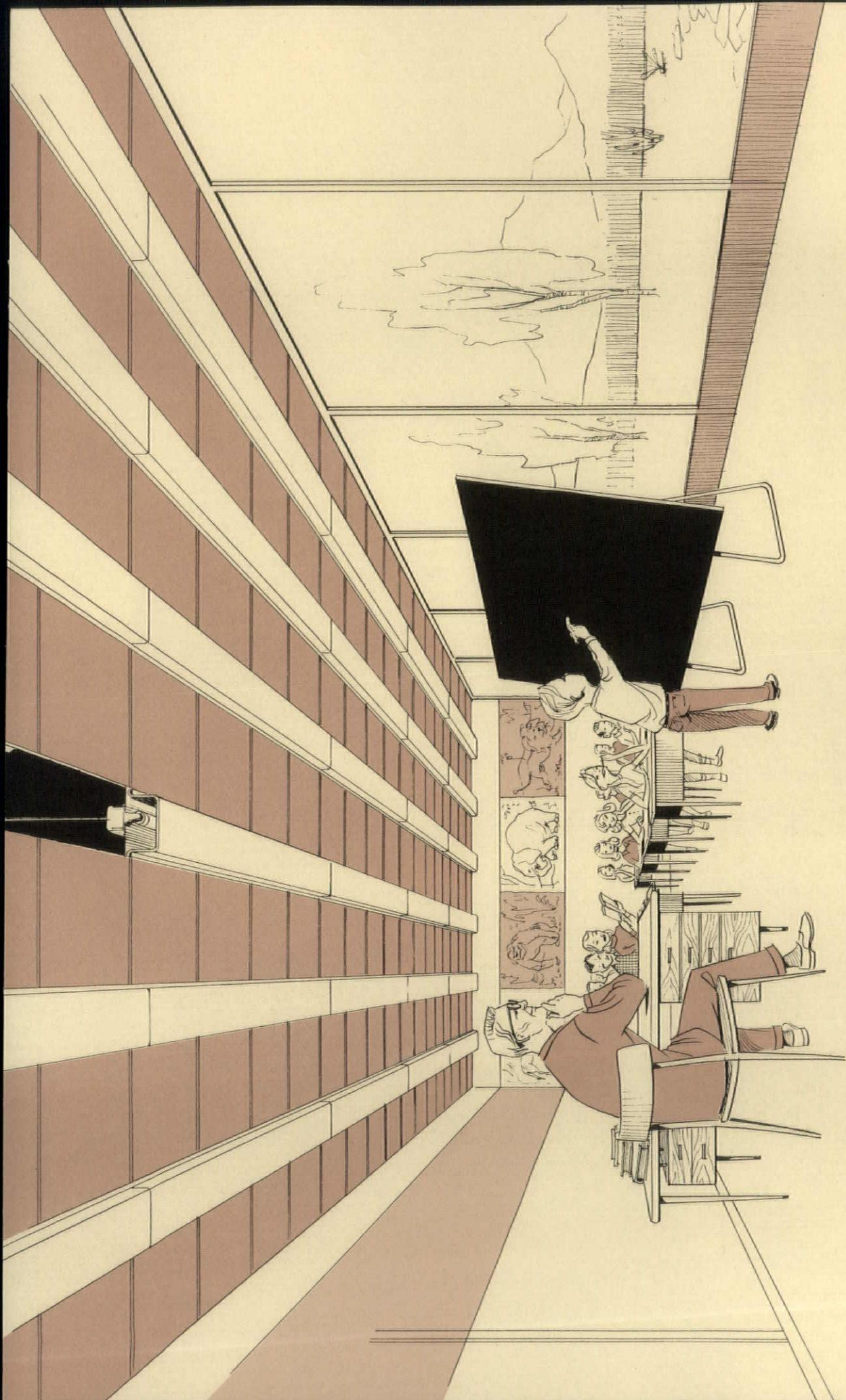
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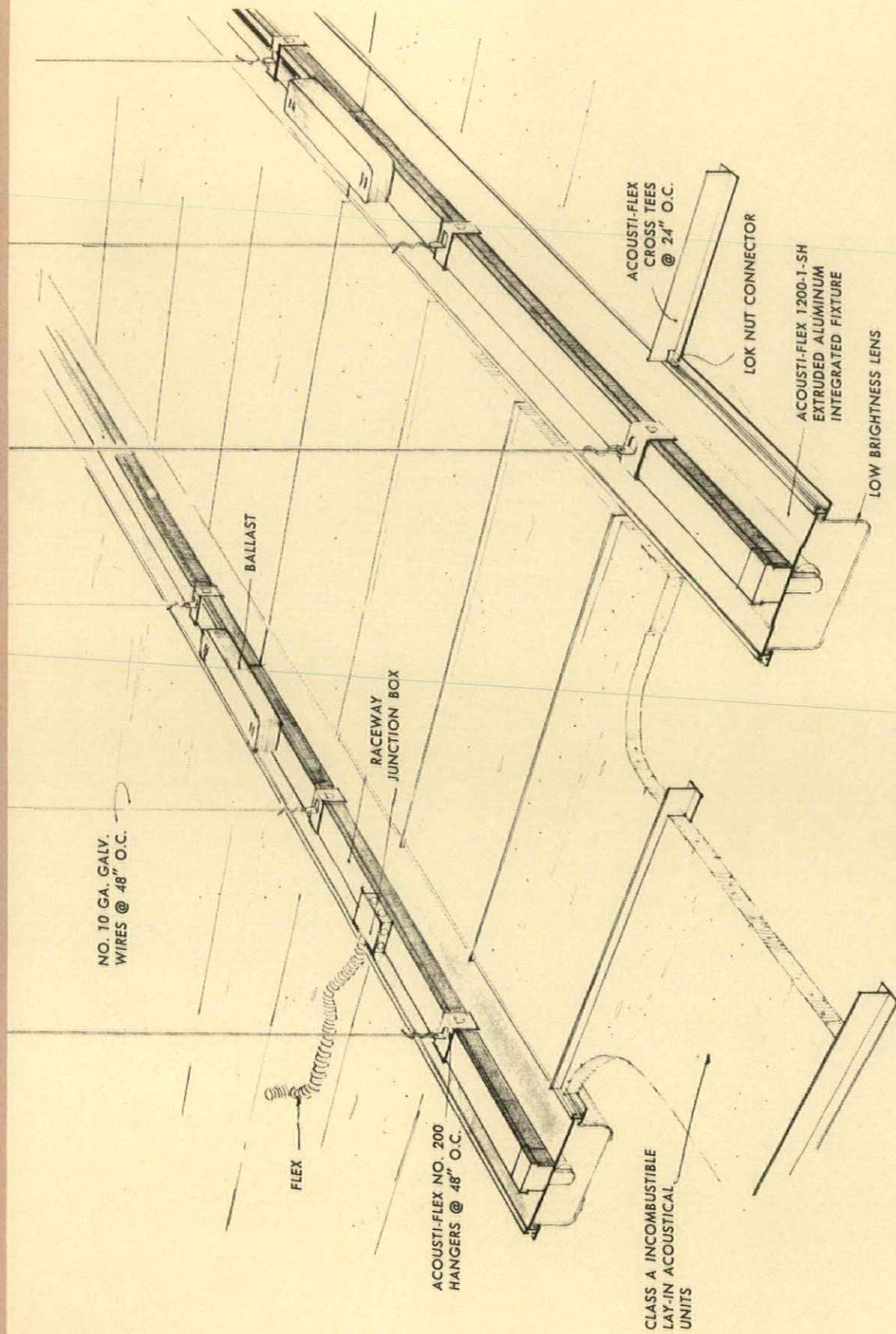
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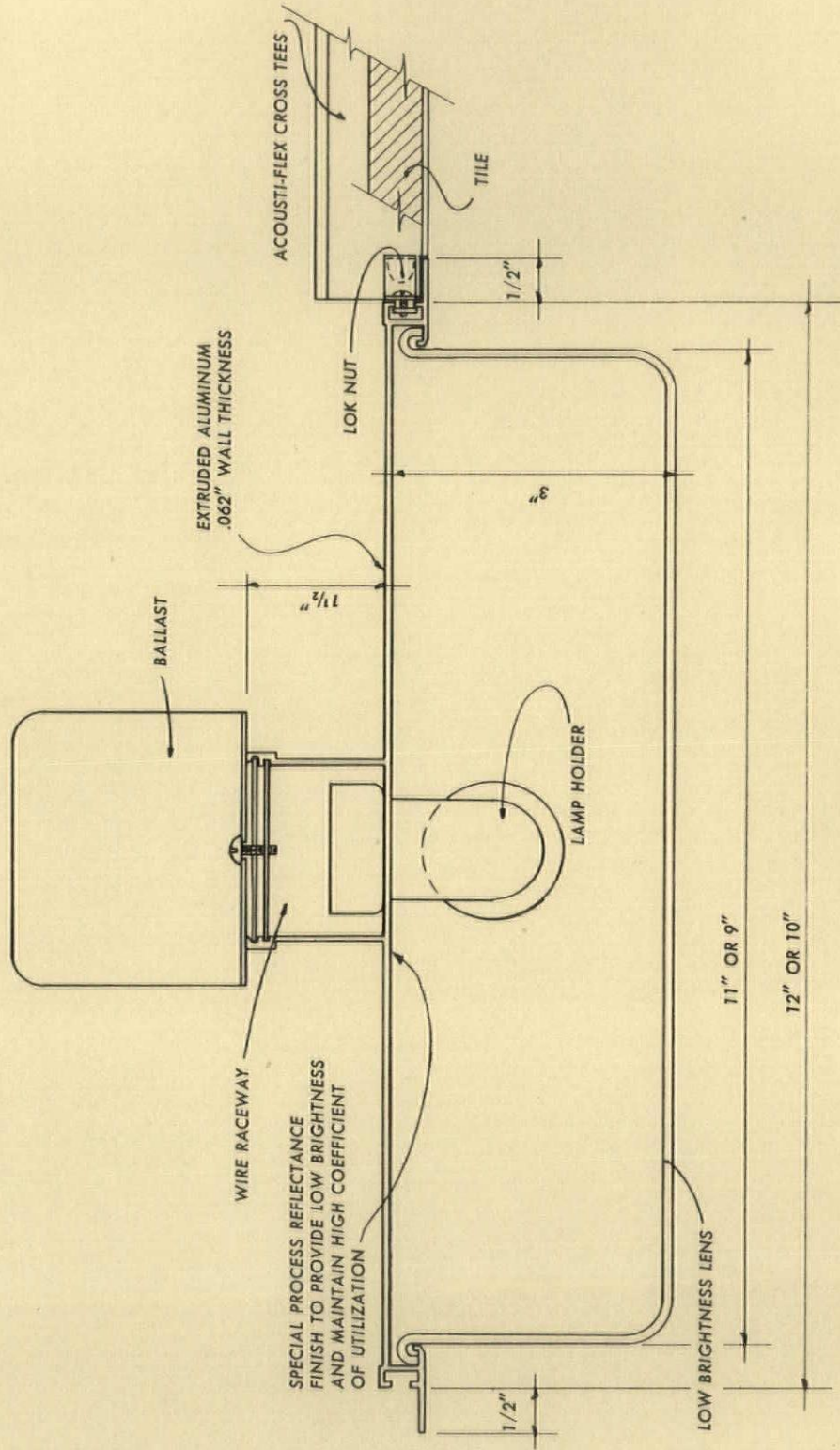


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Date: JAN. 3, 1963

Time: 12:20 P.M.

Weather: CLOUDY

Survey by: _____

Instruments Used: _____

BRIGTNES OBJECTIVES
Maximum Brightness shall not exceed 10 times Basic Reference Brightness or: _____

_____ F.L. lights off;
_____ ⁴²⁰ F.L. lights on.

Minimum Brightness shall not be less than 1/3 Basic Reference Brightness or: _____

_____ F.L. lights off;
_____ F.L. lights on.

INTENSITY OF ELECTRIC LIGHTING IN FOOT-CANDLES
Maximum 80
Minimum 60
Average 68

Readings on Floor Plan show foot-candles with lights on/off

Readings on Elevations and Section are in foot-lamberts

ELECTRIC LIGHTING SYSTEM
Fixtures: AF 1200-1-8 SH

No. of Fixtures: 6 ROWS 28 LF

Lamps: F96 & F72 T12-W/W

No. of Lamps: 12-96" & 12-72"

Distance of lamps from ceiling: 1 1/2"

ROOM DARKENING CONTROLS

✓ A-V Venetian Blinds
_____ A-V Drapes

PRIME LIGHT SOURCE
(Check One)

_____ Daylight — supplemented by electric light
_____ Electric light—supplemented by daylight

Location	Description	Foot-Lambert Reading	Does Not Meet Objective
		lights on	lights on
Basic Reference	Task (70% of Minimum Intensity)		
Desk Top			
Adjacent Floor			
Wall A Hi.			
Wall A Lo.			
Wall B Hi.			
Wall B Lo.			
Wall C Hi.			
Wall C Lo.			
Wall D Hi.			
Wall D Lo.			
Adjacent Ceiling		350	

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