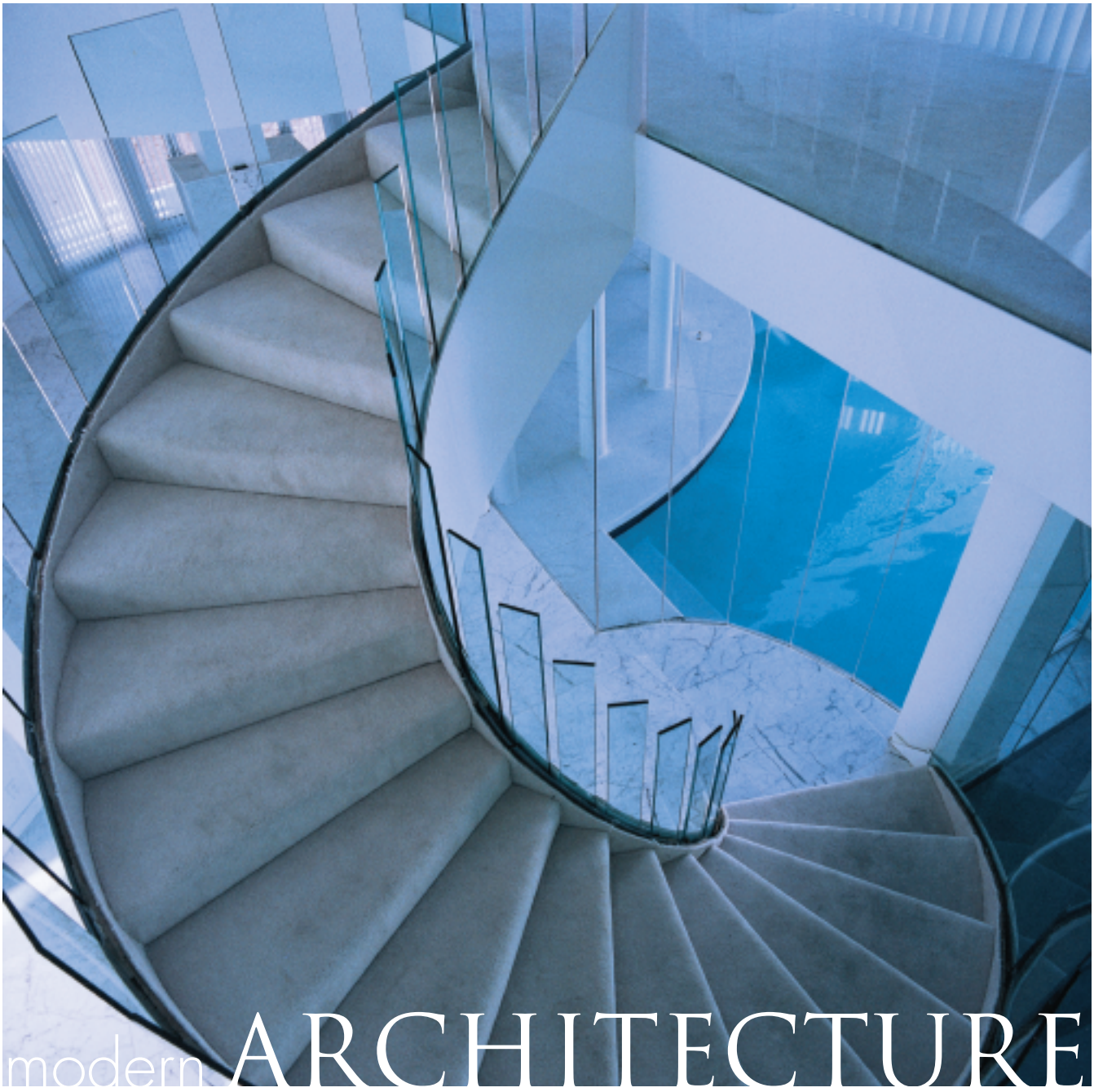
CALIFORNIA

FREEMASON

Spring 2004



modern ARCHITECTURE

AND MASONIC PRINCIPLES

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FOURTH ANNUAL

California Masonic Symposium

July 31, 2004

"Freemasonry and the American Frontier"

2004 Fellow of the Institute for Masonic Studies

DR. HOWARD STEWART

Past Master of the Texas Lodge of Research

LOCATION: San Diego Scottish Rite, 1895 Camino del Rio South, San Diego, CA

TIME: 9 a.m. to 5 p.m., followed by a banquet and key note address

REGISTRATION: $69
BANQUET: $49

ON DISPLAY: The Masonic apron of Davy Crockett

Hotel reservations can be made at the Radisson Hotel San Diego. Call the reservations department at **619/260-0111** and ask for the California Masonic Symposium rate of $115 per night (double occupancy, not including tax). The rate is valid three days before and three days after the Symposium. Hotel reservations must be made by July 2, 2004 to guarantee the group rate and room availability.

Symposium registration forms are available from the lodge secretary and are available at **www.freemason.org.**

CALIFORNIA
FREEMASON

VOLUME 52
MARCH 1, 2004
NUMBER 2

www.californiamasons.org

CALIFORNIA FREEMASON (USPS 083-940) is published quarterly by the Publishing Board and is the only official publication of the Grand Lodge of Free and Accepted Masons of the State of California, 1111 California St., San Francisco, CA 94108-2284.

Publication Office – Publication offices at the Grand Lodge Offices, 1111 California Street, San Francisco, CA 94108-2284. Periodicals Postage Paid at San Francisco, CA and at additional mailing offices.

Postmaster – Send address changes to California Freemason, 1111 California Street, San Francisco, CA 94108-2284.

Publication Dates – Publication dates are the first day of December, March, June, and September.

Subscriptions – CALIFORNIA FREEMASON is mailed to every member of this Masonic jurisdiction without additional charge. Others are invited to subscribe for $2.00 a year or $2.75 outside of the United States.

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CONTENTS

On cover: The staircase of Chateau Golestan in Walnut Creek is inspired by the winding staircase of the Fellowcraft degree.

For more articles of interest, check out California Freemason Online at www.freemason.org.

Correction: John Rose was listed as a member of Upland-Mt. Baldy Lodge No. 419 in Upland in the Winter 2003 issue. He is a member of San Dimas Lodge No. 428.

Masonry uses symbols and allegories to remind us of the lessons taught by our individual faiths. Architecture traces its roots to the study of nature and the observation of her beautiful proportions that led man to study symmetry and order. This enabled man to imitate God's divine plan and build great structures. Thus the art of architecture was born.

The tools and implements of architecture, most expressive, were selected by our craft to impress upon the memory of each of us wise and serious truths so that down through the ages, man will remember the important tenets of our craft.

The study of architecture teaches us that man uses his own experience and the knowledge of God's divine plan to learn how to change to meet the needs of his time.

In the beginning, man used wood and mud to build shelters. Over time, by studying the art of architecture and with the experience of time, man learned to use stronger materials from the earth. From wood and mud, he learned to use wood and stone, then refined minerals from the earth to make iron, and then steel to build even stronger and taller buildings.

Today's largest buildings still follow the rules of architecture that imitate the symmetry and order of God's divine plan. Had man not learned from his experiences and adjusted to the needs and improved the tools of his time, we would still be living in mud huts.

Not all of the man's changes have worked, but those that truly followed the symmetry and order of the divine plan have advanced architecture and improved our lives. This is an important lesson of architecture that is often overlooked: Change is not only good, it is necessary.

Your Grand Lodge leadership team is tackling the challenge of making changes that will allow our fraternity to adapt to the times in which we live, while maintaining the symmetry and order that is at the heart of what we as Masons hold dear. We must not focus on how we have done things, but rather why we do things and what principle it supports.

The symmetry and order of our fraternity is evident in the lessons we teach and in how a man lives his life as a Mason. Instead of depending on our candidates to memorize a few lines from each degree, we need to improve the way in which we teach our members the meaning of the symbols and allegories of the craft.

It is not how we were made a Mason that matters, but rather how well we live our lives as Masons. It is by the amiable, discreet, and virtuous conduct as Masons that we teach the world the goodness of our great fraternity. By changing to meet the needs of our times while maintaining the symmetry and order of our craft, we demonstrate that we understand the lessons architecture teaches us about God's divine plan.

David R. Doan
Deputy Grand Master

Wisdom, Strength, and Beauty

MEMORIAL STANDS AS A SYMBOL OF MASONIC TEACHINGS

By Dustin Smith, Librarian, George Washington Masonic National Memorial Assoc., Inc.

Stonemasons communicated their craft's ideals through the use of symbols in their architectural achievements, from the pyramids of Egypt and the Temple of King Solomon to the medieval cathedrals and modern structures like the United States Capitol. That tradition is apparent in the George Washington Masonic National Memorial, in Alexandria, Va.

Memorial architect Harvey Wiley Corbett, 33°, claimed his inspiration from the Lighthouse of Alexandria, Egypt, one of the Ancient Seven Wonders of the World.

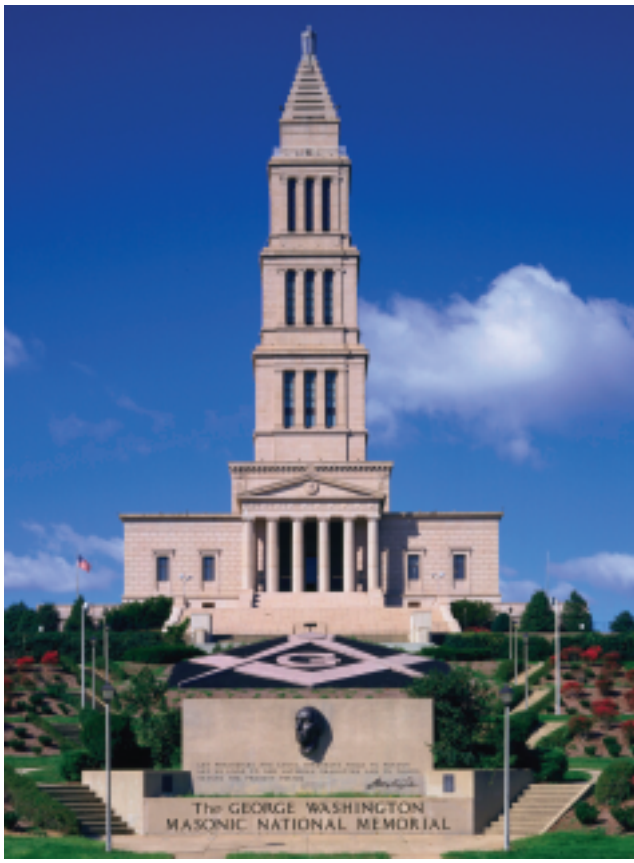
The body of the temple itself is an object of meditation simply for the meanings behind the symbolism built into its very structure. The most obvious form of symbolism that might occur to the visiting Mason resides in the five orders of architecture embodied by the structure. The tower employs the ancient and original orders ascending from the base upward, starting with the Doric. The second tower segment is Ionic, and the third is Corinthian — the Masonic symbols for wisdom, strength, and beauty.

Those who look closely will find that the builders of the Memorial did not stop there when it came to crafting symbols into their handiwork. The belt course displays the detail of the Wall of Troy accented with lotus flowers, while other stonework carries classically inspired leaf-and-dart and button-and-spool motifs. The building faces eastward, and the visitor enters past the granite steps via the Doric portico. The portico is supported by

> "Those who look closely will find that the builders of the Memorial did not stop there when it came to crafting symbols into their handiwork."

eight fluted columns standing 33 feet high, and was inspired by the Parthenon in Athens, Greece.

Past the magnificent bronze doors is the spacious Memorial Hall, flanked on each side by four green granite Corinthian columns 40 feet high and four feet wide. Murals by Allyn Cox painted on the south and north walls depicting the laying of the cornerstone of the National Capitol and the Saint John's Day Observance at Christ Church, Philadelphia, 1778, were donated by the Grand Lodge of California in 1957.



While all five orders of architecture can be found at the George Washington Masonic National Memorial in Alexandria, Va., the three ancient and original orders – the Doric, Ionic, and Composite – are displayed in the impressive tower for all the world to see.

"California Masons have many connections to the memorial," says Past Grand Master Anthony P. Wordlow, a member of the memorial's board of directors and executive committee. "Its very existence was encouraged by our 1908 Grand Master Oscar Lawler."

Just beyond the entrance is the Replica Lodge Room, which duplicates the architectural design of the Alexandria Lodge No. 22's first permanent lodge room built in 1801. The lodge now meets in the South Lodge Room, a tasteful composite of neoclassical and early American architecture. The memorial houses the North Lodge Room, designed after the ecclesiastical Gothic style.

Cornerstone Ceremonies:
carrying on a Masonic tradition

By Richard Berman

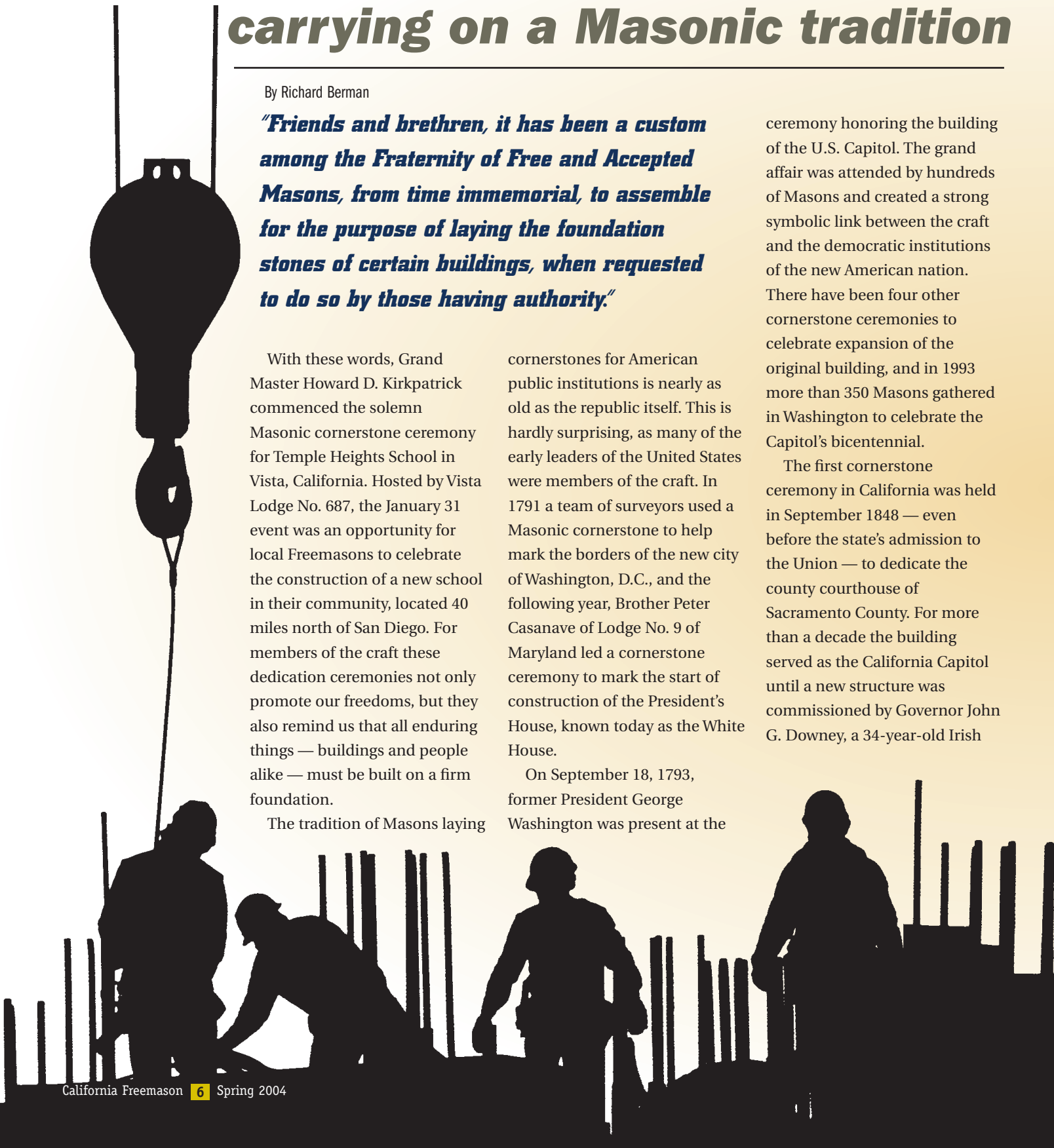
"Friends and brethren, it has been a custom among the Fraternity of Free and Accepted Masons, from time immemorial, to assemble for the purpose of laying the foundation stones of certain buildings, when requested to do so by those having authority."

With these words, Grand Master Howard D. Kirkpatrick commenced the solemn Masonic cornerstone ceremony for Temple Heights School in Vista, California. Hosted by Vista Lodge No. 687, the January 31 event was an opportunity for local Freemasons to celebrate the construction of a new school in their community, located 40 miles north of San Diego. For members of the craft these dedication ceremonies not only promote our freedoms, but they also remind us that all enduring things — buildings and people alike — must be built on a firm foundation.

The tradition of Masons laying cornerstones for American public institutions is nearly as old as the republic itself. This is hardly surprising, as many of the early leaders of the United States were members of the craft. In 1791 a team of surveyors used a Masonic cornerstone to help mark the borders of the new city of Washington, D.C., and the following year, Brother Peter Casanave of Lodge No. 9 of Maryland led a cornerstone ceremony to mark the start of construction of the President's House, known today as the White House.

On September 18, 1793, former President George Washington was present at the ceremony honoring the building of the U.S. Capitol. The grand affair was attended by hundreds of Masons and created a strong symbolic link between the craft and the democratic institutions of the new American nation. There have been four other cornerstone ceremonies to celebrate expansion of the original building, and in 1993 more than 350 Masons gathered in Washington to celebrate the Capitol's bicentennial.

The first cornerstone ceremony in California was held in September 1848 — even before the state's admission to the Union — to dedicate the county courthouse of Sacramento County. For more than a decade the building served as the California Capitol until a new structure was commissioned by Governor John G. Downey, a 34-year-old Irish



immigrant who had come to the West Coast in the wake of the Gold Rush.

Downey (California's first foreign-born governor) was an active Freemason, and he invited his brothers in the craft to host a cornerstone ceremony on May 15, 1861. By all accounts, the dedication of the new Capitol building was a major event attended by members of the California Assembly and Senate, city and state officials, and Freemasons from across the state. That evening, Downey hosted a formal dinner for more than 400 guests.

In 1978, the state Capitol was again the site of a cornerstone ceremony to mark the first major renovation of the structure. Following a 1971 earthquake, California spent more than $68 million over the course of seven years to restore the building to its original splendor. According to California Construction Link, this was "a full restoration of the historic portion of the Capitol. The interior was gutted and they did a seismic retrofit and restoration of all of the historical features."

The 1978 ceremony, over which then–Grand Master Donald B. McCaw presided, was every bit as dignified as the original dedication more than a century earlier. The day started with an awe-inspiring procession featuring a fife-and-drum corps, members of the California National Guard, schoolchildren, the 59th United States Army Band, and top state officials joined by hundreds of brothers in honoring the renovated state Capitol building. Later that afternoon, dozens of dignitaries were on hand for the solemn rededication ceremony on the Capitol grounds. Officers of the Grand Lodge used their jewels to symbolically assess the soundness of the structure, and the cornerstone was laid with an offering of corn, wine, and oil. The evening banquet was chaired by Chief Judge and Brother Thomas J. McBride of the Eastern District of California for the Ninth Circuit of Federal District Courts.

One of the best-known elements of the Masonic cornerstone ceremony is the casket — a sealed container placed inside a building's foundation so an "enduring record may be found by succeeding generations, to bear testimony to the untiring, unending industry of the Free and Accepted Masons." A list of the contents of the casket, often referred to as a time capsule, is often read aloud during the ceremony. The 1978 Sacramento casket contains items from the original 1861 vessel, including coins, newspapers, and the 1860 proceedings of the Grand Lodge of California. Twentieth-century objects include letters from President Jimmy Carter and Governor Jerry Brown, a state seismic study, and two bottles of California wine.

Although cornerstone ceremonies are less common today than in previous decades, they are still an important part of Masonry in California. From 2000 to 2003 more than 100 dedications were held for public institutions such as libraries, schools, museums, veterans' homes, and fire departments, as well as for lodges and the Masonic Homes in Union City and Covina.

Advances in construction technology have eliminated the need for functional cornerstones in most modern buildings. But the need for symbolic cornerstones remains strong, not only in architecture, but in the public and private lives of all Americans. In an era often defined by moral ambiguity, it may be more important than ever to have an unyielding, unwavering reminder of the principles of the craft. It is through ancient traditions such as the cornerstone ceremony that today's Freemasons can forge a link between the past and the present and strive for a future guided by wisdom and justice.

UPCOMING CORNERSTONE CEREMONIES IN 2004

Lodge	Date scheduled
Temple No. 14 in Sonoma	April 14
Suisun No. 55 in Fairfield	May 7
Visalia-Mineral King No. 128 in Visalia	May 20
Salinas No. 204 in Salinas	May 28
Texas No. 46 in San Juan Bautista	May 29

CORNERSTONE CEREMONIES HELD IN CALIFORNIA

	2000	2001	2002	2003
Public Schools	8	10	24	24
Libraries		2		1
Municipal Buildings	3	4	1	1
Masonic Buildings	4	9	9	1
TOTAL	15	25	34	27


PAWNBROKER
MAIN ST

A Look at California Lodges' Distinctive Architecture

Eureka Lodge No. 16 in Auburn

One of Auburn's finest examples of the Beaux Arts style of architecture, this building has been the home of Eureka Lodge ever since it was built in 1917.

An eclectic neoclassical style, Beaux Arts architecture flourished between 1885 and 1920, combining ancient Greek and Roman forms with Renaissance ideas. The profusion of columns grandiosity of these buildings made Beaux Arts a favored style for museums and government buildings.

The original construction used low-temperature, or soft-fired, brick for the walls, and timbers that were milled in the Dutch Flat-Alta area and transported by rail to Auburn. The front façade overlay is made of sand-molded terra cotta from the Placer County firm of Gladding, McBean.

The temple is the last remaining building of Auburn's original Central Square. In an effort to help preserve this historic building, the Native Sons of the Golden West dedicated it as a "Point of Historical Significance" on September 12, 1998.

Petaluma-Hamilton Lodge No. 180 in Petaluma

Petaluma Lodge No. 77 was granted a charter in February 1855. The lodge met in various rented facilities in downtown Petaluma. Following the Civil War several brethren formed Arcturus Lodge No. 180 in 1866, which rented the same facilities and shared paraphernalia with Petaluma Lodge.

In 1879 the two lodges purchased a lot at the corner of Main Street and Western Avenue. After having the cornerstone placed by Grand Lodge, the three-story red brick Italian Elegante building, with its unique cast iron front façade and the clock tower on the roof, was completed in 1882. In 1898 the two Masonic lodges merged and formed Petaluma Lodge No. 180.

Like many Italianate buildings, the lodge features decorative paired brackets and cornices; tall and narrow paired windows; a balanced, symmetrical façade; and a square cupola.

During the Depression, the original wooden clock cupola had deteriorated. Funds were not available to repair or replace the tower. When the townsfolk learned that the tower would be torn down, they decided to save it. Ultimately, a solution was created that transferred title of the clock tower to the city and the wooden tower was replaced with a copper cupola, as it is today. The city still sends one of their electricians once a week to wind the clock.

Santa Monica Masonic Center

More than 200 members contributed to the construction of the Santa Monica Masonic Temple, which was officially dedicated on May 18, 1923. Architect W. Asa Hudson, a member of the lodge, designed the building. The two-story structure included six commercial spaces on the first floor along with a large lodge room, banquet room, and several clubrooms exclusively for lodge use on the second floor.

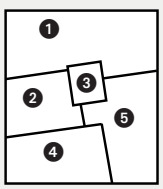
In the predawn hours of Monday, January 21, 1994, disaster struck this beautiful monument to Masonry. The Northridge Earthquake, as it is now known, caused extensive damage to the exterior and left the interior of the building in ruin.

At a stated meeting six months later, the lodge members voted to embark on a project that would restore the temple to its pre-earthquake condition.

They secured the architectural services of Mr. James F. Kearns to prepare the design for the reconstruction and to coordinate the engineering and permitting efforts. Three years and $2.35 million later, the temple was restored to its original splendor with the additional safety of seismic reinforcement.

The building's interior is especially beautiful. The lodge room is adorned with Masonic symbols that grace the walls and ceilings. Upholstery and curtains are made of an elegant blue plush fabric. The anterooms and tyler's quarters are also lavishly fitted. The large clubroom is embellished with an impressive fireplace and the adjoining billiards and luncheon rooms are appointed with nice furnishings, wood trim, and handsome wall coverings.

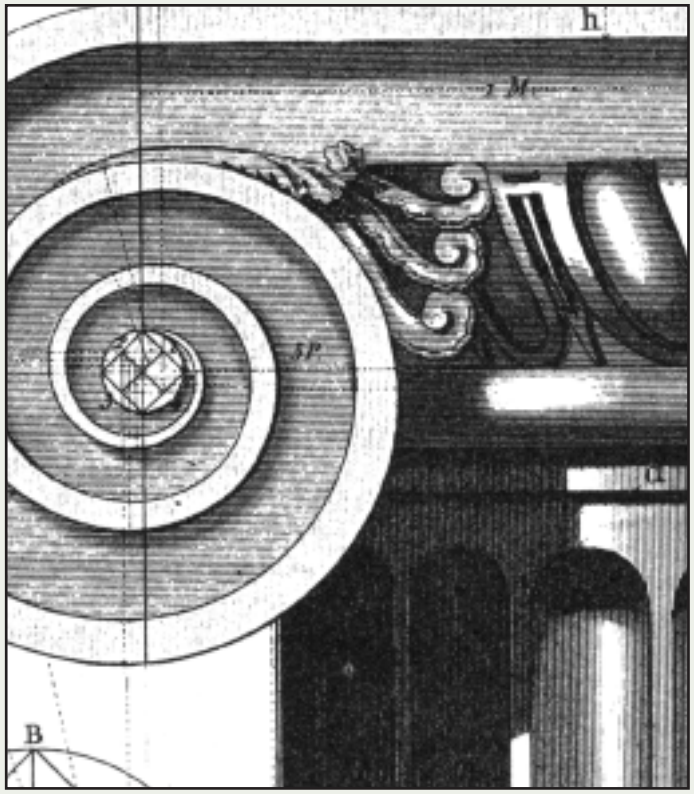
The official rededication ceremonies for the renovated temple were held May 18, 1997, coincidently, the same date as the original dedication nearly 75 years earlier.



1. Eureka Lodge is the last original building in Auburn's central square.
2. The Santa Monica lodge room is adorned with plush furnishings and draperies.
3. Two lit columns greet visitors at the entrance to in the Santa Monica Temple.
4. The Santa Monica Temple was restored after the 1994 Northridge earthquake.
5. The cast iron façade of the Petaluma-Hamilton Lodge was shipped from San Francisco up the Petaluma River by barge.

Moral Arc

By John L. Cooper III, Grand Secretary



Freemasonry sometimes takes surprising turns as it unfolds its beauties to a candidate. Just when he thinks he has figured out the general direction of a train of thought, he is taken in a different, sometimes startling, direction. So it is when a Fellowcraft Mason hears for the first time the interest that Freemasons have in architecture.

As an Entered Apprentice he is introduced to the idea that he is building a spiritual house — a house "not made with hands, eternal in the heavens."

He is symbolically placed close to the master of the lodge when he reenters it, and is told that he is thus placed so that he will learn how to build his "future moral and Masonic edifice." For the first time he is told of the connection between architecture and morality — a theme pervasive in Freemasonry.

In the lecture of the Fellowcraft Degree, the candidate is told that Freemasonry consists of two fundamental concepts: operative Masonry and speculative Masonry. The lecture then goes on to describe the way in which operative Masons build and after explaining how such knowledge is necessary for the building of physical structures, he is then told that today Masons build

> "WITHOUT UNDERSTANDING WHY CLASSICAL ARCHITECTURE WAS SO IMPORTANT TO THOSE WHO CREATED OUR LECTURES, WE CANNOT TRULY UNDERSTAND WHAT THEY WERE TRYING TO TELL US."

nonmaterial structures by shaping the material of their lives into something as useful as the physical buildings which shelter us from the inclemencies of the weather. A "speculative" Mason is to subdue his passions, act upon the square, keep a tongue of good report, maintain secrecy, and practice charity.

This brief introduction is followed by a more lengthy discussion of architecture itself, and especially classical architecture, with its emphasis on symmetry and order, upon form and beauty.

Masons of the 17th and 18th centuries were fascinated by classical architecture — the architecture of ancient Greece and Rome. They contrasted the principles of this type of architecture with those of the Middle Ages — the so-called "Gothic" architecture that was so different.

Without understanding why classical architecture was so important to those who created our lectures, we cannot truly understand what they were trying to tell us. And as a result, much of the lesson is easily missed. As an example, take the Five Orders of Architecture.

The Senior Deacon explains the five orders to the candidate, but nothing is said as to why they are important to him as a Mason. If he is perceptive, he must be puzzled, because he was earlier told that Masons today are philosophical (speculative), and surely this bit of information pertains to operative masonry.

HITECTURE

Unless the candidate is professionally an architect, or intends on becoming one, this bit of information is surely not very useful. Or is it?

Is there something hidden here for the candidate to learn by induction? I believe there is, and here is a meaning to consider.

Classical architecture is classified into categories by the types of columns that supported as well as decorated the building. Although the Romans were familiar with the arch, they generally used it only in utilitarian architecture, such as aqueducts. Temples and other public buildings followed the traditional means of supporting the roof by a series of closely spaced pillars or columns. And the Romans followed the Greeks in creating a sense of order and beauty by carving all the columns of a building in a similar manner.

The earliest buildings used the simple technique of fluting of columns to make them seem slim and graceful, despite the sturdiness needed to hold up the great weight of the stone roof. To keep the columns from sinking into the ground — or punching through the roof — they developed the concept of "caps" — capitals — on the columns. The way in which these capitals were carved determined the "orders in architecture" to which our lectures refer. The simplest is no capital at all, or only a rudimentary one — the Tuscan — which, although a late development, took simplicity to one extreme.

The most ornate of the three types was the Corinthian — a capital decorated with acanthus leaves, making the column to appear as if it were a living, growing support for the building. The Doric added a plain capital, and the Ionic added a scroll-like carving to the primitive capital. The Composite, in turn, blended the acanthus leaves of the Corinthian with the scroll-like capital of the Ionic. In this manner classical architecture came to understand the Five Orders in Architecture.

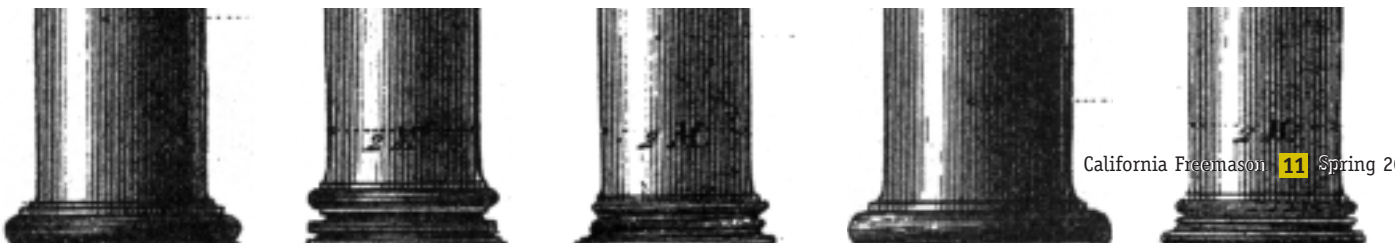
Is there any symbolic meaning here for a Mason? I think that there is. Our "moral and masonic edifice" — our lives that we are building — are in reality supported by symbolic columns that raise our effort toward the heavens. There is an understanding that if what we build remains low and unimposing, it will never inspire any others to imitate what we have built. But by raising the superstructure on columns of beauty as well as utility, our "moral and masonic edifice" soars into the sky.

We choose the style in which we build, but all have an equal value, for all hold up the superstructure. Our understanding of life may be of the simplest variety — Tuscan, if you will.

On the other hand, others may build with great simplicity but also with great symmetry. Their lives are marked by consistency and order. They are the Doric and Ionic columns — simple, honest, but also with a beauty of their own. Others may achieve great things in life — sometimes many great things — symbolized by the Corinthian and the Composite.

But all of us share the same values, the same understanding of Freemasonry, regardless of which "order" in architecture we use.

One definition of Freemasonry is that it is "moral architecture." If so, then one of the beautiful lessons we learn from the Five Orders of Architecture is that diversity in how we build is of immense value. We are not all of the same religion — or the same race — or the same language. But we all erect buildings of superb beauty, according to our understanding of the art. We truly are engaged in building that "house not made with hands, eternal in the heavens."



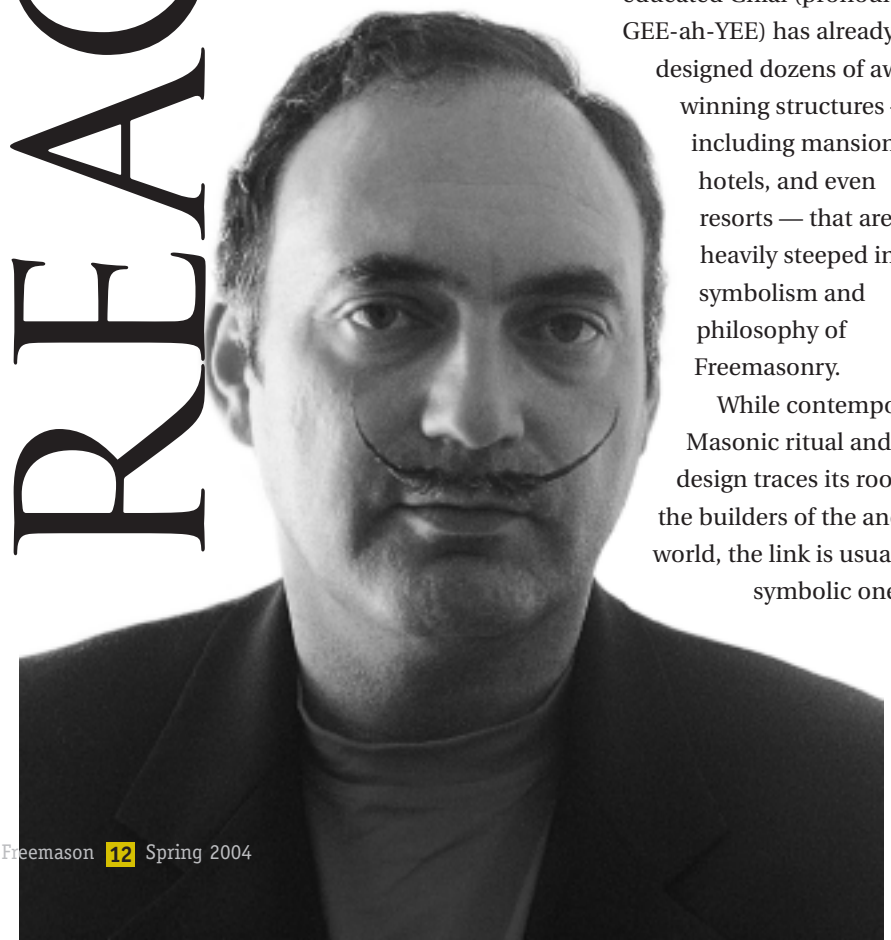
REACHING FOR THE SKY

MASONIC PRINCIPLES & MODERN ARCHITECTURE

By Richard Berman

Imagine a 58-story Manhattan skyscraper inspired by Masonic values and designed to incorporate the symbols and principles of the craft.

If San Francisco architect Yves Ghiaï-Chamlou had his way, the building would already exist. Envisioned as a 600-foot-high round glass atrium inside a breathtaking glass and steel square structure, the blueprints also call for a pyramid-shaped lobby, Masonic-inspired columns, and ponds to reflect the sun and moon. Each side of the building would serve a different function: residential, retail, office, and hotel, and the top floors would be a "Village in the Sky" made up of retail shops and public areas. While the high-rise may sound like a flight of fancy, the Iranian-born, French-educated Ghiaï (pronounced GEE-ah-YEE) has already designed dozens of award-winning structures — including mansions, hotels, and even resorts — that are heavily steeped in the symbolism and philosophy of Freemasonry.



While contemporary Masonic ritual and design traces its roots to the builders of the ancient world, the link is usually a symbolic one. For Ghiaï, who was master of La Parfaite Union No.17 in San Francisco for four years and Grand Standard Bearer of Grande Loge Nationale Française, Masonry is the central inspiration for his architectural work. "By designing a space with substance," he says, "something happens to the space, like something happens to a lodge when it is opened."

Meeting Ghiaï in front of his office in San Francisco's trendy Marina district, it is immediately apparent that symbolism plays a central role in his life. Impeccably dressed in a purple French-cuff shirt, a turtle tie ("for good luck"), blue blazer, and pressed tan slacks, the eye is immediately drawn to a large gold icon stitched on the breast pocket of his immaculate jacket. The 46-year-old architect explains that the design is a fusion of a winged lion, his family's royal crest, framed by the initials "GC," representing the Ghiaï-Chamlou lineage. He makes little, if any, distinction between the design as a corporate logo and a symbol of his ancestry.

Continued on page 14

Architect Yves Ghiaï (left) designed Chateau Golestan in the shape of the compass. The pool at this Walnut Creek chateau includes symbolism representing the all-seeing eye.

The interior of the Chateau Golestan includes a winding staircase representing the one central to the Fellowcraft degree. (To the right: Visitors pass over a pool of water when entering the chateau symbolizing to the architect the first step of initiation.)

Each flight of the staircase at the Astrolabe House imitates the all-seeing eye, illuminated at the top with an impressive sky light.

Once inside the building, the door to his office features a modified version of the emblem in which the gryphon has been replaced by the Masonic square, compass, and triangle. Various versions of the image are found throughout his office. To most Americans the concept of a family crest is a historical curiosity; for Yves Ghiaï, it is the core of his personal and professional identity.

One of seven royal families of Persia, his family has been one of Iran's most prominent families for more than 700 years. In the early 20th century the clan was an early supporter of Iran's effort to modernize its political system, and adopted the surname of Ghiaï-Chamlou (which is often shortened to Ghiaï) in place of its noble titles. Since their exile from Iran in the late 1970s, the crest has served as a tangible symbol of the family's heritage.

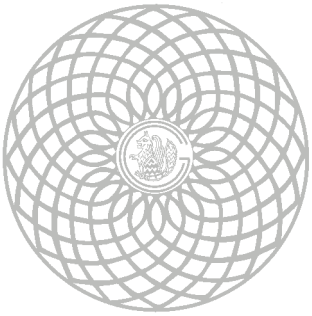
In 1953 Heydar Ghiaï-Chamlou completed the second of his two doctorates at the prestigious Ecole des Beaux-Arts in Paris and returned to Teheran to launch his career as an architect. His work received immediate acclaim and earned him the title "The Father of Iranian Architecture" before the age of 40. The

young designer won commissions to create major public buildings, including the country's Senate, and he became official Architect to the Imperial Court and aide-de-camp to the Shah. By the mid-1970s his construction and architecture business was worth more than a billion dollars. However, the overthrow of the Shah in 1978 forced the family to relocate to Paris and reestablish their business outside of Iran. To honor their heritage and homeland, the family selected the Ghiaï royal crest as the new corporate logo.

Upon Heydar's death in 1985, 28-year-old Yves took over the family business and for nearly 20 years has built an international reputation as an architect in his own right. He has designed numerous internationally renowned pieces, and his work has been featured in more than 20 magazines and newspapers. Yves has received awards from the Swiss government, and the city of San Francisco dedicated October 26 as Heydar Ghiaï & Sons Day in recognition of the company's contributions to architecture in Northern California.

While still a student in Paris, Yves became a Freemason at age 21 because he was attracted to the craft's ethical structure and symbolism. He explains that his Muslim father and Jewish mother raised him in a very spiritual environment guided by the principles of Masonry even though Heydar did not become a Mason until he was in his 50s. Yves explains, "In Iran most business and political leaders were Masons. My father didn't want to join because he didn't want to use the craft as a 'stepping stone' or for monetary gain. Only after he was established did he feel it was right to become a Mason."

As important as his family has been in his career, Yves Ghiaï credits the values and symbols of the craft as the cornerstone of his artistic vision. "There has been a significant benefit to my membership in Masonry. Every week I would go to the lodge. Entering the space, I am moved. From being in the room, I am able to keep my focus on the spirit of the design, rather than just the practical value."



Two of his buildings in the Bay Area exemplify Ghiaï's commitment to incorporating Masonic elements in his design. The "Astrolabe House," a 6,000-square-foot mansion in San Francisco's Bernal Heights neighborhood, was inspired by ancient Persian navigational tools and features columns and other symbols of Freemasonry inside and outside of the structure. The "Chateau Golestan," a Ghiaï home in nearby Walnut Creek, is in the shape of the square and compass, and features a pool in the shape of the all-seeing eye and a winding staircase as a symbolic representation of the Fellowcraft degree. The house is surrounded with series of three, five, and seven columns, inspired by the numerological aspect of Freemasonry. While circulating through the house, visitors are continually led through a circumbulation similar to the one experienced in the degrees of Masonry.

"What are the benefits of a Masonic house?" Ghiaï asks. "This would be like asking why we go through the Masonic Ritual each time we visit a lodge. The answer to me is very simple and obvious: Our spirits are lifted and exalted each time we experience Masonic spaces, and this contributes to our well-being and our happiness. As an architect, I have always tried to derive my designs from the many aspects of our great craft."

Yves Ghiaï has incorporated Masonic symbols in a wide range of projects, from hotels in Romania to resorts in Costa Rica. These elements are occasionally overt, but the majority of them are subtly incorporated into the structures. In looking at his past and planned projects, it is evident that Yves Ghiaï is always trying to create structures that include as much of the craft's influence as possible. The proposed Masonic skyscraper — which in all likelihood will never be built — would be the pinnacle of achievement for an architect who has dedicated his career to transcending traditional notions about architecture by creating buildings that raise the spirit of those who step inside.

Architecture Aims at Eternity

Christopher Wren and the New London

By Richard Berman

The dome of London's St. Paul's Cathedral is one of the most recognizable and beautiful structures in the world. Standing more than 350 feet high, the building is a powerful symbol of England and the Anglican Communion. No less extraordinary is the Freemason who built it, Christopher Wren.

Wren was born in 1632 to a clerical family and was raised in Windsor Castle, where his father served as personal chaplain to the king of England. As a child Wren invented a pneumatic engine and a weather clock, and while a student at Oxford he conducted important research in mathematics, optics, physics, and medicine. Before the age of 30 he was named Savilian Professor of Astronomy at Oxford, where Isaac Newton used his research in the formation of the theory of gravity. In recognition of his contributions King Charles II — Wren's childhood playmate at Windsor Castle — named him a founding member of the Royal Society, a group of England's most distinguished scientists.

In 1663 Wren traveled to Rome and began scholarship in the field in which he would make his lasting mark: architecture. Inspired by a 1,500-year-old book by Vitruvius (namesake of the Masonic Lodge in Petaluma), Wren developed a keen interest in the theaters and temples of ancient Rome. Over the next three years he established himself as England's foremost architect, and designed buildings at Oxford and Cambridge that are still being used today.

In September 1666 large sections of London were destroyed in the Great Fire, and Wren, at age 34, was appointed by

Charles II to rebuild the city. While the dome of St. Paul's — the fourth cathedral to be built on the site is the most famous of his architectural designs — Wren supervised the reconstruction of more than 100 important buildings, including churches, theaters, hospitals, and institutions such as the Royal Naval College. While many of his more utopian ideals for urban planning were never implemented, it is fair to say that modern London would be fundamentally different without his vision and genius.

Wren, like the ancient Roman builders whom he admired, viewed architecture as more than the creation of functional structures: He saw public buildings as "the ornament of a country [that] makes the people love their native country. …" Indeed, he incorporated many elements of Roman design into his own buildings: The dome of St. Paul's is modeled after the Roman Pantheon, and several other churches and theaters include design elements from the ancient world. Not surprisingly, religious leaders who were uncomfortable with the Greek and Roman influence rejected many of his blueprints.

Wren was given the title Surveyor General of the King's Works and dedicated the rest of his life to rebuilding his home city. In 1673 he resigned his post at Oxford because of his high workload and two years later began work on St. Paul's. In recognition of his contributions to the country, Wren was knighted by Charles II that same year. Wren's major churches, including St. Mary-Le-Bow, St. James, and St. Clement Danes, were completed before 1690, although St. Paul's, his largest and most ambitious project, was not finished until 1710.

While many of his more utopian ideals for urban planning were never implemented, it is fair to say that modern London would be fundamentally different without his vision and genius.

Although records are sparse, it is generally accepted that Christopher Wren became a Freemason on May 18, 1691, at a ceremony at St. Paul's, which was still in the early stages of construction (regular services in the completed sections of the building did not begin until 1697). John Aubrey, a Fellow of the Royal Society and an eminent naturalist, termed the ceremony as "… a great Convention at St. Paul's Church of the Fraternity of Adopted Masons where Sr. Christopher Wren is to be adopted as a Brother. There have been kings that have been of this Sodality."

It is fitting that the most eminent architect of his day — and perhaps, of all time — was a Freemason. After all, the craft is based on principles of geometry and architecture that date back to antiquity, and Wren was a major figure in incorporating Greco-Roman elements, including the large domes, into contemporary English architecture.

Christopher Wren died in 1723 at the age of 91, an extraordinary lifespan by the standards of the day. In a fitting tribute, he was the first person interred in St. Paul's Cathedral, which today holds the remains of eminent Britons such as the Duke of Wellington and Admiral Nelson.

Wren once wrote, "Architecture aims at eternity." Today, nearly 300 years after the completion of his glorious masterwork, it seems he may have been correct.

St. Paul's Cathedral in London is the most famous of Christopher Wren's designs. It has stood nearly 300 years as testament to his architectural achievements.

Brothers in Architecture

The three degrees of Walter Bliss and William Faville

For over 40 years the Grand Lodge of California made its home at 25 Van Ness Avenue in San Francisco. While not occupied by Masons today, it still stands as an enduring monument to Masonry and to an important milestone in the creative development of the men who designed it.

Walter Danforth Bliss was born in 1872 in Nevada and attended MIT where he met William Baker Faville. More than five years his senior, Faville was born in California, but had grown up in western New York state. The two friends left MIT in 1895 and began work at the prominent New York architecture firm of McKim, Mead & White.

Three years later the pair formed a partnership of their own and selected San Francisco as their base.

In 1902, Bliss petitioned California Lodge No. 1 in San Francisco. Faville petitioned the same lodge 10 years later with Bliss as his first line signer. Just as their Masonic history reveals their progress through the three degrees of Masonry, architectural historians see their professional work in three degrees or stages of development.

The first is a period strongly influenced by their MIT education. During this time, they demonstrated enthusiasm for the classic style, creating a solid foundation for their new practice, obtaining commissions for the Oakland Library, two bank buildings, and several residences.

The second stage illustrates a more uninhibited form of architecture incorporating various styles and creating a sense of diversity. Sent to Europe by Charles F. Crocker who commissioned them to design the St. Francis Hotel, they studied the finest hotels in London and Paris. On their return they designed the now famous hotel, which was built in 1904. They were commissioned to enlarge the hotel in 1907 and again in 1913.

The Masonic Temple at 25 Van Ness Avenue in San Francisco is said to mark the beginning of the third and final stage, or degree, of the creative development of the architectural team of Walter Bliss and William Faville. The above is a reproduction of an original ink and watercolor painting.

By this time, they had entered a new period described by The Architect and Engineer of California magazine as an "early Italian manner where brick, terra cotta, and similar materials are wrought into forms of unexpected elegance." The Van Ness Temple is said to mark the beginning of this third and final stage.

"The Masonic Temple marks the culmination of work to date," architect B.J.S. Cahill wrote in his 1914 review, "turned out by a firm whose most important service to architecture is yet to come."

Since the Grand Lodge relocated to its current headquarters on Nob Hill in the 1950s, the Van Ness temple has been sold, retrofitted, and reopened as a performing arts center. But with the exterior preserved nearly as it was originally designed, it stands as a testimony to the development of the men who conceived it — the two brothers in architecture who were masters of their craft.

Designed with Care in Mind

Two years after moving in, the children and their family specialists enthuse over their new homes that seem to have added a special dimension to their lives

By Ann Lyon Dudley

"It's a huge difference."

"There's no comparison."

"People's mouths are wide open when they see them for the first time."

With these enthusiastic comments, family specialists and the children they care for describe their thoughts of the homes they moved into nearly two years ago on the Covina campus of the Masonic Homes of California.

Some family specialists are married couples who bring their own children to live with them thus enhancing the concept that the house is truly a home.

The living arrangement emphasizes a family-like environment where children can flourish as they learn social and academic skills that will enable them to succeed as adults.

Children become an active participant their home. Though the children have separate bedrooms they need to neatly maintain, they also have chores that require them to help maintain the rest of the home.

Both Sally Bartlett and Daniel Ruiz are family specialists who have lived in the former cottages. The most notable change is more space. "We're no longer

on top of each other," Bartlett says. There is room for the children to spread out throughout the home without getting in each other's way.

Some favorite features are more bathrooms and a large kitchen. Ruiz recalls that the kitchen used to be crowded when just two people were in it. Now, all the members of the house can congregate to make dinner and cleanup.

Family specialists enjoy their private living quarters. Bartlett recalls that she cried tears of joy after moving into her new campus home. "It's all so beautiful," she says.

The final word on the change that the new homes have brought belongs to the children. One boy says, "Life's better because there's more space and more bathrooms." He likes showing off his home to school friends and their parents and he wryly points to a drawback about the new living quarters: "It's a lot more to keep clean."

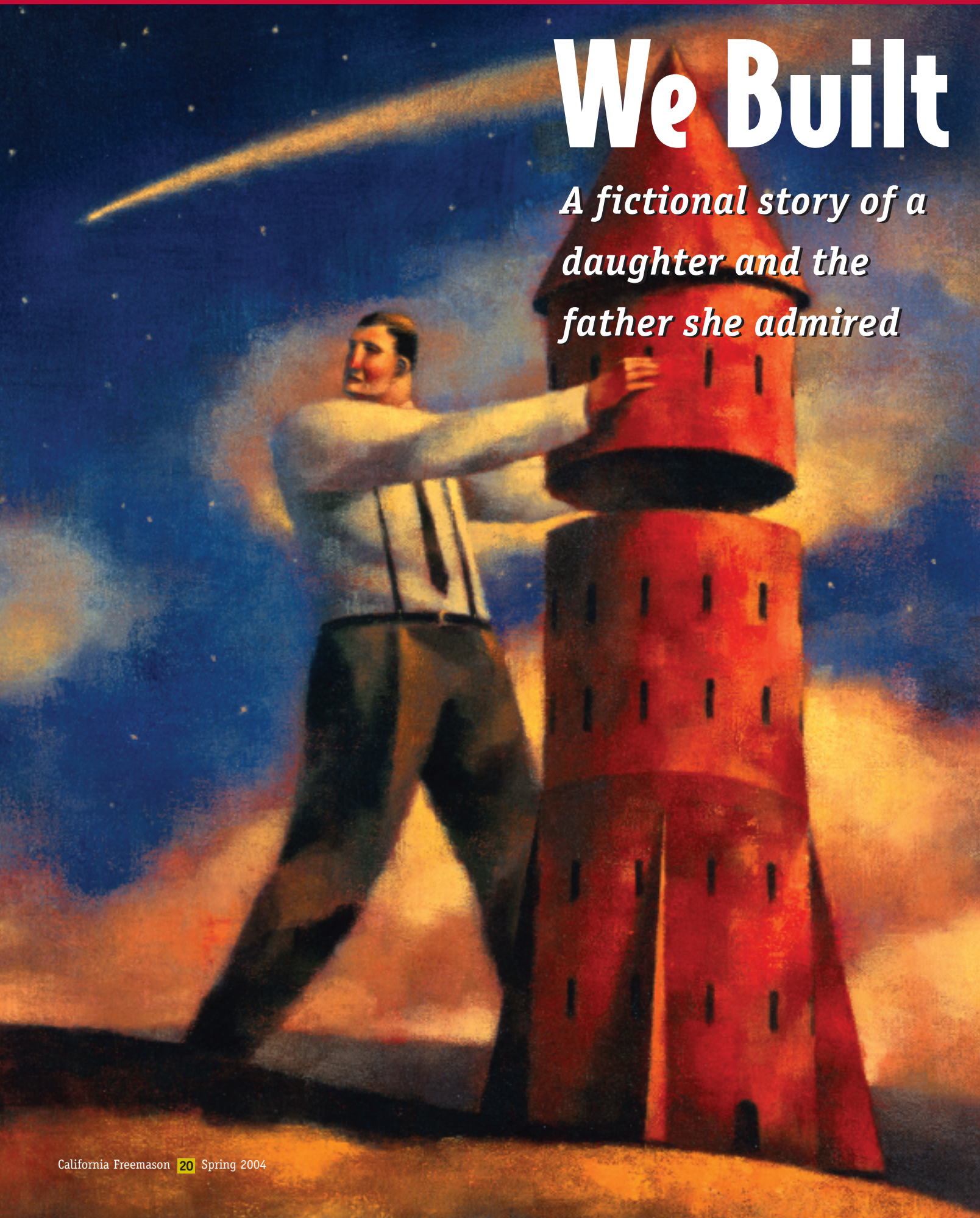
Another child in the Home says he thinks the extra space makes it easier for the children and family specialists to get along because there is room for a number of activities to take place simultaneously. For him, the lounge area is a great and quiet place to read.

The eight new homes are a significant investment by California's Masons in the well-being and future of the children. For many years to come, this commitment will continue to enrich the lives of those children who come to Covina to heal.

The spacious design of the Covina homes allows the children and their family specialists to participate in several activities simultaneously. (Above: Three children share a storybook in the sunny reading nook off the common room.)

We Built

A fictional story of a daughter and the father she admired



a House Together

By Steffani Kizziar

One evening when I was fifteen and fueled by an adolescent restlessness, I decided to build a house with toothpicks.

I was feeling kindly disposed to my father that day, for to build was to invoke his spirit and his passion. He was an architect and a Master Mason.

Sure of myself — after all, I had grown up with my father's scale models — I laid out the glue, the newspapers, and the toothpicks.

An hour later, I found my fingers gummy with glue and 15 toothpicks huddled together at precarious angles. At just that moment, my father came in from work and asked what I was doing. In my best adolescent-girl-in-a-snit voice, I told him how "stupid" architecture was.

He smiled, loosened his tie, opened his briefcase, and took out his ruler and compass.

"I notice you have 15 toothpicks — any particular reason you chose that number as your base?"

Busy with a ruler and pencil, he said, "When the space allows, I like to design a home with 15 steps. I like to think that as the residents tread over those stairs, there is a symbolic echo to their physical experience — a mental occurrence reminding them of their path and the spiritual life gained by studying, learning and enlarging one's mental horizons."

"I don't know what you mean by the number 15? Because I'm 15 years old — is that what you are talking about?" I asked.

He laughed, "That's not exactly what I had in mind, but in a way, that is right because 15 is a particular age — it is an age in which you have to exercise conscious choices." Seeing the confusion and doubt on my face, he laughed and asked, "What were you planning to build? A home? If so, what kind of home? Because the kind of home you intend to build says everything about you and your connection to others. Can you see that?

"The need to build a home derives from the basic human need for shelter, but the form and style of

the buildings we erect are the monuments to our ideas about home, our sense of community, and our search for order, coherence, and beauty in the world."

Again I said nothing and he continued to draw lines on the paper. Finally he stopped, rolled up his sleeves, and looked at me. "So what will it be? Are you interested in learning to build a home for yourself?"

That afternoon, my father and I simultaneously realized that a shift had taken place in our relationship. I was growing up, no longer a girl needing caretaking, and ours would henceforth be a relationship between two adults with shared responsibilities and a shared path.

Together we sketched our dream of the perfect family home and together for the next four months, we built it, while my father shared the founding principles of his life.

We started by defining the properties important to a home, which included such things as a combination of public and private spaces that allowed for community and individuality as well as security and privacy. Over the months, my father talked about how buildings could embody the spiritual aspirations of man and how architecture was for him an intersection of the human and divine.

As he talked, the rituals and words I heard at his installation as master of his lodge suddenly came into focus. "Is that what Masonry is about?" I asked one day. I can still feel a flush of pride when I remember the way my father looked up at me and smiled. This began our lifelong conversation about the principles of Masonry and the search for truth.

All of this has come flooding back to me the past year, some 37 years after that afternoon. One evening three months ago, I went to my father's home (my mother has been dead for many years now) and walked through the door in my

Continued on page 22

work clothes, carrying my briefcase to find that my father had unearthed the toothpick house we had built together all those years ago. Despite being a little lopsided, the foundation was still intact.

Months of growing apprehensions about my father's ability to care for himself came into sharp focus. He had grown tentative and shaky and I worried about him driving and being so isolated. In this moment, I knew we were experiencing another shift in our relationship.

From this point forward, it was my responsibility to take care of my father, much as he had taken care of me when I was young. I resolved right then to care for him, and have him cared for, with the same compassion and dignity and kindness with which he had cared for me.

The poster in my father's lodge of a large red brick building on a hill flashed into my mind and I told him that we should look into the Masonic Homes. I guess I always trusted that when we needed help, we could look to the principles of Masonry and the individuals committed to those principles.

I was right.

Three months later, my father and I were driving up a beautiful curving driveway, lined with palm trees, lush with rich greenery. Three deer loped up the hill.

My father took my arm as we started up the front stairs as if escorting me, instead of leaning on me for support, as had been his recent habit. On the second landing he stopped. I checked him out carefully — he appeared to have good color and to be breathing just fine. He was smiling and I realized he was waiting for something from me. Waiting for me to realize something.

A number flashed into my mind. Instinctively, I counted the steps leading to the beautiful mahogany and stained glass door of the Masonic Home in Union City, and, sure enough, there were 15. My father and I squeezed each other's hands, smiled, and in that moment I knew that he was arriving home, which was in many ways the culmination and the fulfillment of his Masonic and professional career.

So it was that my father moved into the Masonic Homes. The designs of the Homes demonstrate all those qualities my father and I defined as important so many years before. It allows for and respects the privacy of the individual while offering the benefits of community. The design is simultaneously practical for seniors, while representing and embodying the soaring principles of Freemasonry.

Each time I visit my father, we explore the grounds and discuss the significance of the Masonic principles we see embodied there.

My father's environment is the living stage for all that he has most cared for during his lifetime. When I contemplate that fact, and my father's contentment, my head bows from the sheer force of my gratitude to Freemasonry and the great works and beautiful buildings accomplished in its name.

NEWS YOU CAN USE

Admission to the Homes

There are now three different payment options available to residents of the Homes: 75 percent assignment of assets and income, an entry fee combined with a monthly fee, or a monthly rental fee only. No one is ever turned away because of lack of financial resources. If you or a family member are considering applying for admission or want to know more about the Homes, call our toll-free numbers: Union City in Northern California, **800/342-2979**, or Covina in Southern California, **866/627-6642**, or visit **www.masonichome.org**.

Masonic Outreach Services

For seniors who wish to remain in their own homes or in a facility in their own community, there is another choice — Masonic Outreach Services (MOS). The MOS program helps recipients meet expenses by supplementing their monthly income. The Community Information and Referral Program can help those who need information regarding resources in their community. Trained staff can provide referral information on important topics such as housing options, insurance coverage, and much more. For more information, call **800/342-2979** ext. **1233**.

Presentations on the Homes

The Homes have speakers available to come to your lodge or function to speak about the services available through the Homes and other issues related to aging. These presentations are a wonderful opportunity for the Homes' trustees and staff to present timely and needed information and also to hear directly from the membership about your needs and desired services. For more information, please contact the Communications Office at **510/675-1245** or **communications@mhcuc.org.**

Meet Olivier Santoni-Costantini
Architect
Mason since 1999

Faces of Masonry

For Olivier Santoni-Costantini, the philosophies of Masonry are essential elements to allow a man to open his mind and improve himself. He is a member of La Parfaite Union No. 17 in San Francisco, where he served as secretary for two years. Olivier's uncle, a 33° Mason in France and an architect, has inspired him as both a Mason and as an architect.

"The first degree conferred upon me by the members of my lodge was the most amazing Masonic experience I have had," says Olivier. "Masonry has given me tools that allow me, day after day, to lay a new stone reinforcing the foundations of our society."

As a project architect for a San Francisco firm, Olivier works on renowned architectural projects throughout Europe and the United States. His constant goal is to lead his team in the design of architecture with enduring qualities that will last through the ages.

Olivier, 33, lives in San Rafael with his wife, Carol, and their daughter, Leia.

Masons of California

Lodge Management Certification Program

A new training and development series for California's Masonic leaders

Managing a lodge is more difficult than ever. Attracting and retaining members, meeting the program needs of a diverse membership, effective communication, managing finances, and governance of a hall association are some of the challenges lodge leaders face.

The Lodge Management Certification Program will arm you with the tools and the training to deal with these issues and more. The program includes five different courses presented in intensive one-day workshops designed for lodge officers, committee members, trustees, and hall association directors. Other Grand Lodge leaders are also encouraged to attend, including district inspectors and committeemen.

The five courses are:

- **PROGRAM PLANNING**
- **LODGE FINANCE**
- **HALL ASSOCIATION MANAGEMENT**
- **MEMBERSHIP DEVELOPMENT**
- **LODGE ADMINISTRATION**

2004 PROGRAM SCHEDULE

DATE	CITY	LOCATION
June 12	Oakland	Scottish Rite Center
June 19	Sacramento	Downtown Masonic Center
July 10	San Diego	Scottish Rite Center
August 14	Fresno	Masonic Center
August 28	Los Angeles	Santa Monica Masonic Center

All five courses will be offered at each location.

Each course costs $30 per person, which includes lunch and all materials. Registration and course information are available at www.freemason.org and https://admin.californiamasons.org.

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