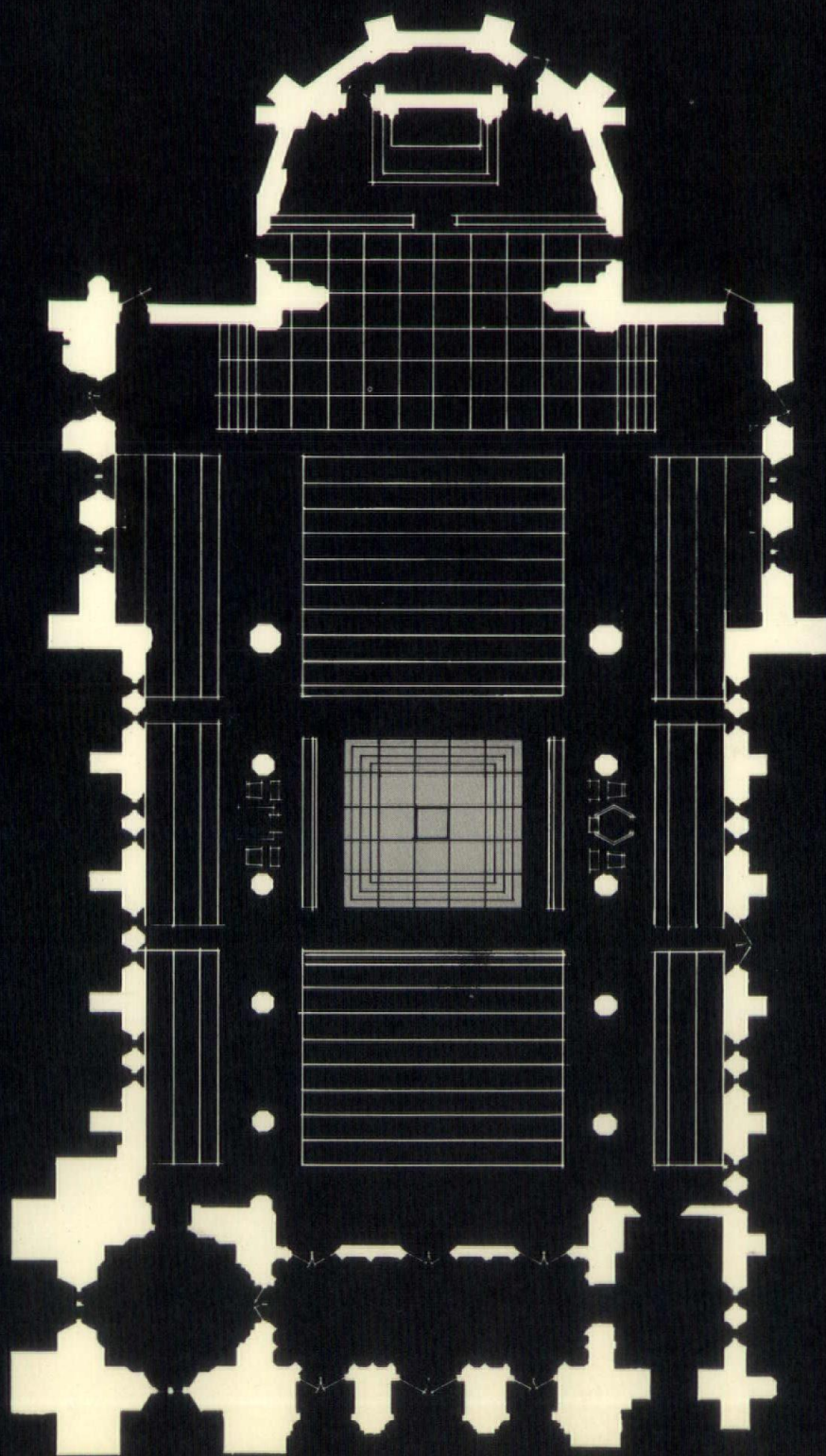


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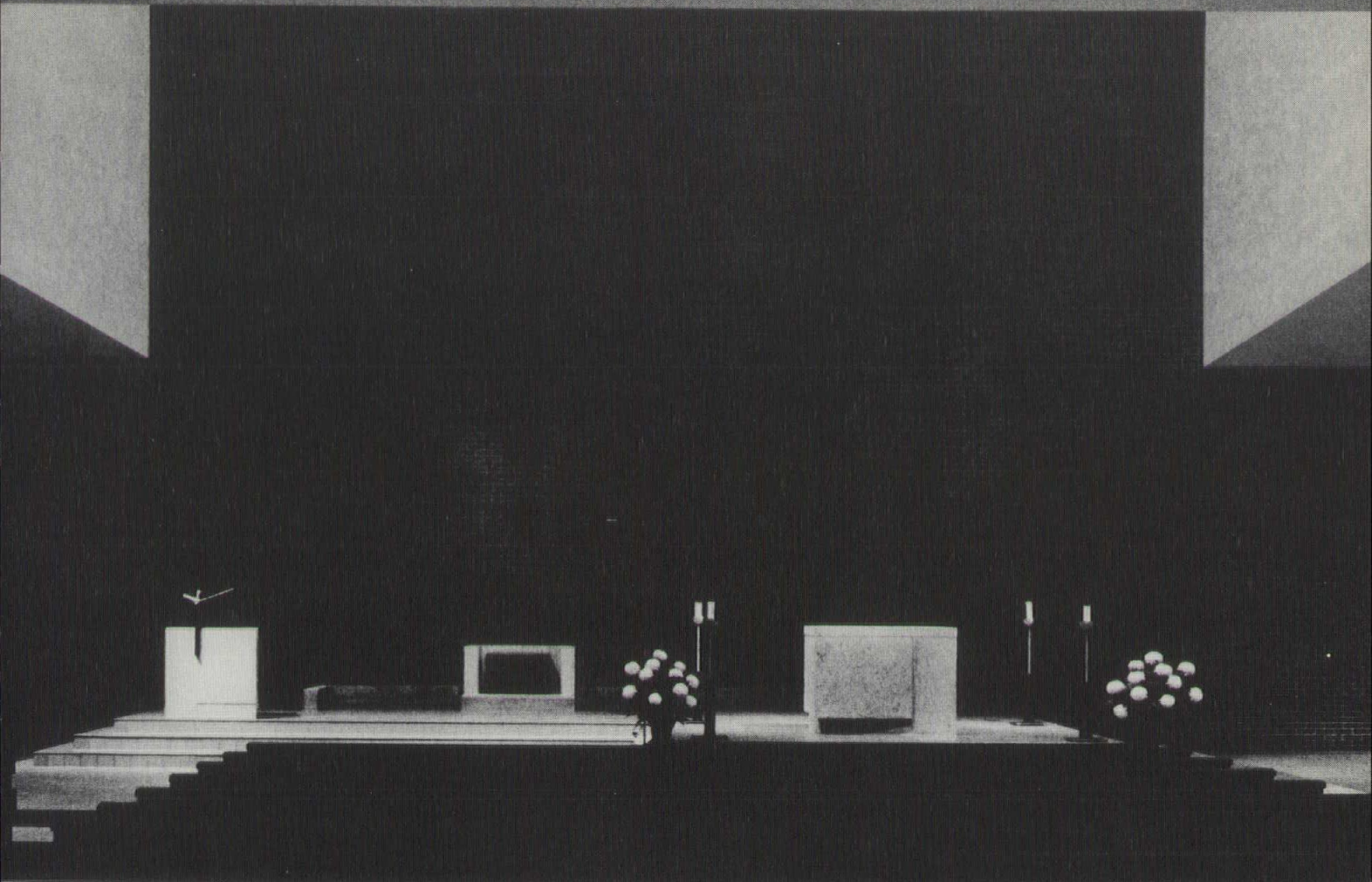
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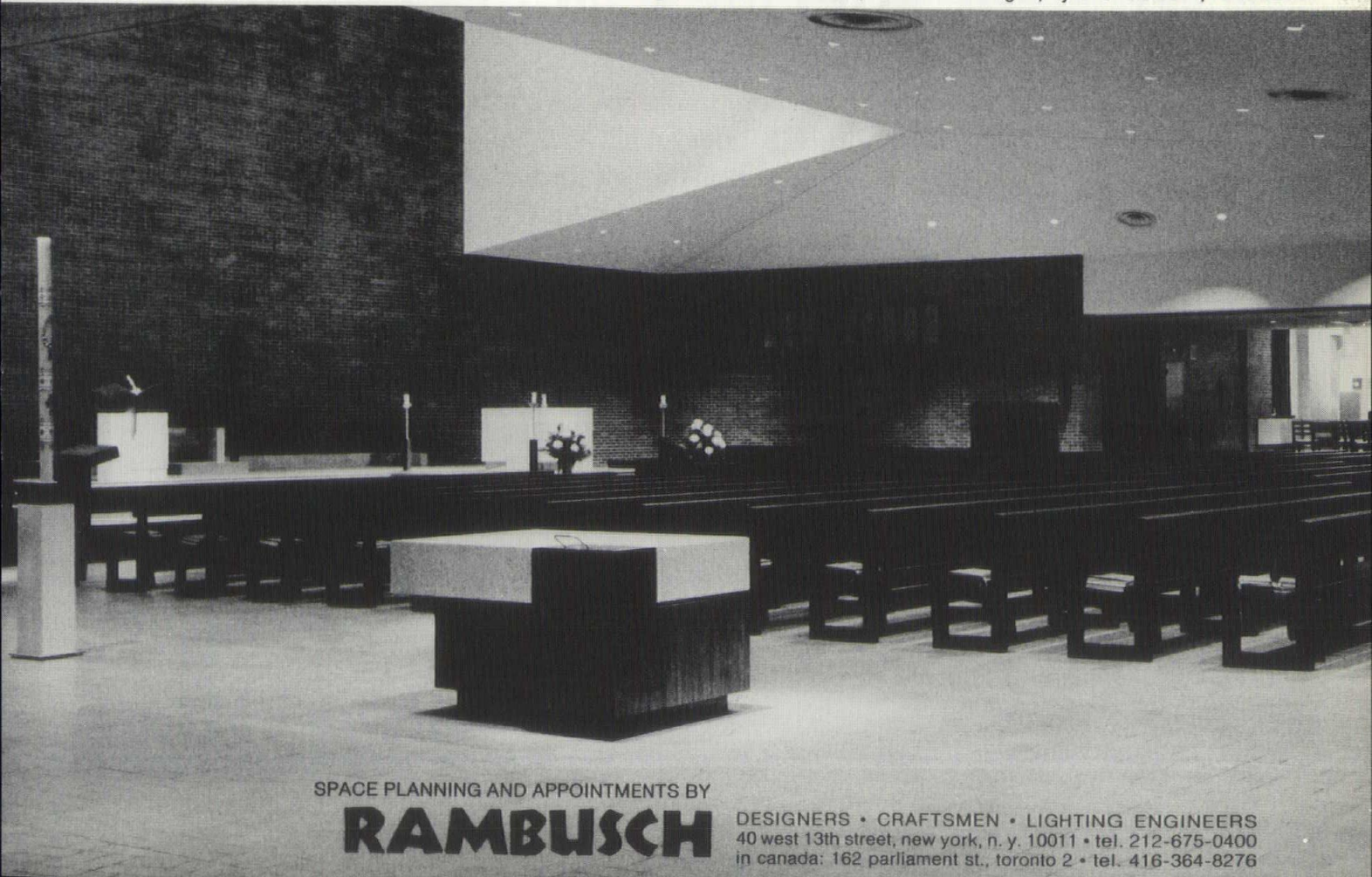
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Next Issue: October 1970

Post-Conference Issue

Award Winners—1970 Washington
Conference

Architectural
Religious Arts
Products

Summary of Conference Proceedings
and Major Addresses

Cover

Christ Church Cathedral
St. Louis, Mo.

1971

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NOTES & COMMENTS

Washington Conference Religious Arts

The Religious Arts Exhibition at the 1970 Washington Conference is the eleventh such exhibit at the annual National Conferences on Religious Architecture. Artists and craftsmen working in all media were invited to submit slides of their work, which was then reviewed by a selection committee. Mrs. Una Hanbury, Chairman of the Religious Arts Exhibit for the Washington Conference, said:

"The Selection Committee was made up of the Dean of Art at the Corcoran Gallery, Mr. Roy Slade; Professor of Design at American University, Mr. Hubert Leckie, and GRA Vice President, Nils M. Schweizer, AIA of Florida. All were excited at the quality of the work submitted, and felt that the exhibit will be of unusual interest.

"A total of 250 entries were received, from which the Selection Committee chose 92 for exhibit; there will be 42 objects on display, the remainder to be seen in photographs and slides. Particularly of note are the glorious colors, unusual designs and meaningful symbolism of the contributions from weavers and stitchers.

"The jury for the Religious Arts Exhibition will be composed of Paul Damaz, AIA, GRA, architect and author of *Art in Latin American Architecture*; Bruce Moore, sculptor, member of National Institute of Arts and Letters, National Sculpture Society, National Academy of Design, Fellow of the American Numismatic Society; and Jacob Kainen, distinguished painter and printmaker, Curator, Division of Graphic Arts, Smithsonian Institution, and Consultant on Prints and Drawings, National Collection of Fine Arts. The announcement of the Honor Award winners will be made at the Conference Awards Luncheon, to be held Tuesday, April 21."

The public is invited to view the Religious Arts, Architectural and Products Exhibits at the 1970 Washington Conference, April 18-22, Marriott Twin Bridges Hotel.

Washington Conference Bus Tours

In keeping with the theme of the 31st National Conference on Religious Architecture, the scheduled bus tours will focus on the church at work—in the city, in the community—and among people. The program provides for a tour of religious structures, the inner city, the new towns of Reston, Va. and Columbia, Md.

The church at work is a complex subject in a complex city, and reflects the many problems arising from population changes, movement from city to suburb, the stresses and strains of contemporary society, etc. A large percentage of the existing religious facilities are no longer serving the purpose or the congregation for which they were designed. And there have been very few new churches built in the inner city, with the exception of a few in the redevelopment area of Southwest Washington.

The religious structures scheduled for the tours will cover a variety of objectives. The most important of these is to show the development of a religious program in the churches that will more adequately serve the needs of the community and its changing outlook.

There are three major problems facing the churches of inner-city Washington. First, the move to the suburbs leaves many large church congregations with an aging facility, which is then taken over by a low-income group unable to maintain the buildings. With inadequate resources, the parishioners cannot provide the additional needed facilities.

Second, churches that have lost part of their members to the suburbs find themselves faced with the necessity of providing a program quite different from the program for which the building was originally designed. Third, parishioners who have moved to the suburbs have taken on responsibilities for building new churches, which thus limits their ability to help in the program of the inner-city church. The problems are many and varied, and the solutions—when found—will likely also be many and varied. One church structure has found it expedient to remove the rigid seats so that the area can be used for multipurpose as opposed to strictly the sanctuary service. Another is considering converting the basement of the parsonage into an area for use by the youth of the congregation and community. The bus tours will cover many aspects of the Washington Conference theme.

1970 International Congress

An International Congress on the Communication of Culture through Architecture, Arts and Mass Media will be held at Brussels, Belgium, September 7-12, 1970. The theme—*Creative Expression in Society in Conflict*—poses several questions which the Congress hopes to answer. What conflicts are involved? And how does contemporary man express conflict?

(Continued on page 27)

LETTERS

(Editor's Note: Mr. Julius Shulman's article in the October '69 issue of FAITH & FORM elicited much comment from readers. We extract from a few of the letters received.)

This is to thank you for your frank and informed words about today's church architecture and accompanying photographs in the magazine FAITH & FORM for October.

Of course we all like to read words that agree with our own thoughts. But you speak with lots of understanding, and I believe experience. Moreover the words are not spoken widely enough. Of course, and a bit cynically, it could be stated that today's buildings all represent what we deserve. . . .

. . . (Architects such as Frank Lloyd Wright and Bernard Maybeck) perpetrate good architecture. That is they conceive it and build it, often in spite of their audience/clients rather than by today's "Citizen/Advocate" participation process. . . .

William M. Rice, AIA
New York, N.Y.

I couldn't let the occasion go by without saying what a fine article you wrote for the Vol. 2 October issue of FAITH & FORM about your views of today's churches. It is well written and expresses our same views. . . .

Karl Kamrath, FAIA
MacKie & Kamrath
Houston, Tex.

I have just finished reading with interest your article in the Journal of the Guild for Religious Architecture on the question of the design of the "modrin" churches. I am in total accord with the tenor of your article, and also thank you for your thoughtful remarks about the Chapel of the Holy Cross.

William S. Allen, FAIA
Ashen & Allen
San Francisco, Cal.

This is just to congratulate you for the splendid article you wrote for FAITH & FORM.

Richard J. Neutra, FAIA
Los Angeles, Cal.

. . . It was good to see your fine article in FAITH & FORM. I agree with your critical remarks. Commercialism breeds fads and fashions. The balance between rationalism and irrationalism has to be controlled by sincerity, in religious building often by serenity.

H. H. Waechter, AIA
Creswell, Ore.

BOOK REVIEWS

THE LANDSCAPE WE SEE
by Garrett Eckbo,
McGraw-Hill Book Co.,
New York, N.Y.,
211 pages, illustrated, \$16.00

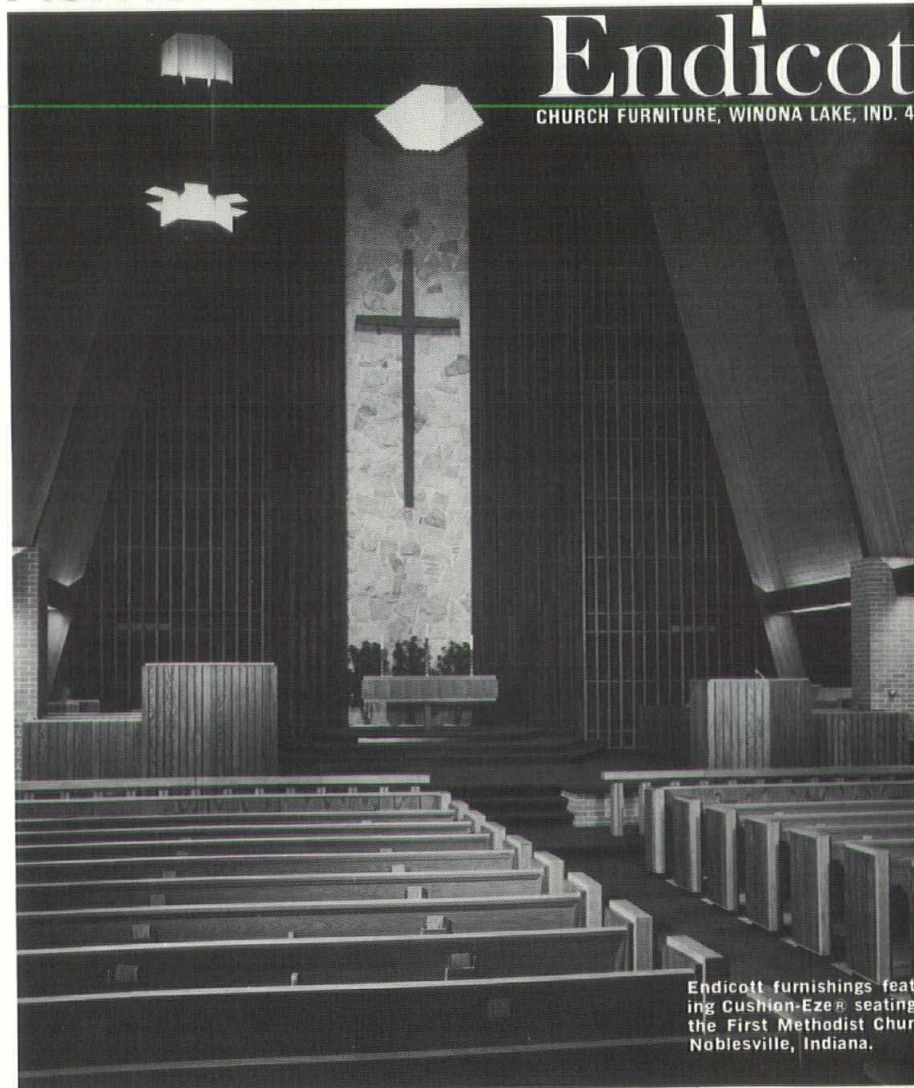
REVIEWED BY:
William P. Wenzler, AIA, GRA
Milwaukee, Wis.

Garrett Eckbo has created in *The Landscape We See* a book of hope—a book that is itself

an example of what he describes the creative act to be—fantasy and reality. This is a serious work that requires a reader with an equally serious approach. It is not a picture book. It contains adequate illustrations, but its strength is not found in them, as might be expected. Its strength is in the text—at times two parallel texts—the main body and an italicized body of reference quotes located in the center one-third of the page. Mr. Eckbo describes his work as "a fragmentary exposition of a complex subject—the quality of the total

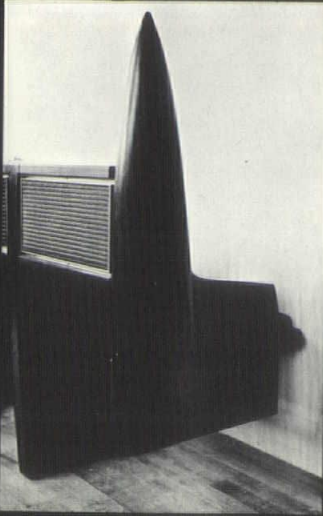
(Continued on page 28)

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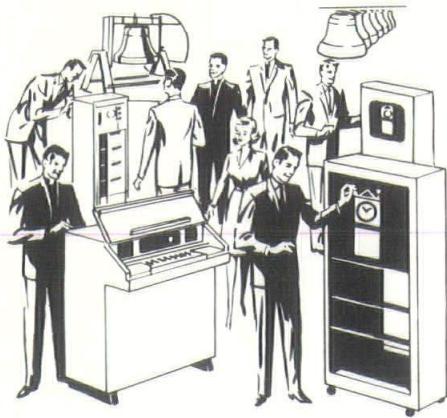
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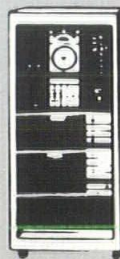
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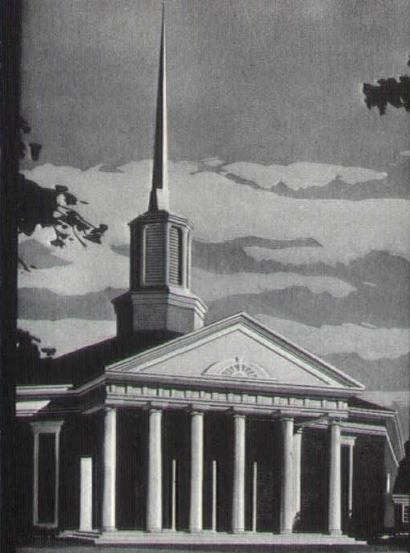
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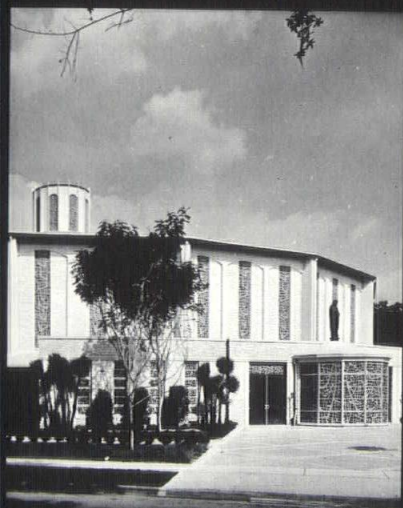
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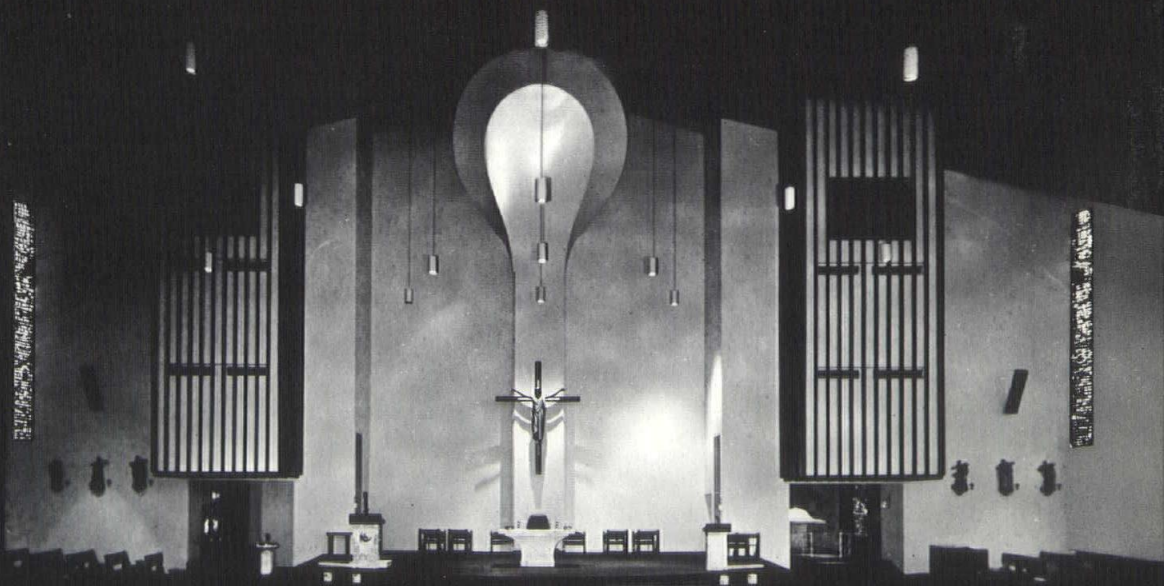
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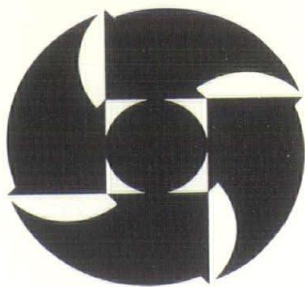
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ARCHITECTURE OF INVOLVEMENT

"What a people believe — determines what they build." This has been a recurrent theme in the editorial pages of FAITH & FORM, and reflects a basically sound philosophy. Traditionally, this has been applied to religious structures *per se*.

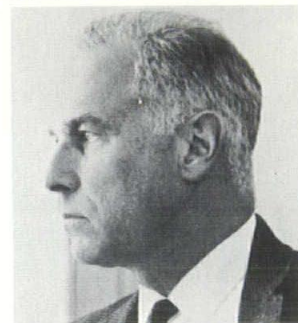
However, the theme, the purpose of the 31st National Conference on Religious Architecture — ARCHITECTURE OF INVOLVEMENT — is to extend the implications of this statement. What a people *really* believe is reflected in the type of community, the environment, and the culture which they create. The ominous threats to our physical environment — and the dire implications for future generations — are of immediate and vital concern, and demand careful and long-range planning. We must set about now to repair the damage we have wrought.

Our way of life is only secondarily responsive to professed religious concerns. Our culture is dominated by and primarily responsive to the forces of economics and politics. For too long has the philosophy of *laissez faire* permeated our thinking and inhibited our action in this best of all possible worlds. It is necessary that we re-evaluate, re-appraise, and re-dedicate ourselves to making our cities, our institutions, our libraries, concert halls, churches and synagogues places in which man can live and breathe and function and worship.

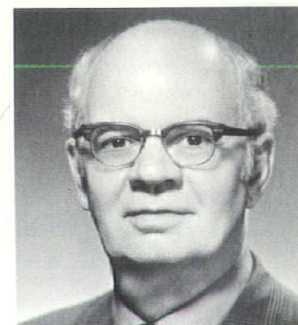
It is hoped that this year's Conference will have as an end product a clear vision of the integration of all of the forces now providing challenges to a better way of life. Hopefully, there will be revealed and recognized new approaches and possible solutions; and these by individual localized adaptations may yield nation-wide results not only to the architect and churchman, but to a more wholesome environment through reaffirmation of the love of God through our concern for and love of fellow man.



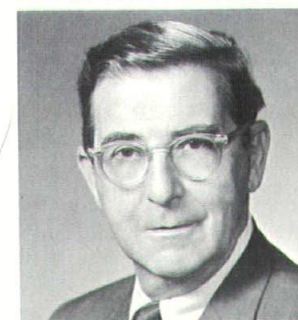
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- 31st National Conference on Religious Architecture

April 18-22, 1970—Marriott Twin Bridges Hotel—Washington, D. C.

RABBI EUGENE J. LIPMAN
Temple Sinai, Washington, D. C.

Keynote Speaker: "Involvement—The Challenge to Architecture, Planning and the Arts"

Rabbi Eugene J. Lipman of Temple Sinai, Washington, D. C. is also lecturer in Judaism at The Catholic University of America. He was born in Pittsburgh, Pa., received his A.B. from the University of Cincinnati, and was ordained at the Hebrew Union College (now Hebrew Union College—Jewish Institute of Religion) at Cincinnati in 1943, receiving at the same time the M.H.L. degree.

He served in the European Theater as Chaplain (World War II), and was recalled to duty at the outbreak of the Korean action, serving until August 1951. From 1951 to 1961, Rabbi Lipman was a member of the staff of the Union of American Hebrew Congregations, serving as Director of Synagogue Activities and of the Commission on Social Action of Reform Judaism.

Rabbi Lipman is co-author, with Albert Vorspan, of *Justice and Judaism: The Work of Social Action*, and *A Tale of Ten Cities*, concerned with inter-religious tensions. *A Mishnah Reader* is to be published shortly. He is a member of the Executive Committee of the Jewish Community Council of Greater Washington, and Chairman of the Urban Problems Sub-Committee.

Rabbi Lipman will be the keynote speaker at the Washington Conference, addressing the opening session on Sunday evening, April 19.

ARCHIBALD C. ROGERS, FAIA
Baltimore, Md.

Banquet Speaker—"Involvement: A Designed Commitment"

Senior partner in the firm of Rogers, Taliaferro, Kostritsky and Lamb (Baltimore, Md.), Mr. Rogers is an acknowledged authority in the field of urban design and planning. He is the author of *Toward an Expressive School Architecture; Baltimore's Charles Center; Urban Design: The New Architecture*.

Mr. Rogers received a Master of Fine Arts in Architecture degree from Princeton University, and is a Fellow of The American Institute of Architects. He is a Past President of the Baltimore Chapter of the AIA, and a member of the American Institute of Planners as well as the Guild for Religious Architecture.

He brings to the topic of the banquet address broad experience and much insight in dealing with the problems of environmental design, the decaying urban scene, and how these affect the effort to build for worship.

THE REV. GLENN S. GOTHARD, GRA
Nashville, Tenn.

General Chairman, 31st National Conference on Religious Architecture

The Rev. Glenn S. Gothard is presently associated with the Board of Education of The United Methodist Church in Nashville, Tenn. He is a graduate of Northwestern University and the Garrett Biblical Institute in Evanston, Ill. In December 1969 he was elected Chairman of the Section on Church Planning and Architecture of the National Council of Churches of Christ, USA, and is a representative from the Section to the executive body of the National Conference on Religious Architecture.

Mr. Gothard is an affiliate member of the Guild for Religious Architecture and a member of the Liturgical Conference. He will preside at the banquet meeting of the Washington Conference on Wednesday evening, April 22.

MILTON L. GRIGG, FAIA
Charlottesville, Va.

Program Chairman, 31st National Conference on Religious Architecture

A native of Alexandria, Va. and a graduate of the University of Virginia, Mr. Grigg is senior partner in the firm of Grigg, Wood, Browne & Laramore.

He is a Past President of the Virginia Chapter of The American Institute of Architects, and was named an Institute Fellow in 1953 for

accomplishments in design. He is a Past President of the Guild for Religious Architecture, and is currently President of the Interfaith Research Center on Religious Architecture.

A consulting member of the Department of Church Building and Architecture, National Council of Churches, and a member of the Architects Advisory Panel for the Union of American Hebrew Congregations, Mr. Grigg is also AIA Regional Director Middle Atlantic States. He will preside at the Second Plenary Session, Monday afternoon, April 20.

RICHARD T. BURRESS
Deputy Assistant to the President for Domestic Affairs
Washington, D. C.

The Sixth Plenary Session of the 1970 Washington Conference has as its theme: "Involvement, How?" This will be explored by an architect, theologian and public official who will seek in dialogue with the audience to reach a consensus on the implementation of a multi-disciplinary viable response to the Conference theme.

Mr. Richard T. Burress, Deputy Assistant to the President for Domestic Affairs, will present the viewpoint of the public official. Mr. Burress has been Staff Director of the Republican Policy Committee of the House of Representatives, Minority Counsel of the House Committee on Education and Labor, Deputy Assistant, General Counsel of the National Labor Relations Board.

He received his J.D. degree from the Law School of the University of Iowa, his LL.M. from the Graduate School of Law of New York University, and was admitted to practice before the U. S. Supreme Court in 1954.

Mr. Robert L. Durham, FAIA, past president of The American Institute of Architects, and Mrs. Theodore Wedel, President of the National Council of Churches of Christ in the U.S.A. will be the other panel members with Mr. Burress at the Sixth Plenary Session, Wednesday afternoon, April 22.

A PROBLEM IN CHURCH RENEWAL:

Christ Church Cathedral, St. Louis, Mo.

Architects: Burks & Landberg, AIA, GRA

by E. A. Sövik, FAIA, GRA

Sövik, Mathre & Madson

Northfield, Minn.



There occur to me two ways to set out upon a discussion of the work that was completed last year at Christ Church Cathedral in St. Louis. One is to recall a very remarkable project which has been exhibited in these pages (Vol. 1, July 1968 and more fully described in *Liturgical Arts*), the renewal of the abbey church at Trappist, Kentucky. In that project a 19th century church was stripped of its plaster gothic interior surfacing, the masonry structure and simple roof trusswork were exposed, arrangements on the floor surface readjusted and some other great changes made; and the outcome is a beautiful, spare building which is almost nothing like the original in character. But its functions remain the same as before the renovation, a church for the liturgical and devotional events of a monastic community.

Christ Church Cathedral, on the other hand, retains the forms of its earlier life. The fabric of the building in this case was not a plaster lining but stone—a very fine example of gothic revival architecture, done in 1867, with skill, fine esthetic judgment and the kind of authenticity which satisfied the most exacting demands of a century ago when almost nobody conceived that authenticity had anything to do with new methods of construction, or a new form spirit. In Christ Church Cathedral the gothic remains; the renewal of the church grows out of a new vision of function, and the building is now seen not as a new kind of space sheltering a continuity of function, but an old kind of space accommodating new kinds of functions.

The two projects are therefore sharply different. But there is beneath the difference a very important continuity. It can be defined, I think, through a number of terms: "reality," "secularity,"

"earthiness," "incarnationalism." In both instances those who sensed the need for change and accomplished it were guided by the recovery in the Christian community of the awareness that Christianity is emphatically concerned with this world. In the monastic church at Trappist the monks no longer worship in a room which is a sort of artificial "heaven"; the exposure of the authentic structure, the forthrightness of the masonry walls and wood trusses present a continual reminder of the real world in which the community performs both its work and its worship. And so the relationship between man and the earth is joyfully recognized and asserted.

In Christ Church the same assertion is made in another way. Here the barriers that used to separate the "religious" life and "secular" life have been lifted by saying in effect, "The church as an institution is not only interested in cultic events; it is interested in all those things which enrich human life and nourish the most profound humanity. The church recognizes that its service lies in serving humans as humans, here on the earth, in all their humane enterprises, and we want to commit our building to this kind of real service in the real world." Furthermore, these various events are now ways of praising God, according to the dean of the Cathedral, the Very Rev. T. W. Blair.

It may be said that these two projects suggest the parameters of the problem of church remodeling, which might be found in any project, large or small. One can work to change the character of the environment, or one can work to accommodate new functions, or one can do both. But in any circumstance the principle which ought to guide the work is exhibited in the basic understanding



Before

Photo by Barlow-Forrestal



which the two projects have in common: namely, that God lives among real men in a real world, and that Christians love the world and exist to serve it.

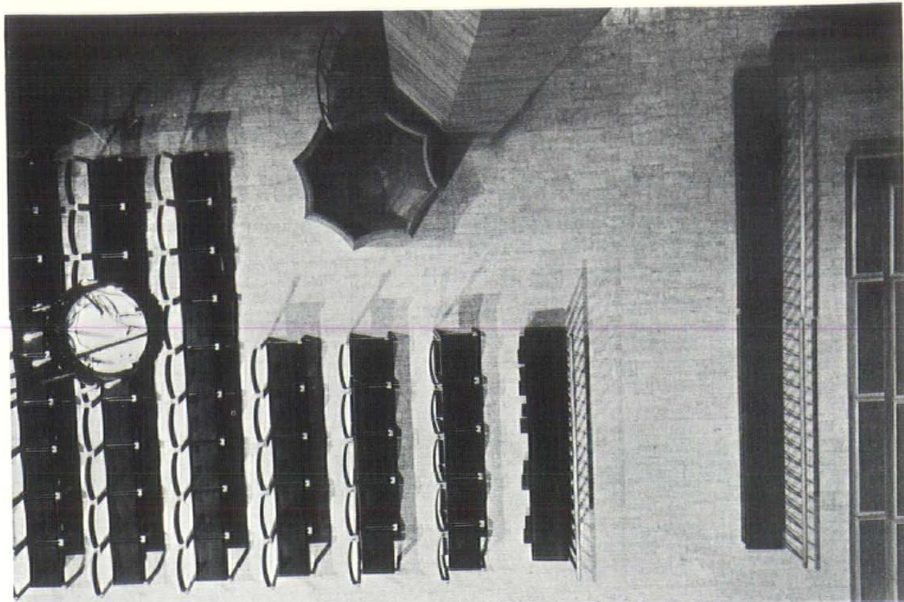
A second way to enter a discussion of the project is to reflect on the gravity of the obligations we have to history and to the preservation of the past. Some years ago Milton Grigg, FAIA recounted his experiences in studying an 18th century church in South Carolina. This church, like scores of the older churches of the country, was remodelled thoroughly in the nineteenth century into conformity with the principles of the Ecclesiological Movement, and to suit the liturgical fashions which came to be considered proper about the middle of the nineteenth century and have only recently been replaced. (Christ Church Cathedral is, of course, the epitome of Ecclesiological Architecture.)

The barest traces of the original liturgical furniture arrangements were apparent when Grigg examined the church, including traces of what had been a two or three-decker pulpit, and it was with some sadness that those of us who listened to Grigg pondered the ruthlessness with which the nineteenth century churchmen destroyed or altered the work of their forebears. Our reaction today to the actions of the remodellers of a hundred years ago is only partly a reflection of the value we place on the very old in comparison to that which is merely old. The other part of it is that we think the very old scheme—the eighteenth century Protestant understanding of worship and liturgy—was better than that of the 19th century Ecclesiological Reformers.

In any event we are very happy that a few early churches like St. Peter's Episcopal Church in Philadelphia (where the pulpit is at one end, the altar under the gallery at the other, and the people sit facing each other across the church) were spared during the nineteenth century.

In this frame of mind one could build up some feeling to support the thesis that we ought not remodel our old churches, we ought to let well enough alone so that our grandchildren can know what our grandfathers did without having to peer through the veils which we are adding by our well-intentioned remodeling. And perhaps there are those among us who are historians and preservationists enough to hold such feelings.

But it really doesn't work. If God is a God of this earth he is also a God of this time. We can respect and treasure the things our grandfathers have left us, but



View from lighting balcony

we do not wear their clothes except to a masquerade. We respect them most when we live with integrity and earnest conviction as they did at their best. And if we are to use their buildings we use them best by accommodating them to our honest purposes. There is a sort of vitality to be found in buildings which have been altered with skill and grace, which is the image of that quality of human existence which we value so highly, the potential for growth and change.

Burks and Landberg, the architects for the remodeling of Christ Church Cathedral, have been quoted as saying that the ultimate test of the changes they have made is that the changes appear to be part of the original structure. This is not altogether possible, of course, but there is a real question whether it is even a valid ideal; their work is evidence that additions, such as the lighting gallery, which are clearly not a part of the original structure are not necessarily offensive.

The original building was designed in 1857 by Leopold Eidlitz, a native of Prague who had worked for a time in the office of Richard Upjohn. The tower and some other additions were made in subsequent years. In 1961 Frederick Dunn began the work which is now complete.

The most important changes are those which make possible the great variety of uses to which the Cathedral is now put. The plan drawings on the cover and in these pages show how great a variety it is. The starting point was necessarily the removal of the pews and the substitution of chairs. A travertine floor was laid so aisles may run wherever desired, and

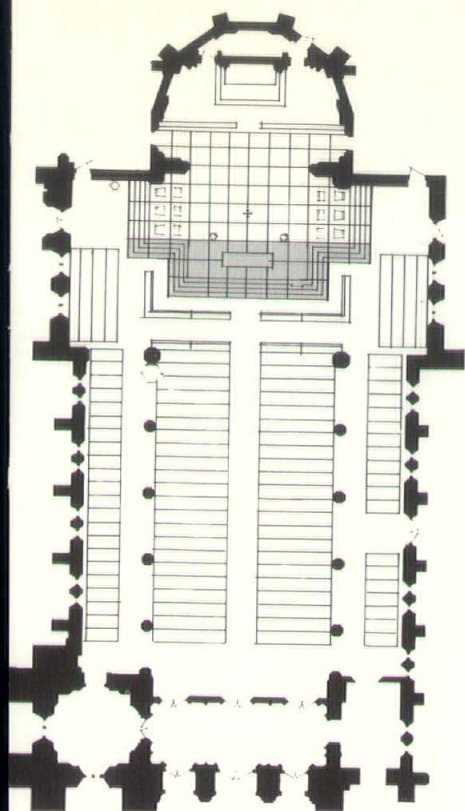
this improved the acoustics as well because a hard surface was needed. An elevator was installed to facilitate the storage of unused chairs in the basement.

A sectionalized platform was designed, which can be assembled in a variety of locations and positions to serve various events. The lighting in the church was inadequate; to improve it, to provide the flexibility of lighting needed when the center of activity is moved from east to center or west end of the central aisle, and to accommodate television, narrow galleries were installed the whole length of the nave and transepts above the main arches on either side.

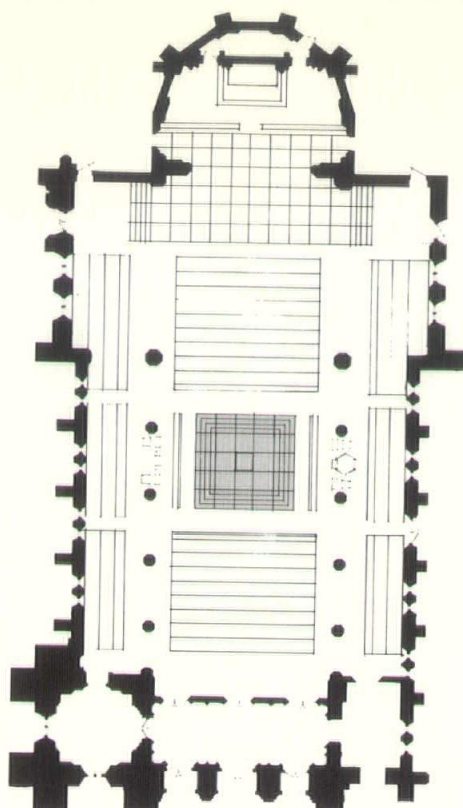
The chancel can be screened by a scrim of natural linen which provides a backdrop for the non-cultic activity which can take place on the platform on the nave side. When the chancel lights are on, the scrim is semitransparent and the view of the elaborate stone reredos through it has been described as "breath-taking."

Other changes which enable current liturgical practices were made also, such as new chancel furnishings in which a portable altar is placed in the nave to accommodate the basilican posture.

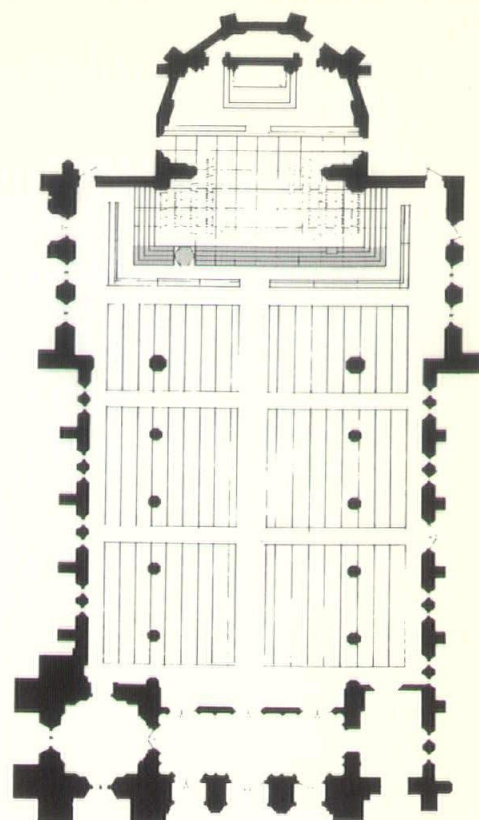
Because the changes which are occurring in the attitudes toward places of worship are so important, it is inevitable that in the present time and in the years immediately ahead a great part of the architects' work for churches will be that of the renewal of existing churches. The work at Christ Church Cathedral because it was so thoughtfully and so thoroughly done provides a standard for this sort of work which is exemplary.



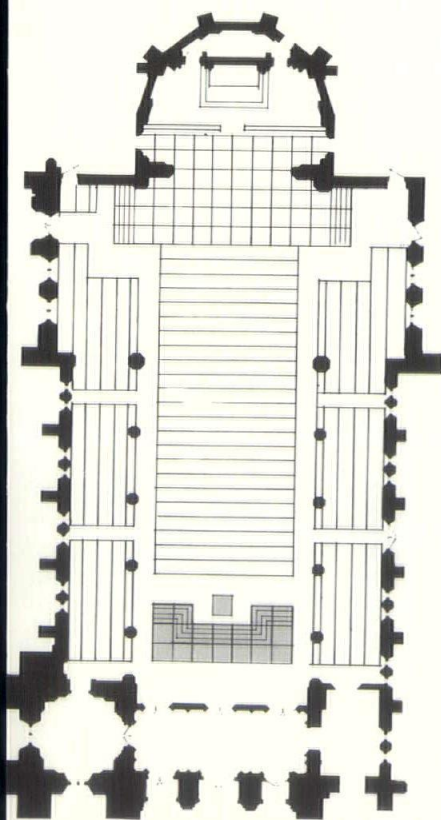
Worship Seating 600



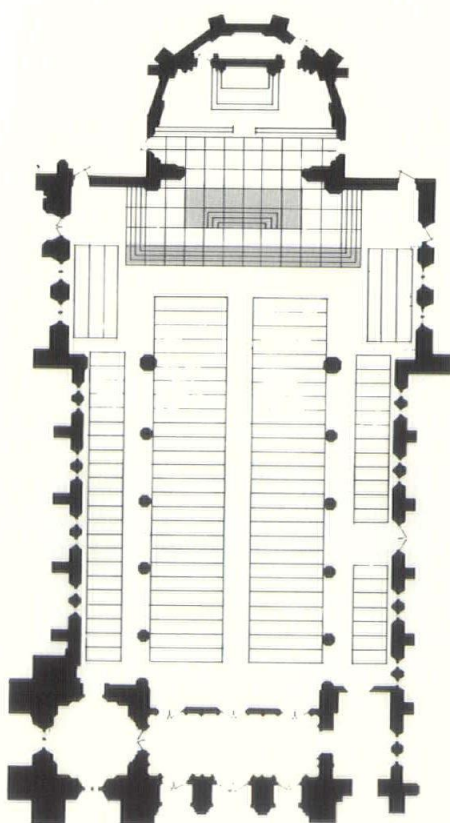
Worship Seating 660



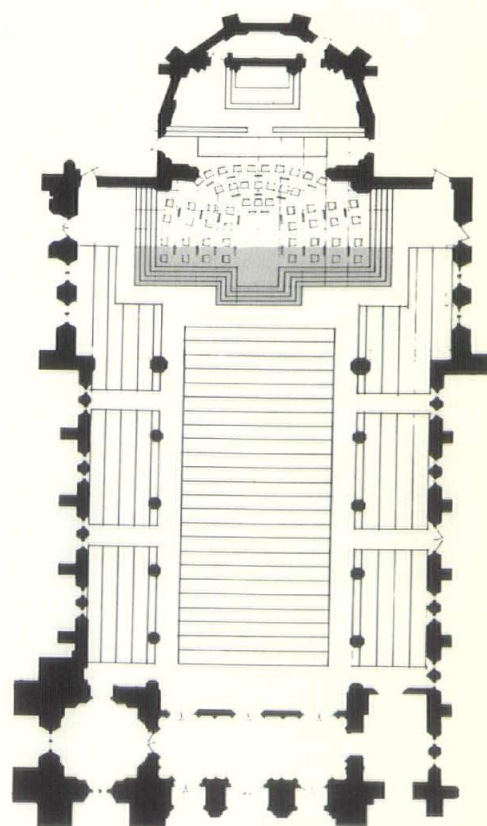
Convention Seating 690



Chorus and Organ Seating 860



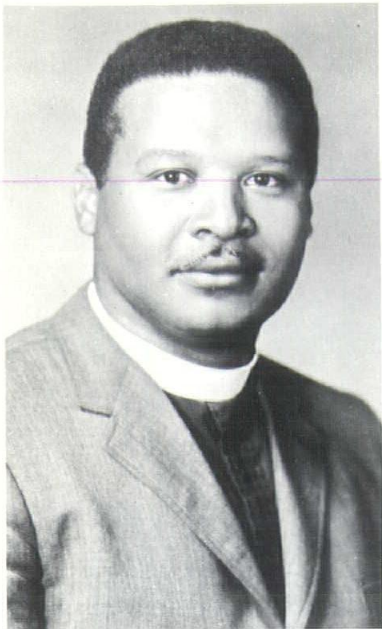
Chorus Seating 750



Chorus and Orchestra Seating 880

ST. GEORGE'S EPISCOPAL CHURCH

by *The Rev. Franklin D. Turner, Rector*



The inscription on the bulletin board at St. George's Episcopal Church reads: "This Church opens its doors and says in the name of the Master, welcome; to all who are weary and need rest; to all who mourn and need comfort; to all who pray and all who do not but ought; to all who sin and need a Saviour; and to whosoever will . . . COME." These words from an unknown source say precisely what we want to say to those who pass by as well as to those who enter.

When we decided to build a new church, it was not just to be doing something. The need was acute, both physically and spiritually, and I am not sure which was greater. The hardest question for us to grapple with was: For what purpose are we building, and secondly what do we want to say to those who pass by and to those who worship with us?

At St. George's Church we felt that the outward structure of the church should say something about those of us who dwell therein. Not that we are self-satisfied and set apart, but that we are simple and loving humans, striving to reach that plateau of humanity which God intended for each and every one of us. The sharp, low and gradually ascending lines of the exterior of the church dramatically indicates this aspiration. We are creatures of the here and now as well as the then and there.

The off-white brick lightens and lifts the entire environment and neighborhood, and compels those who pass by to stop and

enter. Three large wooden crosses on the exterior constantly remind us of Our Lord's tragic death, and more especially of the redemptive work carried on by His Church today.

A raised conversation court between the church and the street serves as a transition between worldly business and the Church which offers rest—rest, not to escape the world but to enable us to participate more fully in God's whole creation.

The baptistry is near the entrance of the church, signifying the way by which we become members. The bright color of the floor and carpet gives the impression of a cheerful home and family. The nave is "L" shaped, and one has the feeling of a family gathered around the table for a family meal.

As we sit in the chairs in the church and look at the Stations of the Cross, which portray Christ in contemporary life, we have the sensation of being pulled with one's fellowman toward the Eternal. We are very much here and now—but linked far beyond the now.

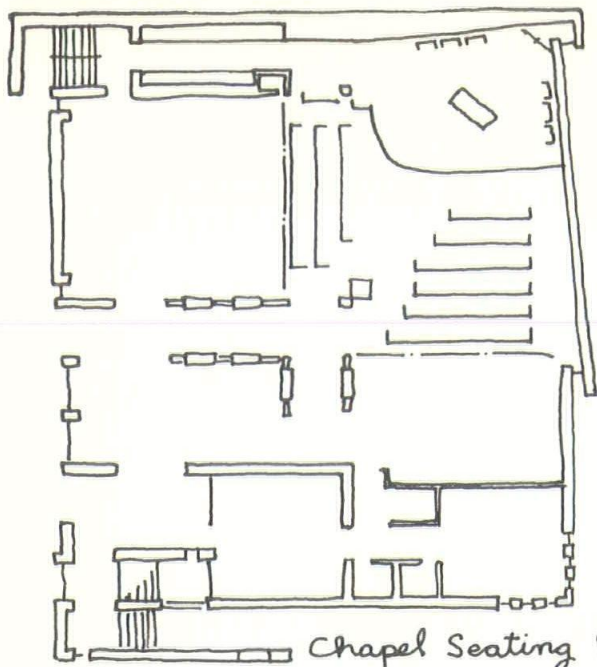
The entire church building is designed to meet the needs of the neighborhood. There are no fixed pews, and a coil-wall slides back and forth in order to meet specific requirements.

St. George's Church says to all who enter—as well as all who pass by—"Come in and share with us God's love, His concern, His redemption, His life, and His love NOW!"

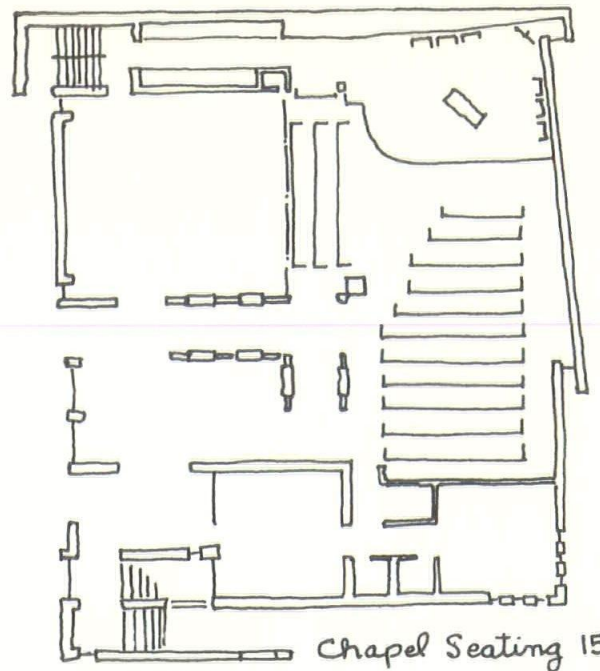
AN INNER CITY CHURCH — Washington, D. C.

Architect: W. A. Gortner II, AIA

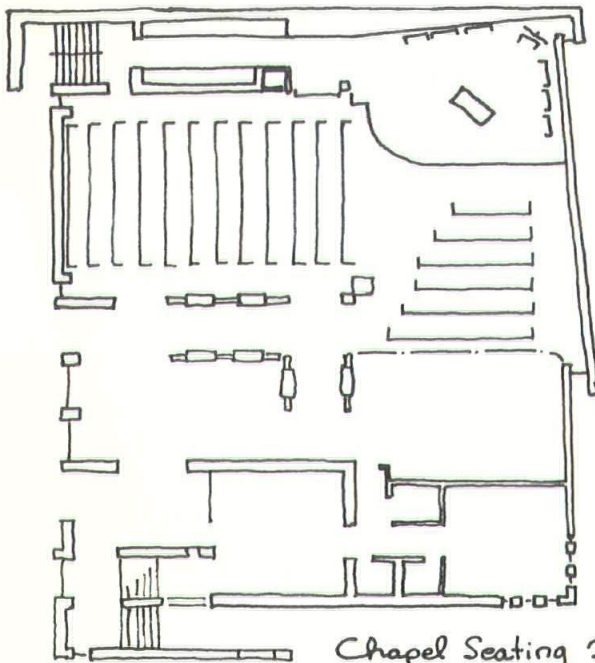




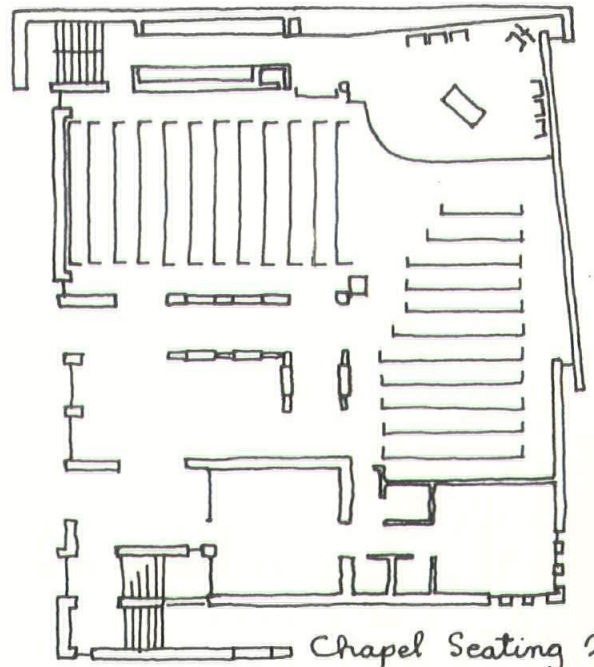
Chapel Seating 100



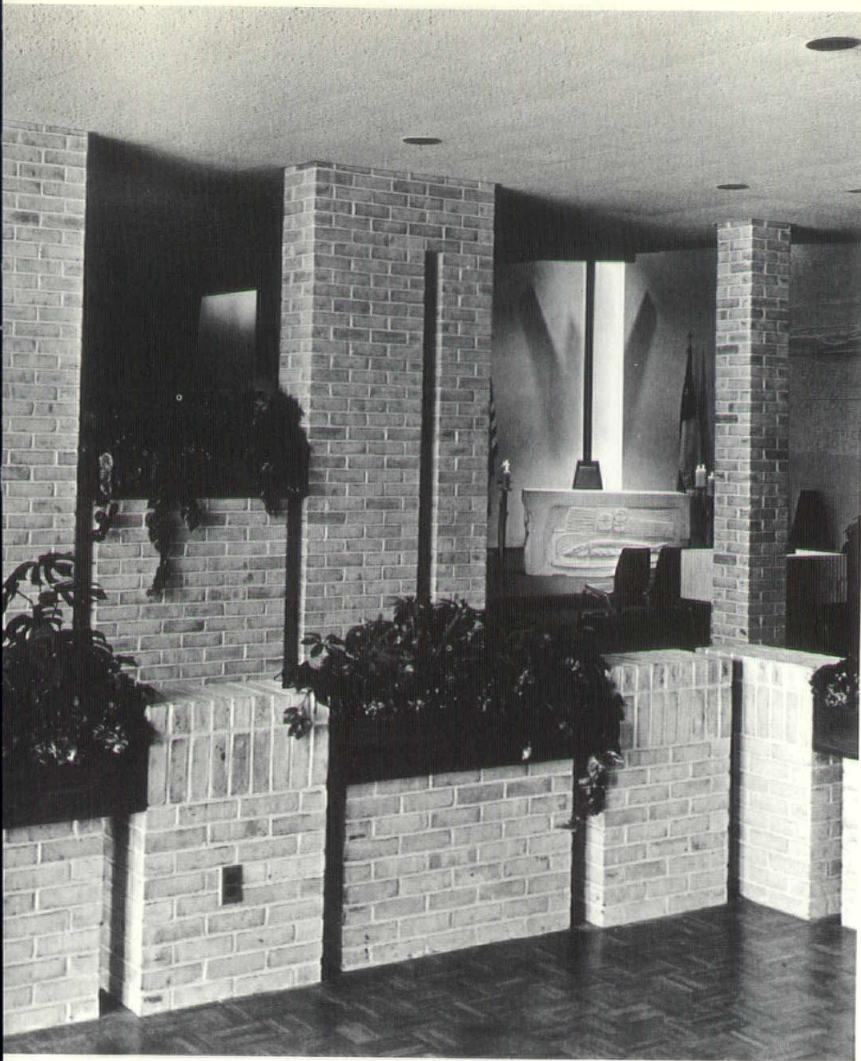
Chapel Seating 150



Chapel Seating 200



Chapel Seating 250



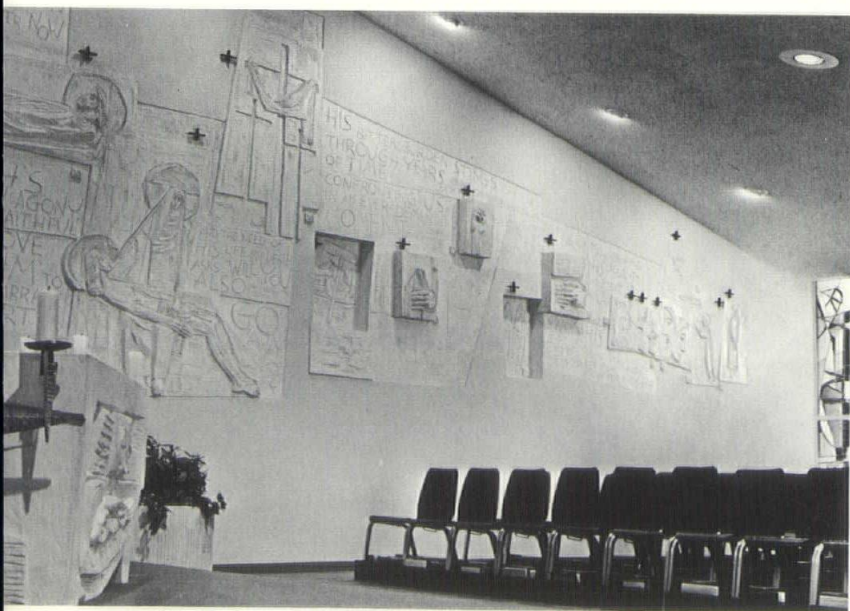
One of the projects on the tours scheduled for the Washington National Conference on Religious Architecture is St. George's Episcopal Church in the inner city of Washington. St. George's is a congregation of black people and is located in a medium-density residential neighborhood. The church was completed in 1969; it is significant and interesting for a number of worthy reasons.

A study of the plans, for one thing, shows a carefully and skillfully worked out system of interrelated spaces and movable partitions on both the upper and lower levels. It is almost a tour de force in the development of flexibility. And where one considers the scheme on the site as a building block, it is difficult to imagine how one could use the property more effectively and still maintain spaces which prevent any sense of oppressive density. The building serves a great variety of activities, including preschool classes and day care center, birth control clinic, and a variety of youth activities besides those events which we normally associate with parish life.

The building is a good building in quality of materials and details also; and one has the satisfying sense that although the construction cost was low (under \$20/sq. ft.), and it belongs to a community of Christians who are among the nation's less affluent, it is a sound building which will serve for a long time. One can reflect at some length on the fact that while some fairly wealthy parishes are now making a sort of display of poverty in their new buildings, something else has happened here.

Another current of reflection is generated when one enters the church and discovers that it is a high church, with tabernacle, piscina, stations of the cross, and the other accoutrements of Anglo-Catholicism. It is interesting to observe these things which we often associate with static formality in a setting of asymmetry and flexibility.

One senses the desire to "sacralize" the building by means of symbolic devices, and the designer and artist have been less reticent than the taste of many people might desire; but one still has the feeling that it is a place waiting for the liveliness of people to give it fulfillment. There is a restlessness that invites activity. One feels better moving about than remaining still—possibly because the spaces move into each other in a variety of ways, and because the artifacts and art are lively and arresting forms, and the lighting is varied and irregular. ■



St. BASIL'S CATHOLIC CHURCH, LOS ANGELES, CAL.

Architects: Albert C. Martin & Associates

There is a common understanding among architects, more often breached than honored in practice, that good design is a matter of subtraction rather than addition. Contrary to what most laymen suppose, ideas come easy; it is in sifting and culling, rejecting and trimming that the quality we call simplicity is made to emerge. This is the sweat and discipline of the designer. And it is to the great credit of the architects of St. Basil's Catholic Church in Los Angeles (Albert C. Martin and Associates) that the building has emerged, despite its size, despite its apparently high budget, and despite the prestige associated with the project, as a simple building. As an exercise in architectural form, it is convincing. As far as photographs can tell, it is the sort of structure that architects can respect as work of real competence. It is doubtless a "place" both in the sense of a memorable mark on the urban scene, and in the sense that the interior has a definable character to which a human being can relate.

One is reminded of Coventry by the plan, by the ceiling, and by the general style of the artwork, but St. Basil's is better with the exception of the windows, which seem (at least to one who hasn't seen them) to be much ado about very little.

The question that pleads to be asked about the project may be a matter relating not to architectural virtue but to ecclesiastical policy. There has been a good deal said and written in recent years about the stance which the church takes in relation to society, and much of it has been focused on the word "triumphalism." Triumphalism is the attitude which seeks to establish institutional prestige. It is related to pomp (or pomposity). Its opposite is embodied in the words "servant church." And it is clear that in the last few years the character of church architecture in general

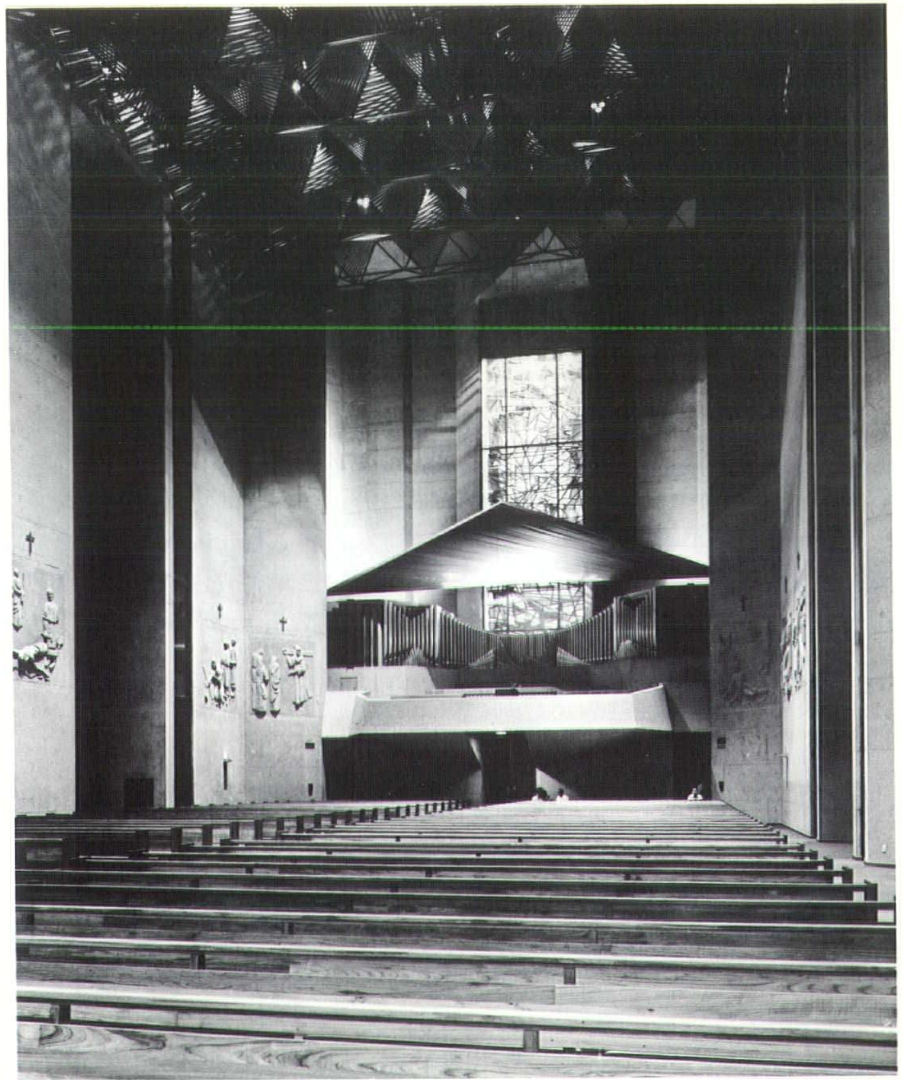


Photo by Marvin Rand





has veered away from triumphalism.

But St. Basil's is unmistakably a triumphal structure. Perhaps when one recognizes that at the time the church was built it was the seat of one of the most conservative of archbishops, the circumstance is suddenly clear. In liturgical arrangements as well as general character the building is archaic. And so the matter can be elucidated.

Or is there something more to say? Is it possible that the day of triumphalism is not really past? Can one posit, for instance, that although it may be proper that the parish church should restrain its urge toward self-importance, there ought to be, here and there, buildings which *do* celebrate architecturally the institutional power and authority of an ancient, venerable and (to be truthful) very important hierarchy and system? And would such an edifice be more appropriate any place than where it shelters an archbishop's throne?

One might even ask a question like this: if the interest of the church is to serve people, is it not in the service of people that they should be provided with monuments? One might read history for evidence that monuments have been the necessary expression of lively cultures, the rallying points of cohesive communities; and if this is so, should it not be the church which supplies them rather than insurance companies or federal agencies? Should architects who design splendid and awesome buildings for

secular purposes be asked to limit their dreams and diminish their skills when they go to work for the church? Isn't it a sort of false humility—really an indefensible affectation—when the church cloaks itself in the garb of the poor and powerless? If the church's responsibility is to renew our society and build a new world, is that new society and new world to be deprived of *greatness*, or the visual symbols of greatness, which are the monuments?

And is the church, which for hundreds of years has provided the West with great and enduring architectural visions now going to settle for mediocre whispers? Is this the way to be the beacon and vanguard of society? Is this the way to lead men to the new world?

Are we going to say that it is fine for the secular world to be building its towers and palaces of commerce and government, its soaring cities, its impressive monuments to technology and organization, its gigantic assertions of urban and institutional self-consciousness, and then deny the church the right to exploit equal skills and visions? Should the bright sound of trumpets be withheld from the church while other institutions fill the world with fanfares of self-assurance?

The answer, I think, must be no. If the character of the architectural monument, the triumphalist posture is acceptable in secular architecture—if this sort of architecture *is* what enriches the human

scene and builds the human community—then perhaps it is good that in these days, when the institutional church is struck by self-doubt, there are those who have not felt the blow and are still secure and triumphal.

But there is the other possibility—that it is both the triumphalist society and the triumphalist church that are at fault. The real trouble with triumphalism is not just that it appears in the church but that it appears anywhere. There is no reason to be tolerant of triumphal architecture in the secular world and intolerant of it in the church. It diminishes people in favor of institutions *always*, and Christians cannot allow it. Greatness in people does not necessarily involve them in pomp or in power. If Jesus was a great man we conclude that it may involve them in service and sacrifice instead.

And it seems possible that if we take seriously the possibilities of our times, we need never depend for greatness on the monumentalizing of institutional prestige. As I implied earlier, it is possible for people to relate to triumphal architecture. But I think it is growing less and less possible. And there is mounting evidence that people are perceiving greatness in architecture which is not triumphal. Last June the AIA gold medal was given to a man whose work is known for its humanity and not at all for its celebration of power or authority. And note Chandigarh: for all its size and vigor, it is not triumphal architecture. ■

THE DOMINICAN SANTA CRUZ HOSPITAL CHAPEL

Architects: Rex Whitaker Allen, FAIA & Associates

by Donald Powers Smith, AIA, GRA
Archistructure California
San Francisco, Calif.



The westward open crescent of Monterey Bay indents the Pacific shoreline from Pacific Grove on the south to the city of the Holy Cross (Santa Cruz) on the north, fifty miles south of San Francisco. This is romance land, from the mission-planting padres to Steinbeck. Adjacent to Pacific Grove, at Monterey a short way east of Cannery Row, the first American flag was raised over the still-standing customhouse. Inland from the shore, the mission fathers established a trail which was to become known as the King's or Royal Highway—El Camino

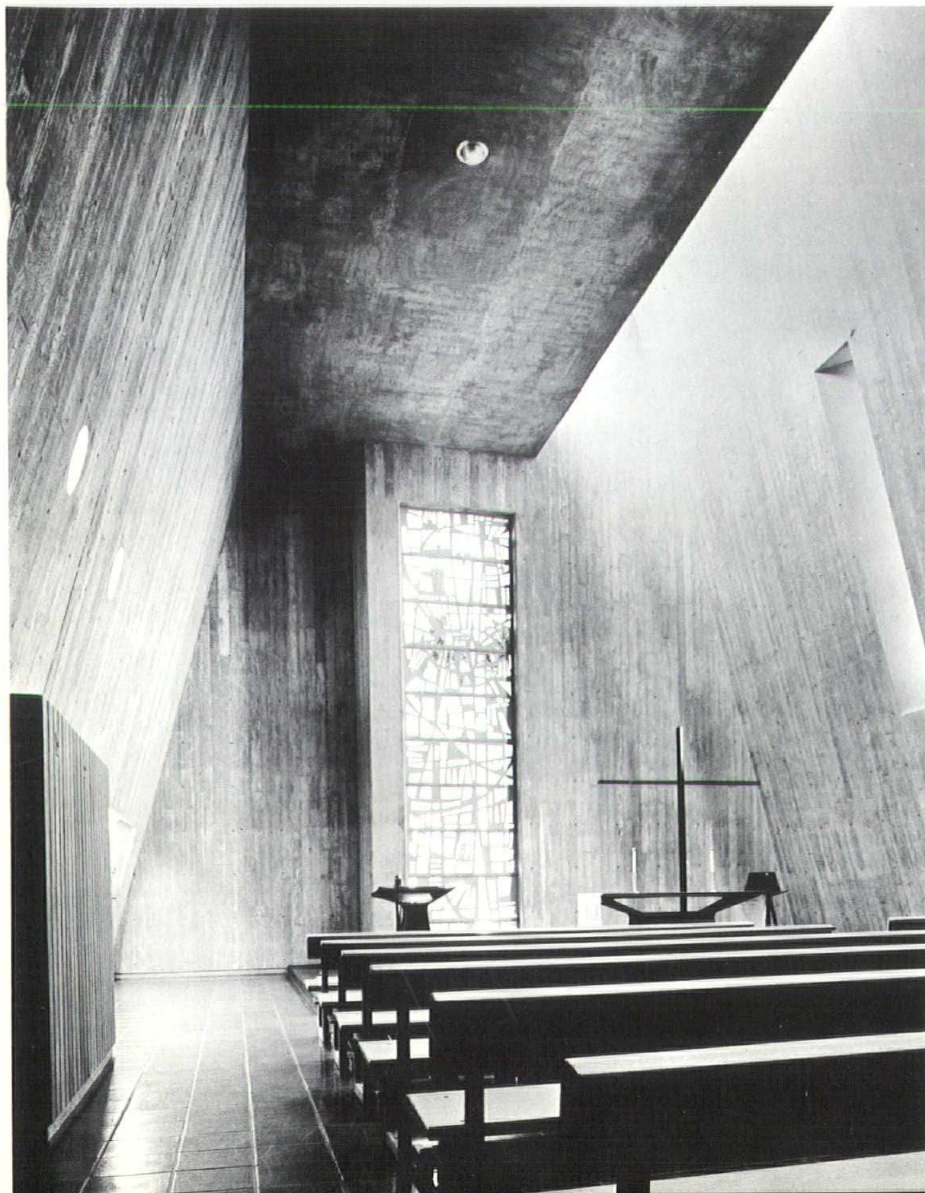
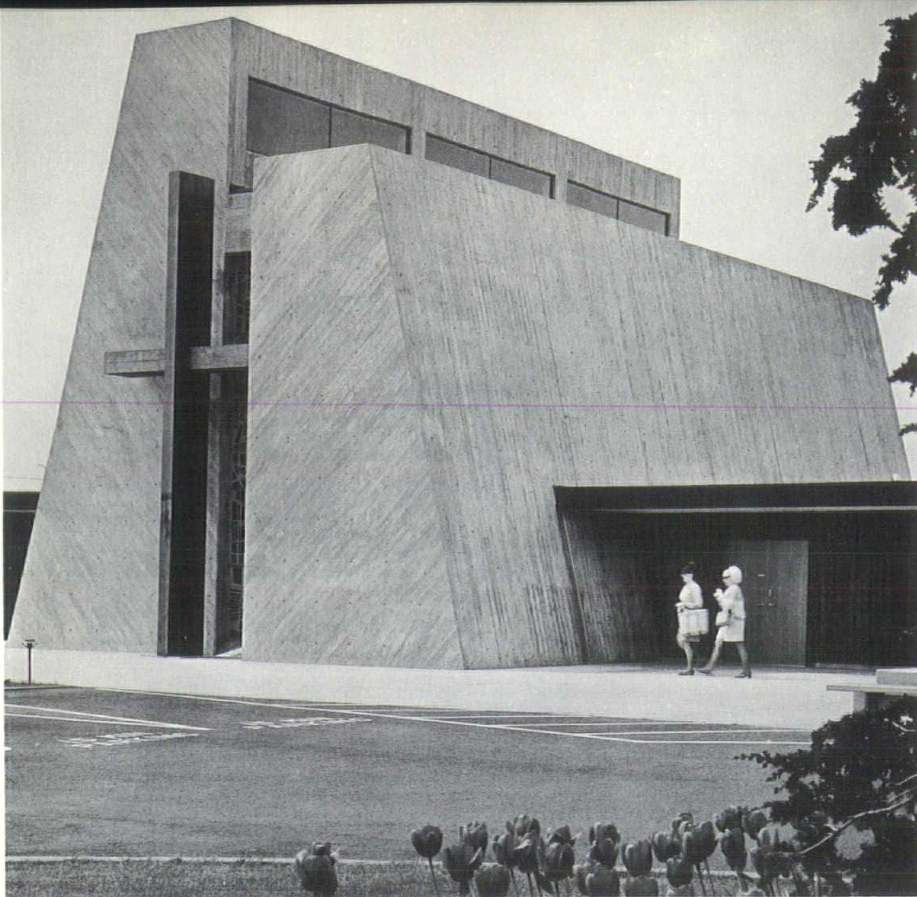
Real—running from San Diego in the south to the Valley of the Moon at the upper end of San Francisco Bay. In the Monterey Bay area, missions dotted the trail from Carmel and Monterey, inland to San Juan Bautista, north through the Valley of the Pajaro (Bird) River and Gilroy Pass to San Jose. A sharp westward detour from El Camino Real at the Pajaro Salinas area through a rolling hill coastline dead-ended at Santa Cruz.

Santa Cruz never gained fame for its mission, which long since has disap-



Rex Whitaker Allen, FAIA & Associates

Photo by Gerald Ratto



peared, its site being marked only by a smaller-scaled modern replica. Santa Cruz did achieve notoriety at the turn of the century for its magnificent sun-washed sand beaches, its Atlantic City-like boardwalks, and the cries of summer concessionaires urging week-end fishermen to try their luck at winning a "kew-pee doll" for their girl friends.

The missions of California generally belong to the Franciscans, who replaced the Jesuits who had begun the chain in Baja (Lower) California, only to be expelled from Mexico in 1767. In 1770 Spain allocated Alta (Upper) California to the Franciscans and Baja to the Dominicans. However, true to the spirit of St. Dominic—who enjoined his followers to serve and to preach to all the world—the Dominicans did not hold inviolate an arbitrary map line, the California-Mexican border which divides Baja and Alta California. Today, off the detour from El Camino Real to Mission Santa Cruz and nestled at the foot of the San Francisco Peninsula branch of the Pacific Coast Range, is the Dominican Santa Cruz Hospital. A thoroughly modern facility, it has succeeded two small hospitals operated for many years in Santa Cruz by the Dominican sisters, with Sister Mary Carolyn, O.P., Administrator. A four-lane freeway generally marks the spur from El Camino Real to Mission Santa Cruz; one may swing off at Soquel on the eastern suburb of Santa Cruz, drive a few hundred yards and enter the forecourt of Dominican Santa Cruz Hospital. The hospital building is a two-story white structure with delicately fenestrated serrated walls, set back of the parking drives. Stretching forward from the hospital entrance lobby, a low redwood walled link ends abruptly at a strongly formed structure—the Chapel. Moulded a monolith inside and out, with rough form-board markings boldly forming patterns on its sloping sides, the concrete Chapel dominates the ancillary elements as well as the much larger hospital structure beyond.

At least four marks of inspiration are evident in the design of this Chapel: First, there is the bold and honest use of raw concrete—material as indigenous to the area as the redwoods which blanket the mountains behind. Northward up the coast a dozen miles, is the Davenport Cement Plant which for six generations has supplied the cement materials for northern California construction. The strength of the vertical form-board markings in the concrete may be somewhat demeaned by the diagonal forming on the main, east front; but the strong and simple wood cross and the rampant roof line re-assert the vigour of the concrete. The umbilical connection to the main hospital also echoes the rhythm of the form-board jointings in the square grooved rough-sawn vertical redwood

siding—a rhythm which does not enhance the concrete; however, the dark horizontal element of the umbilical does contrast well with the dynamic vertical lines of the Chapel. The concrete Chapel walls provide no external entrance; access is gained through two unimpressive slab doors at the Chapel end of the connecting link. The designers hoped, and still do, that something more worthy and distinguishing may replace these doors, and surely, so does the casual visitor. There is something fine, however, in the obvious identification of the doors with both Chapel and Hospital for they do represent one healing ministry.

The second mark of inspiration is displayed on entering the Chapel: God has given men great architectural—spatial—experiences. From a window in an Ahwahnee Hotel room in Yosemite, one suddenly beholds the sheer cliff of El Capitan rising a mile high vertically before him. . . . Or traversing a mesa in Arizona abruptly to discover its wall falling away to the rainbow in rock left by centuries of erosion at that canyon whose title is understated in calling it Grand. . . . These are the kinds of experiences which may awake in men the desire to express themselves in majestic form. On the other hand, perhaps it is the simple transition of stepping from inside a doorway to the overarching arbor of a friendly tree which provides a sensitivity to fine spatial relationships that man would emulate. Whatever it is that impels men toward the creation of impressive and meaningful spaces, here at Hospital Santa Cruz this has been done . . . and successfully.

The two doors, which generally would be used as the Chapel accessway from the exterior, open inside a rather low and nondescript passage leading on the right a hundred feet to the main hospital lobby, and more or less straight ahead to a low hospital wing. A turn to the left, however, passes a redwood screen element and discloses the Chapel interior.

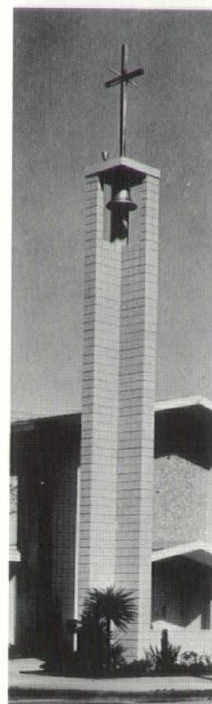
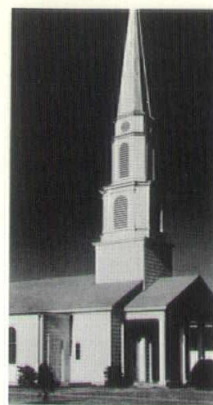
Here is the third mark of inspiration: The low-ceiled passage system from the hospital suddenly fulfills its purpose in exalting the Chapel space. The fourth inspiration is the omission of doors at this interior Chapel access point. This one thoughtful detail not only says that all are welcome, but also announces that this is an integral part of the whole mission.

The passage opening is toward the left side rear of the Chapel. A modest array of bench pews lines either side of an off-center aisle leading to the altar. Less regimented cathedral chair groupings might be most appropriate in this setting; but the pale oak pew benches are so masterfully done that one cannot but be pleased by the obvious love of artisanship that moulds and joints each surface. And the immediate effect of the Chapel

space produces a sense of warmth and light and dimension. Though it is not lofty, it is adroitly proportioned to give a feeling of height, and the vertical lines of form boards on the walls lead visually to the clerestory light entering from out-of-view glazing above the lower ceiling along the left wall. The higher ceiling along the right south wall is modulated top to bottom, bright to grey, by the reflected light, giving a pleasant brightness and most important, neutralizing the brilliance of a great faceted glass window rising at the front. Though the window is sparkling in its color and pattern, it escapes producing glare because of the clerestory light. This east window was designed by Sister Joannes of Detroit, who must be a rich and playful spirit if the window is revelatory. The predominance of blues accented by clear golds, perhaps a bit too rhythmically, plus the random falling pattern of the opaque matrix which in some places is like the trail of a falling maple leaf and elsewhere focuses on a richly colored vortex—all delight the eye and the imagination. Although the theme of the eight-pointed star insignia of St. Dominic is there, Sister Joannes lets us discover it rather than pointing it out—which adds an intriguing quality to the design.

This recounting is in the order in which the design elements of the Church become apparent. The carefully designed and equally carefully fabricated rosewood altar table, font, and tabernacle are, like the pews, the work of Ed Stiles of Muir Woods in Marin County across the Golden Gate from San Francisco. Their rich satiny surfaces reflect the color of the tobacco-brown quarry tile floor, waxed and mirroring the color pattern of the east window.

Sister Carolyn, Administrator, true to the tenets of St. Dominic, said at the outset that this was to be a Chapel for all people. Thus when the symbol of the faith was raised to the left of the altar table, it was a simple steel bare cross—the universal symbol of Christianity. But quite unintentionally on the part of the designers, it was a specially dimensioned cross which, with its shortened upward arm not only speaks so eloquently of the Son of Man in human form, but also is in the proportion of the cross of Father Serra who led the original mission movement in California. The story of the cross lines the left wall, not in the usual manner of separate stations, but rather almost as a procession to the climax of the entombment. Mounted on a light oak panel, these richly moulded figures, also by Sister Joannes, are fired ceramic (which is not too apparent because of their wood-toned color). The panel for the stations is vertically set in an inward sloping wall so that a horizontal recess is possible, over the panel, in which fluorescent lighting is located. When this



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is illuminated, the resultant almost show window display is a bit out of character with the straightforward unsophisticated quality of all other elements of the interior—but the fluorescent lights need not be turned on for the clerestory top light highlights the ceramics, so sensitively formed by Sister Joannes that they are well modelled.

Ramon Zambrano, the Project Architect (Rex Whitaker Allen, FAIA & Associates) conceived of the Chapel as expressing the Dominican Order's architectural tradition of simplicity, austerity and bold form. Akin to many of Europe's churches in its directness, it is somewhat strange to American experience, in which as Sister Carolyn says, "silk and satin finish" are the more usual. Sister Carolyn admits to some wavering of faith when she prayed "Oh Lord I hope she likes it!!" on the occasion of Sister Superior's inspection. But even mustard seed faith would be rewarded here, for it was liked, and continues to grow in favor with nun and lay visitors alike.

These words of the architect are evocative:

"The design that evolved from these philosophies was one of extreme simplicity; using basic unadorned materials that would enhance the feeling of spaciousness, create a freedom from materialistic con-

cerns and direct the mind toward meditation."

One very thoughtful architect has given an evaluation which seems to validate the objectives of the designers: "As a place for private devotions I think it may be better than as a place for common worship, largely because it seems less hospitable than appropriate. (A hospitable space is one where humans find it most possible to think, feel, talk, act, celebrate together). . . ." And yet, another architect sees a corporate worship setting implicit here in the regimented pew seating and the apparent need for an integrator in ministerial focus to unify the diversity of elements in the space. Possibly more open space would add to the reclusive quality of the chapel. At Ronchamp, nowhere is the mark of le Corbusier's genius more apparent than in the broad open space of his chapel, with a small, almost incidental, seating bench area for formal group worship. Truly this is a place for the pilgrim and his God. . . . And yet, can man truly find God when he individualizes himself apart from his world? It may be that we need reminders of others about us; and at Dominican Santa Cruz Chapel the setting for worship makes supplication for all human need seem very natural. . . . ■

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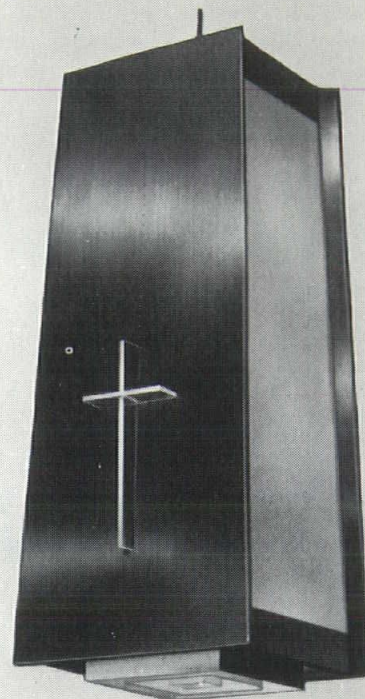


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Protest and social struggle reflect conflict. These are expressed in art forms, or through the planning of the physical environment—through socio-political analyses, or philosophical and theological discourse. The conflicts of interest to the Congress are those which inspire constructive change; conflicts resulting from domination; conflicts that provoke protest in the name of human values.

The Congress will attempt to discover the function that symbolic expressions perform in conflict. Its fundamental inquiry will be: do symbolic expressions contribute to the contemporary dynamic through use of contemporary media, and how do they do so? Certain types of symbolic expression reveal the existence of latent conflict—while other forms, song or drama, provide information about existing conflict.

Each country involved in the International Congress has a committee responsible for presentations on the theme as a whole, or some particular aspect of it. Posters, paintings, sculpture, architectural layout, photographs will fill the Congress site to create the "environment." There will be no formal exhibits.

The final general session of the Congress will feature presentations by speakers from various disciplines, authorities in their own fields. Abbe Francois Houtart is Chairman of the European Committee for the Congress, and the American Advisory Council includes

the Revs. Martin E. Marty and Frederick R. McManus, Philip Ives, FAIA, Myron E. Schoen, G. E. Kidder-Smith. Dr. Roger E. Ortmyer is General Chairman of the U. S. Steering Committee, on which also are Edward A. Sövik, FAIA, Harold E. Wagoner, FAIA, Henry Lee Willet, Rollin Wolf, and the Revs. James L. Doom, Glenn S. Gothard, and S. T. Ritenour.

For further information, write:

1970 International Congress
475 Riverside Drive—Rm. 576
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Los Angeles Conference—1971

The provocative theme "Art for God's Sake" has been chosen as the theme of the 32nd National Conference on Religious Architecture, scheduled for Los Angeles, Cal., April 20-23, 1971 at the Statler Hilton Hotel.

A definition of religion has been that it is "man's response to God"; in this sense the theme has profound relevance. And the prophetic function has often been performed by the artist.

Focusing on an awareness that it is in man's ability to be creative—in the manifold variety of his search for expression and meaning in art, architecture, music, poetry, theater—it

can be seen that works of art, including new architecture, are truly "for God's sake."

Mr. Robert R. Inslee, AIA, GRA, is General Chairman for the Los Angeles Conference; the Revs. Edward D. Eagle and F. Thomas Trotter are Program Co-Chairmen. A brochure on the Conference program will be available in October 1970.

Systems Buildings

In a conversation with good friends who were also architects the subject of systems buildings and the future of architecture came up. Among the comments was one to the effect that designers of religious buildings ought to consider themselves lucky because it is probable that this building type will be the last in which the architect as an individual artist will have a chance to control the form and space in the traditional manner. This may turn out to be the truth, but there are a couple of reflections on the statement which seem to be worth noting.

One is an historical item. It is said that the balloon frame was first used to build a small church near Chicago in 1835—which fact suggests that church builders are not always the last to catch up with the new and fruitful technology.

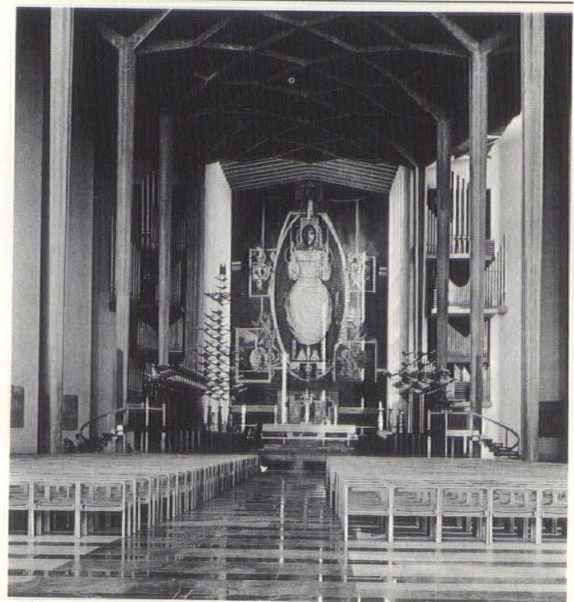
The second is simply a reaction against the

(Continued on page 28)

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implication that systems buildings are a lesser sort of architecture, and that the move into a new technology and a new esthetic ought to be regretted. There are a number of reasons why we ought to look forward calmly. The expectation that building will be less expensive is gratifying. The expectation that religious buildings may be built of elements from catalogs like other systems buildings is not so frightening—we have been doing this more and more all along. And there is this real virtue in it; that the further we go in this direction, the less likely we are to be building exotic fantasies. The life of piety will not be separated, at least in its architecture, from other areas of living. It is true that the prefab church structures which have so far been produced have been pretty prosaic esthetically, and archaic in their expression of the religious attitude. But that is probably because the designers have been neither good designers nor thoughtful religionists. They have focused on economics and on technology to the exclusion of the values which are closer to the content of faith.

There surely would be some real virtue in opening our minds to and investing our efforts in developing the capabilities of systems buildings for the religious institution. Perhaps the whole notion of the architect as an individual and self-conscious artist ought to be junked. ■

landscape." The subject is complex, but his handling of it is hardly fragmentary. He sees total landscape in its context—the context of man and his relationship to his environment. This is a technical, thorough, detailed book, yet at the same time it is a broad, inclusive and sensitive book which recognizes that the ultimate considerations of the quality of total landscape must reflect an understanding of the quality of total life—ecological and human. He says of his book: "Its *raison d'être* is the conviction that this quality is dependent upon the balanced relations which are achieved between the structural developments of man and the rock, earth, water and plant forms of nature."

Some basic ingredients of our American way of life in our time are identified and dealt with; at times like touching open nerves. Two of these ingredients are private enterprise and individualism.

Private Enterprise: "Our verbal social world is dominated by private enterprise which feels qualified to determine the scope and arrangement of public service and to warn us when it approaches the welfare state and socialism. Yet private enterprise seems unable to solve problems of low profitability—poverty, unemployment, low-rent housing, the good visual environment, preventive medicine, juvenile delinquency, race prejudice, land speculation, soil erosion, air and water

pollution, education, recreation, comprehensive regional planning." This observation is then followed by: "Some solutions begin to appear through liaisons of public and private enterprise." This idea is explored through the thought of the establishment of "Development Agencies" which could "expand the coordinated teamwork between public and private enterprise."

Individualism and Community: "Multiple individualism in single design projects may destroy the possibility of harmonious community landscapes. But mass standardization in over-all community design projects may destroy individualism." A great awareness (obviously from experience) is shown regarding the feelings of people. "Most people do not know how they feel because they are too busy feeling as they are supposed to. What do people need? They need a sense of security and of creativity—an environment well composed in three dimensions and in relation to their movements—a sense of history."

The basic problem related to this subject is then stated—the environment must be designed "in toto." It is recognized that today we do not have designers who are adequately prepared for this total responsibility. And yet, life must be recognized as a total community; we can no longer think in isolation. Life must be lived as one total experience and the designers of the environment must plan as one

(Continued on page 31)

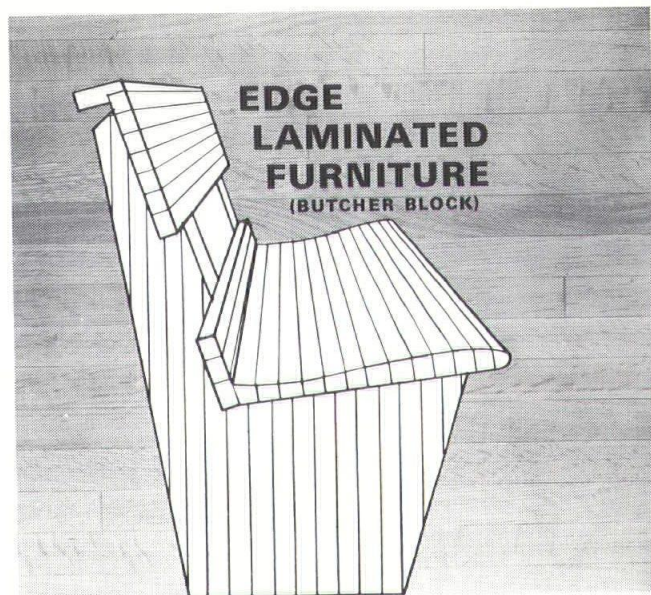


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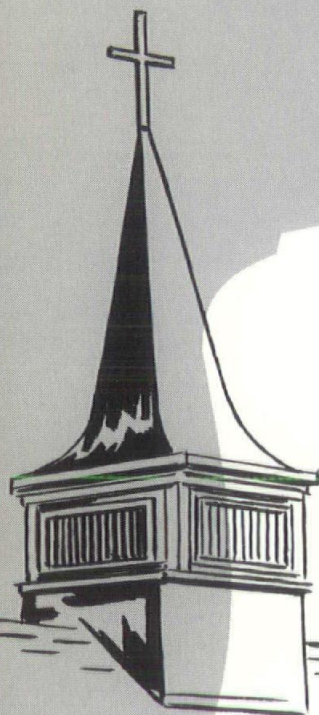
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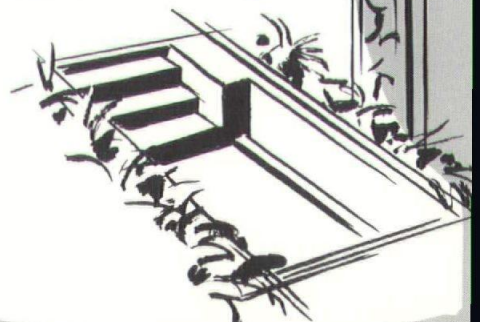
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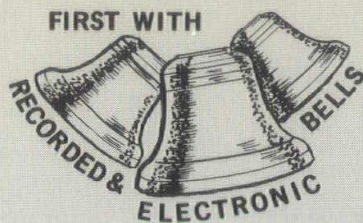
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BOOKS continued from page 28

total experience. This is essential, and it is essential now. For the moment, the answer seems to be in the collaboration of professionals and disciplines. There is no room in this team for prima donnas, or arrogance and domination. Nor is there room for mediocrity and ineptness. Our environment—the total landscape symbolic of our very lives—must be one continuous and total design process. This will allow us to approach the problem “on the basis of balance, integration and continuity.” “True complete landscape design will constitute a new area of design which will fall between the normal practices of city and regional planning and of architecture, engineering, and landscape architecture. This will involve new principles, new methods of approach, less reliance on rules and precedent, more concentration on the actual nature of the relations between people and their surroundings.”

This is an extremely relevant, timely volume. Concern for our environment has become a crisis issue of our day, with most of the commentary on the subject reflecting a feeling of hopelessness or despair. Here is a book that presents the problems in such a way that they may be isolated and identified, and then indicates the direction in which possible solutions may be found. *The Landscape We See* offers much information and awareness, presented honestly but positively. It is written for the design professional, obviously from a background of considerable experience. It gives us an understanding of the nature of our age and its problems, and offers a course to face its challenges.

THE ART OF ILLUMINATION
by P. D'Ancora & E. Aeschlimann,
Phaidon Press Ltd.,
236 pages, 24 color plates,
123 black and white
plates, \$25.00.

REVIEWED BY:
Hubert W. Leckie
Professor of Design
American University
Washington, D. C.

Making an anthology of the illuminators' art covering a period of ten centuries can be a thankless task. Every reader familiar with the field will regret the absence of one of his favorites. I miss the “Compendium of Canon Law” of the Biblioteca Capitolare Vercelli with the superbly integrated drawings and text, or the even earlier Codex Valerius in the Munich Bayerische Staatsbibliothek. But in the main the selections in *The Art of Illumination* are good. A remarkable range of period and example has been reproduced. I very much regret, however, that most of the jewels have been taken from their settings. Of the 147 plates hardly half a dozen show the illumination in relation to the complete page, much less the spread. No doubt showing miniatures in their setting is asking a lot, but part of the beauty and design of miniatures is in their relation to text.

This thought gives rise to one of the main criticisms of the book: all the color plates are mounted on blue card stock, which frequently disturbs the color harmonies of the pictures, e.g. plate 94. Trimming of the miniatures for mounting is also quixotic. An example is plate 112 where the all-important gold frame has been trimmed off, allowing the miserable blue of the card to butt the miniature.

The black and white illustrations are reproduced well, and the color reproductions are as good as production methods allow.

The text, particularly the Outline, repeats endlessly the location of the originals of the plates. Since this fact is given on the spread with each plate, it serves only to clutter and pad the historical survey.

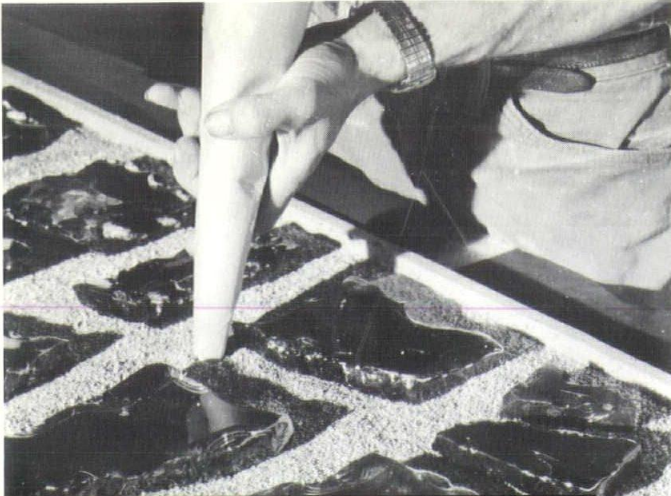
A chart or table showing the growth and spread of illumination in time and country would have been helpful in clarifying the complex evolution of the miniature. Its history is not well known. For too long the fabulous world of the miniature has been the province of the rich, the collector, the amateur. (Bankers seem to be especially charmed. The collection of J. P. Morgan is famous. Recently the production of *Medieval Miniatures* by the Royal Library of Belgium was “initiated and supported” by the Banque de Paris et des Pays Bas. *Italian Miniatures* by Mario Salmi was first published in a private edition by the Banco Nazionale del Lavoro.)

No anthology covering such a wide range of material is complete without an adequate index. Our authors' index lists only the collections and the numbers of plates whose originals can be found in each.

In spite of shortcomings, this anthology is a welcome addition to the study of visual art. To the lover of art an acquaintance with miniatures brings enjoyment in the boundless imagination of men.

THE RELIGIOUS SITUATION — 1969,
Edited by Donald R. Lutler,
Beacon Press, Boston 1969.

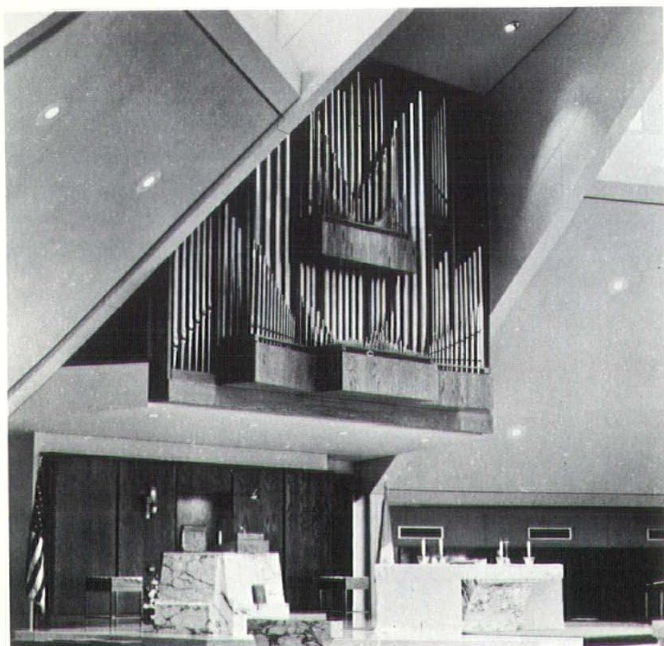
The Religious Situation — 1969 is the second of what apparently is intended by the Beacon Press (Unitarian) to be a series of annual publications. It is an anthology, mostly reprints of articles, documents and lectures—much of it in translation. There are forty-five contributors providing an aggregate of 1,000 pages. Their topics span the gamut—starting with a study of the present condition of the Christian churches in China and ending with a discussion of Jewish liberalism. To list what comes between or try to encapsulate it would not be fruitful. But it is worth noting that the list of authors reads like it ought to, if such a book is to serve its purpose as a mirror of a year which seethed and bubbled. Hromadka (now dead), Pope Paul (*Humanae Vitae*), Harvey Cox, Jürgen Moltmann, Paul Ramsey, Martin Marty, Alan Watts appear among them. For those who want to review the scene at a sophisticated level, and are willing to invest the effort, this book will be a very good one.



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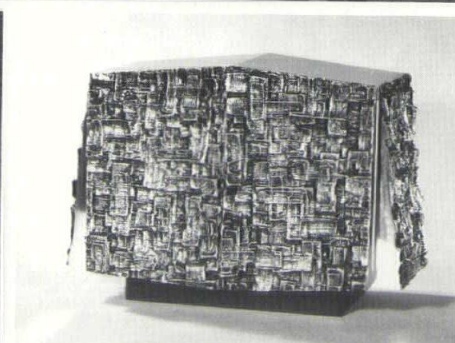
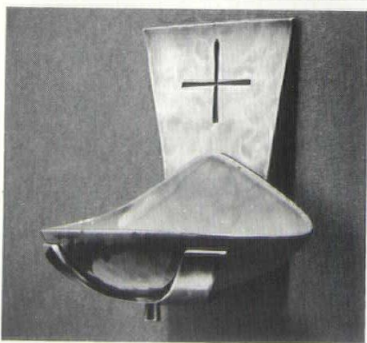
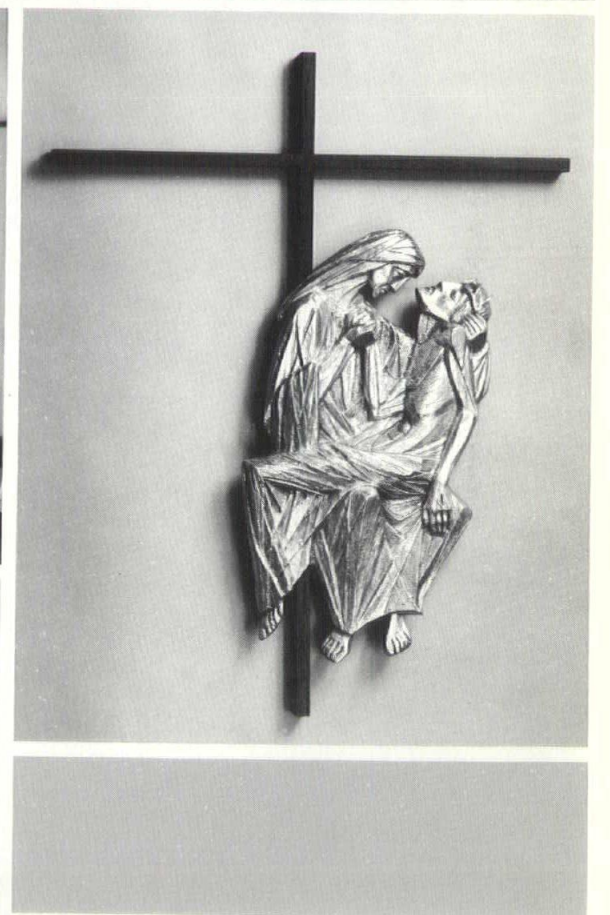
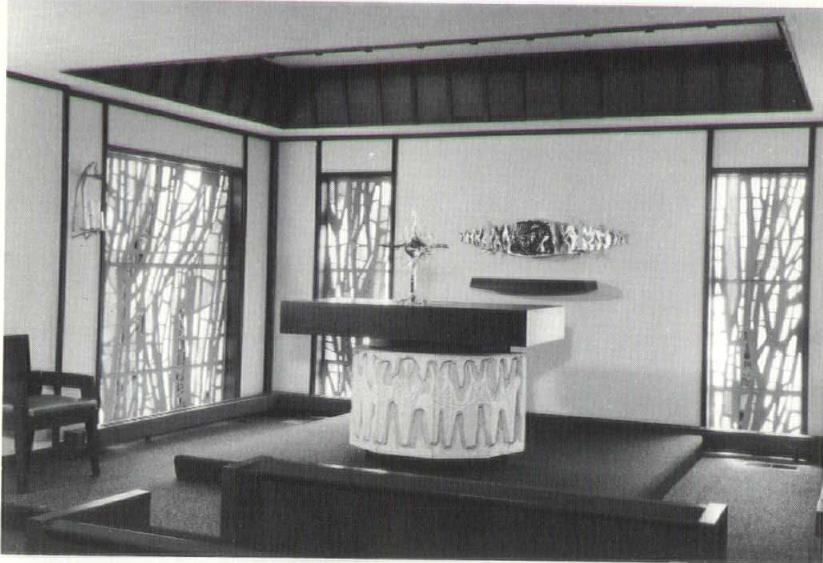
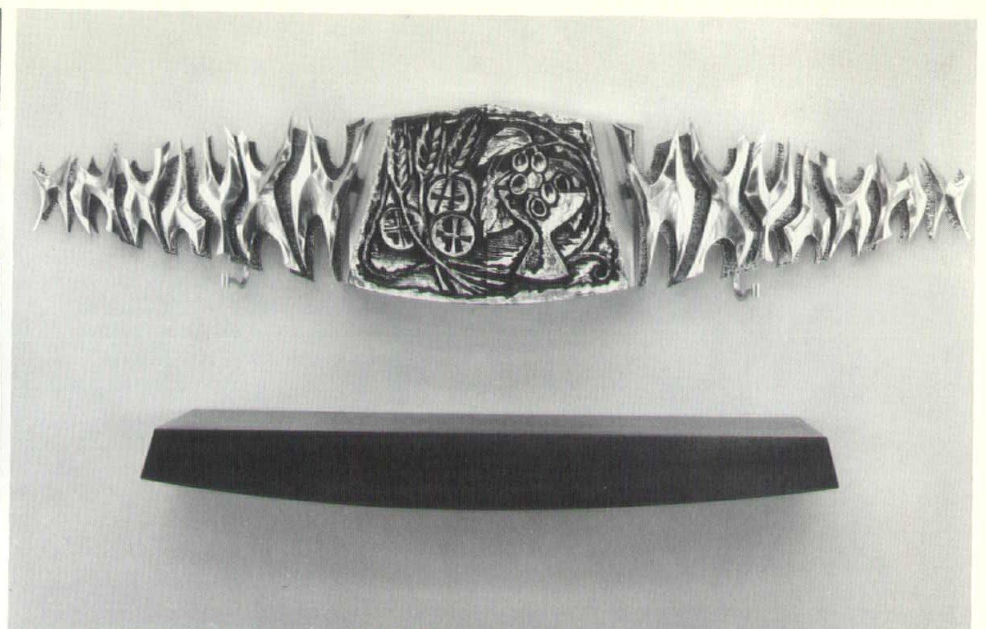
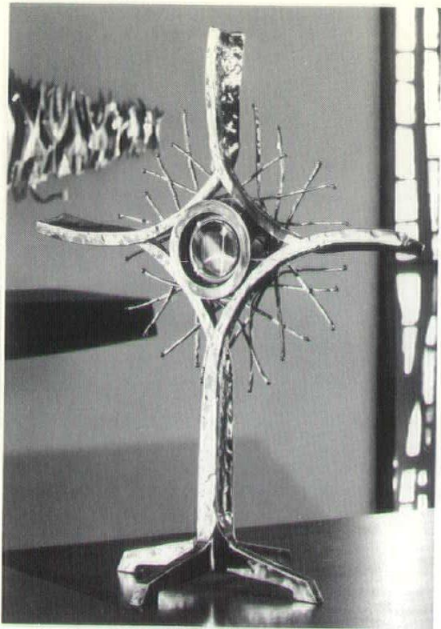
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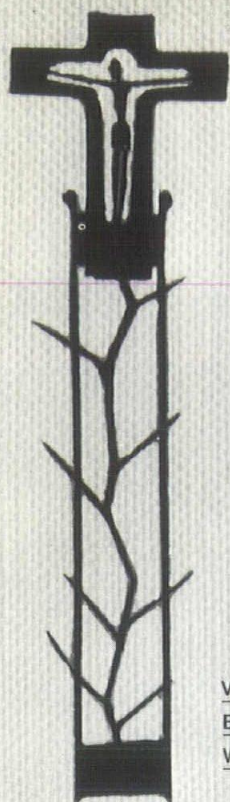
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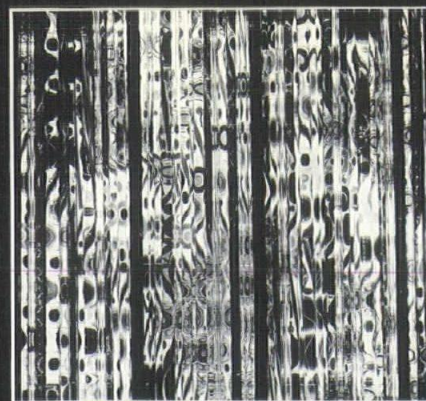


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NOTE TO EXHIBITORS:

Art for God's Sake has been chosen as the theme of the 32nd National Conference on Religious Architecture, scheduled for Los Angeles, Cal., April 20-23, 1971 at the Statler Hilton Hotel. The appeal of the Conference theme and the Conference city will attract widespread



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