12-10-1975

100% RAG: Syracuse School of Architecture, Student Newspaper, Volume 1, Number 2

Syracuse School of Architecture

Captain Arky

Ignacio Artaiz

Joe Buchek

Peter Ching

See next page for additional authors

Follow this and additional works at: https://surface.syr.edu/arc

Part of the Architecture Commons

Recommended Citation

Syracuse School of Architecture; Arky, Captain; Artaiz, Ignacio; Buchek, Joe; Ching, Peter; Cohen, Steve; Crosskey, Bill; Gendreau, Gerry; Goldstein, Eric; Grace, Quoc; Greaves, Peter; Hagemeister, Bonnie; Haverson, Jay; Hillengas, Carl; Hughes, Cindy; Job, Mark; Kaplan, Marilyn; Kishimoto, Ben; Less, Morris; The Media Committee; Minster, Buck; Persinger, Phil; Roos, Peter; Scarbrough, Bill; Snow, Perry; Snyder, Siegfried; Sonski, Paul; Stauffer, Mike; Stiefel, Margaret; Vandersteel, William; Van Fleet, Herman; Weissman, Simone; and Wake, Warren, "100% RAG: Syracuse School of Architecture, Student Newspaper, Volume 1, Number 2" (1975). Full list of publications from School of Architecture. 183.
https://surface.syr.edu/arc/183

This Newsletter is brought to you for free and open access by the School of Architecture at SURFACE. It has been accepted for inclusion in Full list of publications from School of Architecture by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.
Authors/Contributors
Syracuse School of Architecture, Captain Arky, Ignacio Artaiz, Joe Buchek, Peter Ching, Steve Cohen, Bill Crosskey, Gerry Gendreau, Eric Goldstein, Quoc Grace, Peter Greaves, Bonnie Hagemeister, Jay Haverson, Carl Hillengas, Cindy Hughes, Mark Job, Marilyn Kaplan, Ben Kishimoto, Morris Less, The Media Committee, Buck Minster, Phil Persinger, Peter Roos, Bill Scarbrough, Perry Snow, Siegfried Snyder, Paul Sonski, Mike Stauffer, Margaret Stiefel, William Vandersteel, Herman Van Fleet, Simone Weissman, and Warren Wake

This newsletter is available at SURFACE: https://surface.syr.edu/arc/183
On Nov. 17, a group of 28 interested students met to discuss their gripes about the School of Architecture. Among the topics discussed were elective courses, phone extensions for Slocum 3rd and 4th floors, a vending machine for Slocum 4 and expansion of and security in the reading room.

These types of informal meetings serve as a positive impetus to the successful workings of the School of Architecture. They also give students a chance to deal with real matters which can be brought up in upcoming Student/Faculty Board meetings. In an organized fashion, seeing to it that all students can now have their demands met through the aid of a viable student-faculty power base.

All of us who were at the meeting strongly recommend that all students in the School of Architecture take part in these informal sessions. Meetings are held at 1 p.m. every other Wednesday alternating with the formal Student/Faculty Board meetings.

-Jonathan Perlstein

The RAG staff wasted no time in finding a way across the Atlantic into the hands of one of our colleagues on stay in London. Prof. R.M. Haley, the man in charge over there this year, responded with the following item in issue no. 10 of the "Friday Letter" newsletter of the S.U. London Centre:

"100% RAG: The students back in Syracuse have finally accomplished a monumental task, which has been churning in committee action quite unsuccessfully for some three or four years, i.e. a student newspaper for our School of Architecture. This sole student voice is critical to the development of a school. Students for too many years have waited for faculty to help them open their mouths, when in fact the faculty are often times unable to open their own mouths. Courage and strength to this student effort!"

The architecture student should be educated, skillful with a pencil, instructed in geometry, well educated in history, have followed philosophies with attention, understand music, have some knowledge of medicine, knowledge of jurists and be acquainted with astronomy and the theory of the heavens.

—Vitruvius
FOUNTAINHEAD

Armed with T-squares, adjustable triangles and architectonic chants, a mob of devout all-night designers stormed the entryway of Grant Hall with cries of "FREE THE GROUND PLANE!" on the night of Oct. 17th. Proclaiming "LESS IS MORE!" they rushed into the theater without paying. What followed turned out to be a major uplifting of group unity and spirit among our architects, of the sort that had previously been lacking this academic year.

The occasion, of course, the annual presentation of "The Fountainhead," a melodrama about the hero-architect Howard Roark and his various pursuits. The real performance of the night, however, was clearly the flamboyant display of total insanity by the residents of Slocum Hall, which was highlighted by a surprise appearance of the mysterious Captain Arky, savior of many a frustrated designer's soul.

As the crowd went into an uproar, cluttering and waving their drafting tools, standing on their seats and kneeling at their feet in blind devotion, the Captain strode onto the stage, urged his following to enjoy the show, and reminded them to "design for antiquity," then made a quick exit, leaving behind a state of euphoria as the reels began to roll.

again as Howard Roark continually displayed infinite cool in dealing with his antagonists.

The whole phenomenon was a shot in the morale-arm for those fortunate architects in attendance, providing us with another reason to be here in school and reminding us of the potential future which lies ahead for us all when the old all-nighter days are nostalgically looked back upon.

Ben Kishimoto

IN FUTURE

FUTURE GAMES

The 100% RAG will enthusiastically sponsor an intramural sports program for students within the architectural discipline (artichokes).

The vivacious response to the soccer club has spurred competitive, athletic spirit between design studio sections. Subsequently, such energy has to be released in some manner, and sports is the one thing that the RAG can morally sustain (besides architecture). Signup sheets for volleyball and basketball squads by design section will be posted during registration week in the Rotunda. A schedule will be formulated following the response.

It has been suggested that the winner of the semester tournament should play Cornell and possibly other institutions for the E.C.A.C. (Eastern Conference Architectural Cup). Any suggestions concerning the operation of the leagues are quite welcome. They may be submitted in the mailbox of "100% RAG".

-Jock Jay.

This adaptation of Ayn Rand's famous book stars Gary Cooper as Howard Roark, the American model of the ideal architect: individual, stubborn as hell, genius, romantic, never wrong; in other words, Frank Lloyd Wright.

Roark lives up to this ideal to the very end by overcoming all evil forces. The story begins with his expulsion from architecture school for his ridiculous designs, and ends up with him standing triumphantly atop the tallest skyscraper in the world which he just designed, arms folded and hair billowing against the sky, while his long-sought bride Dominique, played by Patricia Neal, ascends in the construction elevator to join him in his double conquest.

During the intermediate struggle, the audience went wild with their ad- justables clapping time and time
**ELEVATIONS**

With the adjournment of the latest Promotion, Tenure and Reappointment Committee meeting came the committee's decision evaluating the competency of several members of our illustrious faculty. Up for promotion were W. Scarbrough and A. McDonald. They stood the line, withstood their ground and were promoted for so doing, both from assistant to associate professor. The committee also did not see fit to deny reappointment to J. Bostick, C. Gray and H.A. Smith. All three will again find their mailboxes in the Dean's Office in 417 Slocum next year. A big hip, hip hurrah and a la-de-da Is in order for the committee's findings.

The committee will continue its deliberations Dec. 8, when G. Von Scheven and E. Sichta face their promotion decisions.

---

**STUDENT-FACULTY BOARD MEETINGS**

**WEDNESDAY, NOVEMBER 19:**

Another episode in the continuing comedy-drama of the S.U. School of Architecture Student/Faculty Board. The prologue was to approve the minutes of the previous show. Approved they were.

In Act One, the star of the show, Julio San Jose presented the Dean's report. Apparently there were no minority group members on the Appointments and Faculty Search Committee, so Dean San Jose proposed a motion that he appoint new student members to fill the minority cast: 1 female, 1 black, and 1 oriental. It was amended to specify 1 student member and 1 faculty member. An open vote carried the motion 28-7.

In Scene two, Prof. Skoler announced that the Promotion and Tenure Committee was now going to have regular meetings on Monday nights. Next, Kermit Lee restated that we were still advertising in the New York Times for a Dean and the deadline date for an application is Dec. 19th.

In the following scene, there was a review of the student membership of committees and a motion was put to the stage floor to accept the new membership as stated. It was passed unanimously.

In Act Two, "New Business", James Lesser proposed a motion that the Board was to expel a student member if he misses three meetings per semester. An amendment revising the limit to two meetings was defeated. A house vote on the original motion rendered it defeated.

In Scene two, Mr. Lesser appeared again to move that the architecture library be centralized. This idea had been brought up in previous performances and the problem arose that the architecture school would have to pay for a librarian that we couldn't afford. Undiscouraged, the board created an ad hoc committee comprised of 3 students and one faculty member (Paul Malo) to research the problem. A vote determined that the faculty supported the library centralization. The finale was a motion to adjourn as usual it received the most positive and enthusiastic response—passed unanimously.

-William Vandersteel

Capt. Arky-

You can pick up your Christmas present at 175 Lombreth Lane...

---

**WEDNESDAY, DECEMBER 3:**

Student-Faculty Board Meeting Wednesday, December 3, 1975

The only matter of business on the agenda for this meeting was the election of a new representative to the S.U. Senate. The vacancy of the Senate seat resulted when Prof. Michael Pollack resigned from the position. Nominations for candidates were held and Prof. Verley, being the only person nominated, was elected to the position.

Student Warren Wake brought up the matter of the formation of a facilities committee, whose purpose would be to attempt to remedy our lack of needed facilities. Following a discussion on the matter, nominations and then an election were held. Members of this new committee include:

- Bob Levy
- Geoff Nishi
- Joe Buchek
- Jeff Elghanayan
- Warren Wake

Prof. Siegfried Snyder moved to adjourn the meeting. His motion was seconded and passed unanimously by the board.

-Joe Buchek and Gerry Gendreau
Wednesday, December 10
- Jury:
  - C. Gray's section (ARC 207)
    2:00 pm
  - VonSchefien's section (ARC 307, 407, 507)
  - Okiley's section (ARC 407, 507)
    5:00 pm
- Pre-liminary Review:
  - Myra's section (ARC 307)

Thursday, December 11
- Jury:
  - VonSchefien's section (ARC 307, 407, 507)
    2:00-6:00 pm
- Project Due:
  - Scarborough's section (ARC 207)

Friday, December 12
- Individual Jury:
  - Snyder's Section (ARC 107)
    FINAL EXAMS:
    10:00am-12:30pm ARC 355
    1:30-3:50pm ARC 422
    7:00-9:00 pm ARC 222
    7:00-9:00 am ARC 222
    7:00-9:00 am ARC 232
    7:00-9:00 am ARC 423

Saturday, December 13
- Jury:
  - Silver's section (ARC 207)
    2:00 pm

Monday, December 15
- Jury:
  - C. N. Lee's section (ARC 307)
- Individual Jury:
  - Vorley's section (ARC 107)
- FINAL EXAMS:
  10:00am-12:30pm ARC 332
  3:30-5:30 pm ARC 231
  7:00-9:00 pm ARC 133
  7:00-9:00 pm ARC 337

Tuesday, December 16
- On Staff:
  9:00, 10:00, 11:00 am
  at New House, on el:
  1st year Arch, Professors
  and selected students.
- FINAL EXAMS:
  3:30-5:30 pm ARC 107
  3:30-5:30 pm ARC 322
  3:30-5:30 pm ARC 356
  7:00-9:00 pm ARC 211
  7:00-9:00 pm ARC 211

Wednesday, December 17
- Jury:
  - Rose's section (ARC 307)
    1:30 pm in Rudder
  - Okiley's section (ARC 407, 507)
    2:30-7:30 pm in section
It is the house of "100s RAC" that individuals from the school of architecture can experience the materials of their worldly experience with the body of our students and faculty.

As a regular feature we will print these ideas for meeting the headings of such broad subjects as Buildings, Lectures, Book Reviews, Exhibitions, Impressions, feelings, perception and opinion are the qualities of such submissions.

THE ANTELL HOUSE
Falls, R.I.
Architect: James Johnson

Do you like mushrooms? Would you like to study architecture exciting as eating them stuff?

Robert Antell and family have lived in such environs for six years now. The dwelling is the epitome of "organic architecture" as delineated in the work of Sauter, Roller, and Goff.

James Johnson's work is situated on a sloping corner site in a residential district not unlike those found anywhere in suburbia. This house is a union of five mushroom roads made of reinforcing steel, molded and fired by an owner over an extended period of time prior to construction.

The Antell House was quite a creative endeavor and the space is very well suited to the private nature of a residence but, the metaphor is a bit overstated when such details as doors, windows and air intakes are added to the facade. Have you ever seen a mushroom with a dishwasher?

--Jay Hawes

something old, something new

For those of you who will be traveling down to New York City, an exhibit that should be on your checklist of things to do (second only to drinking egg nog) is to see "The Architecture of the Ecole des Beaux-Arts," exhibit it will be showing at the Museum of Modern Art (MOMA) until January 4, 1976.

The Ecole Royale des Beaux-Arts was founded in 1820, although the traditions and teachings that followed, were based on the French traditions of academic architecture, established a century earlier. In 1720 the annual competition known as the "Grand Prix" was started. It was between this time and the beginning of the Ecole des Beaux-Arts that its importance and intentions moved the way for its 19th century form. During these formative years, composition became an important subject by which the progress of the student was judged. Composition was the bringing together of a "number of parts into a unified whole.

In this case interior volumes and courtyards, roof and interior spaces, as well as the idea developed, meant the concept of the building as a follow up of this three-dimensional entity through which one mentally "walked" as one designed. (The Ecole des Beaux-Arts, MOMA, p.9.)

The learning process entailed from a series of monthly courses which were to be examples of the student's ability to sketch or fully render a project. In the competition, the student was not allowed out with little alteration until the end of the 19th century. The founding of the Beaux-Arts was the first to establish such standards.

The history of the Ecole des Beaux-Arts is Infrequently taught in most architecture schools, and has virtually become a forgotten era. This show affords a concise view of the teaching methods and influences this school had. The exhibit at MOMA is comprised of 200 drawings for architectural projects. It also includes photographs of built examples of this movement, demonstrating its effect on American architects such as Henry Hobson Richardson and Louis Sullivan.

Arthur Drexler, co-ordinator of this exhibit, suggests "Now that modern experience so often contradicts modern faith, we could be well advised to re-examine our architectural dilemmas."

-Sylvia Fox

something old, something new

For housing groups of people, for saving energy and resources, and for providing a building system which is adaptable to ever changing functions at a critical time. This book can be dealt with, in using space frames.

Prof. Gabriel feels that space frames are a valid answer to these problems. The space frame is a building system which is adaptable to ever changing functions at a critical time. This book can be dealt with, in using space frames.

Prof. Gabriel feels that space frames are a valid answer to these problems. The space frame is a building system which is adaptable to ever changing functions at a critical time. This book can be dealt with, in using space frames.

This book describes the basic techniques of space frame design and construction. It is intended primarily for architects and engineers involved in the design and construction of space frame structures.

The history of the Ecole des Beaux-Arts is Infrequently taught in most architecture schools, and has virtually become a forgotten era. This show affords a concise view of the teaching methods and influences this school had. The exhibit at MOMA is comprised of 200 drawings for architectural projects. It also includes photographs of built examples of this movement, demonstrating its effect on American architects such as Henry Hobson Richardson and Louis Sullivan.

Arthur Drexler, co-ordinator of this exhibit, suggests "Now that modern experience so often contradicts modern faith, we could be well advised to re-examine our architectural dilemmas."

-Sylvia Fox

In our world of the forever new the Richard Meier visit is now a thing of the remote past. The issues that were raised, however, are still with us despite our valiant efforts to incorporate them into our collective consciousness. We hesitate to keep them alive for a number of reasons, not the least of them being an implicit and unspoken fear of being defined as a threat to the secular order of the world. "Harry fingers" at the expense of those who establish the order, the taste-makers.

What is truth? Some of us still do not know and are foolish enough to admit it even if we are teachers and are thus supposed to know the answers. It may therefore be reassuring and interesting for those of us who continue to waver in the ignorance that we still have company, leaving the question of quality aside for a moment, I am thinking, to return to the Meier controversy, of architecture-related research and teaching out of the Stendal Friedling Institute in Frankfurt, Germany within the last 10 years or so. Significantly, few of these writings have been translated into English and published in this country. Why? Simply. The little that was so significant must works may provide an answer. One, which by some is considered a classic similar to "New Jacob's Death and Life of American Cities," is Alexander Mitscherlich's Die Unwirklichkeit unseres Lebens, Kritik eines Lebens durch Ulfundheim (obviously, since you do not understand this, a ridiculous title). Another little much easier to translate is Bemd, Lorentzen and Ham's Architektur als Ideologie where the book is called "Conservation." Both titles have something in common, as Mitscherlich's subtitle indicates, they have a strong tendency to "generate discourse" by questioning the truth of the Gospel According to the Librarian. And this is bad for business because It tends to stall the image of the healthy, clean, antiseptic and odorless interchangeable chrome and white utopia which flows by our faces on the screens of our televisions and makes us forever desire and buy the new and shiny and discard the stuff that has acquired dust, stains, dents and fingerprints.

Only oddballs and heretics can possibly agree with this picture of health, cleanliness and chic-"side Thoms Aquinas tell us that "Beauty is the Reflection of Truth? Everyone knows, of course, what beauty is. Our TV tells us so, "commercial" as well as "educational."

What does our TV have in common with Richard Meier? Both are authored by people who are not afraid to ask if we have any notion of what we are doing. Both are authors of books which make us wonder if we have any notion of what we are doing. And the new teaching methods, replacing the 200 year evolution of the known tradition of academic architecture.

Snyder Remarks

in the world of the forever new the Richard Meier visit is now a thing of the remote past. the issues that were raised, however, are still with us despite our valiant efforts to incorporate them into our collective consciousness. We hesitate to keep them alive for a number of reasons, not the least of them being an implicit and unspoken fear of being defined as a threat to the secular order of the world. "Harry fingers" at the expense of those who establish the order, the taste-makers.

What is truth? Some of us still do not know and are foolish enough to admit it even if we are teachers and are thus supposed to know the answers. It may therefore be reassuring and interesting for those of us who continue to waver in the ignorance that we still have company, leaving the question of quality aside for a moment, I am thinking, to return to the Meier controversy, of architecture-related research and teaching out of the Stendal Friedling Institute in Frankfurt, Germany within the last 10 years or so. Significantly, few of these writings have been translated into English and published in this country. Why? Simply. The little that was so significant must works may provide an answer. One, which by some is considered a classic similar to "New Jacob's Death and Life of American Cities," is Alexander Mitscherlich's Die Unwirklichkeit unseres Lebens, Kritik eines Lebens durch Ulfundheim (obviously, since you do not understand this, a ridiculous title). Another little much easier to translate is Bemd, Lorentzen and Ham's Architektur als Ideologie where the book is called "Conservation." Both titles have something in common, as Mitscherlich's subtitle indicates, they have a strong tendency to "generate discourse" by questioning the truth of the Gospel According to the Librarian. And this is bad for business because It tends to stall the image of the healthy, clean, antiseptic and odorless interchangeable chrome and white utopia which flows by our faces on the screens of our televisions and makes us forever desire and buy the new and shiny and discard the stuff that has acquired dust, stains, dents and fingerprints.

Only oddballs and heretics can possibly agree with this picture of health, cleanliness and chic-"side Thoms Aquinas tell us that "Beauty is the Reflection of Truth? Everyone knows, of course, what beauty is. Our TV tells us so, "commercial" as well as "educational."

What does our TV have in common with Richard Meier? Both are authored by people who are not afraid to ask if we have any notion of what we are doing. Both are authors of books which make us wonder if we have any notion of what we are doing. And the new teaching methods, replacing the 200 year evolution of the known tradition of academic architecture.

Snyder Remarks

in the world of the forever new the Richard Meier visit is now a thing of the remote past. the issues that were raised, however, are still with us despite our valiant efforts to incorporate them into our collective consciousness. We hesitate to keep them alive for a number of reasons, not the least of them being an implicit and unspoken fear of being defined as a threat to the secular order of the world. "Harry fingers" at the expense of those who establish the order, the taste-makers.

What is truth? Some of us still do not know and are foolish enough to admit it even if we are teachers and are thus supposed to know the answers. It may therefore be reassuring and interesting for those of us who continue to waver in the ignorance that we still have company, leaving the question of quality aside for a moment, I am thinking, to return to the Meier controversy, of architecture-related research and teaching out of the Stendal Friedling Institute in Frankfurt, Germany within the last 10 years or so. Significantly, few of these writings have been translated into English and published in this country. Why? Simply. The little that was so significant must works may provide an answer. One, which by some is considered a classic similar to "New Jacob's Death and Life of American Cities," is Alexander Mitscherlich's Die Unwirklichkeit unseres Lebens, Kritik eines Lebens durch Ulfundheim (obviously, since you do not understand this, a ridiculous title). Another little much easier to translate is Bemd, Lorentzen and Ham's Architektur als Ideologie where the book is called "Conservation." Both titles have something in common, as Mitscherlich's subtitle indicates, they have a strong tendency to "generate discourse" by questioning the truth of the Gospel According to the Librarian. And this is bad for business because It tends to stall the image of the healthy, clean, antiseptic and odorless interchangeable chrome and white utopia which flows by our faces on the screens of our televisions and makes us forever desire and buy the new and shiny and discard the stuff that has acquired dust, stains, dents and fingerprints.

Only oddballs and heretics can possibly agree with this picture of health, cleanliness and chic-"side Thoms Aquinas tell us that "Beauty is the Reflection of Truth? Everyone knows, of course, what beauty is. Our TV tells us so, "commercial" as well as "educational."

What does our TV have in common with Richard Meier? Both are authored by people who are not afraid to ask if we have any notion of what we are doing. Both are authors of books which make us wonder if we have any notion of what we are doing. And the new teaching methods, replacing the 200 year evolution of the known tradition of academic architecture.
THE DEAN
Leaps tall buildings in a single bound
Is more powerful than a locomotive
Is faster than a speeding bullet
Walks on water
Gives policy to God

THE DEPARTMENT HEAD
Leaps short buildings in a single bound
Is more powerful than a switch engine
Is just as fast as a speeding bullet
Talks with God

PROFESSOR
Leaps short buildings with a running
Start and favorable winds
Is almost as powerful as a switch engine
Is faster than a speeding BB
Walks on water on an indoor swimming
Pool
Talks with God if special request is
Approved

ASSOCIATE PROFESSOR
Barely clears a quonset hut
Loses tug of war with locomotive
Can fire a speeding bullet
Swims well
Is occasionally addressed by God

ASSISTANT PROFESSOR
Makes high marks on the walls when
Trying to leap tall buildings
Is run over by locomotive
Can sometimes handle a gun without
Inflicting self-injury
Treads water
Talks to animals

INSTRUCTOR
Climbs the walls continually
Rides the rails
Plays Russian Roulette
Walks on thin ice
Plays a lot

GRADUATE STUDENT
Runs into buildings
Recognizes locomotives two out of three
times
Is not issued ammunition
Can stay afloat with a life jacket
Talks to walls

UNDERGRADUATE STUDENT
Falls over doorstep when trying to enter
Buildings
Says "Look at the Choo-choo"
Wets himself with a water pistol
Plays in mud puddles
Mumbles to himself

DEPARTMENT SECRETARY
Kicks buildings and walks under them
Kicks locomotives off the tracks
Catches speeding bullets in her teeth
Eats them
Freezes water with a single glance
She IS God

CAPT ARKY
Inspires God

THE CLASSICAL COLUMN

Q. Why do you maintain the appearance of a WWI pilot?
A. That era was the last great frontier man has conquered. It
was when man exchanged myths and superstitions for science and
reality. It was the birth and inspiration of today's advancement
which are far from complete. The first steps into the unknown were
taken then, we are now merely widening and improving the trail
our forefathers made. Innovation, daring and excitement were unsur-
passed at that time, architecture and engineering were making
new and great advances; men like William LeBaron Jenney, whose work
with the steel frame helped make skyscrapers possible, Eli Whitney,
who fathered mass production before anyone imagined it could be
used for building other than material-wise, and John Roebling
whose engineering feats were astonishment for the time. There
are many other who you may be more familiar with that are equally
impressive.

Courage and risk went hand-in-hand with technology as did trial
and error, as in areas such as flying. A physical relationship
was still possible with the new and unknown. The time had come
that the dreams I helped instill in these men and the likes of
Leonardo De Vinci saw the reality technology had prevented previous
to that time.

The era was quite extensive making it difficult to date as you
see time. In my eyes it was brief and intense reaching its zenith
shortly after WWI. During this climactic time I adopted the image
I now maintain. I had always enjoyed flying since the begin-
ing, but I waited for its development before I included it in my
image. This was one thrill I felt man must seek on his own. As for
choosing the biplane, it is my favorite due to the memories of a
time and people meaningful to us all.

Q. What brand of T-Square do you use?
A. This is a question I often en-
counter (mostly from manufac-
turers). I use the most precise
one ever made. It is the only one
of its kind and the oldest
T-Square in existence — my own.
However, I don't use it during my
visits. Too many architects and
students desire to touch it for
Inspiration, which creates exten-
sive wear.

Q. Do you ever sleep?
A. Sleep is a mortal function.

As long as there are architects
my eyes will remain open.

-CAPT ARKY

CONTRIBUTORS FOR THIS ISSUE:

Captain Arky
Ignacio Artaz
Joe Buchek
Peter Ching
Steve Cohen
Bill Crosskey
Gerry Gendreau
Eric Goldstein
Quoc Grace
Peter Greaves
Bonnie Hagenmeister
Jay Haverson
Carl Hillengas
Cindy Hughes
Mark Job
Marilyn Kaplan
Ben Kishimoto
Morris Less
The Media Committee
Buck Hinsten
Phil Persinger
Peter Root
Bill Scarbrough
Perry Spave
Siegfried Snyder
Paul Sanski
Mike Stauffer
Margaret Stiefel
William Vandersteel
Herman Van Fleet
Simone Weissman
Warren White