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Spring 3-1976

## 100% RAG: Syracuse School of Architecture, Student Newspaper, Volume 1, Number 3

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Paul Malo

Kermit J. Lee

Robert M. Haley

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### Recommended Citation

Persinger, Phil; Malo, Paul; Lee, Kermit J.; and Haley, Robert M., "100% RAG: Syracuse School of Architecture, Student Newspaper, Volume 1, Number 3" (1976). *Full list of publications from School of Architecture*. 200.

<https://surface.syr.edu/arc/200>

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# 100% RAG

MARCH 1976

VOLUME I NUMBER 3

## RAG - ON



### RAG OF THE MONTH AWARD

The dreaded "Rag of the Month" dishonorable mention goes this month to Carl Myrus, design professor, for his unspectacular disrespect for educational ethics.

Professor Myrus has, in an apparently desperate move, seen it fit to grant every one of his design students, deserving or not, an "A" letter grade (with the exception of one "B").

It is not exactly clear to most of us who the targets of this vengeful act are. However, regardless of the motives behind such irresponsible behavior, the issue at hand is the serious injury being inflicted upon the quality standards of our school. It is DISTRESSING to find that a so-called professor of a major educational institution such as ours is capable of making a total FARCE out of all our supposedly serious reasons for being here in the first place.

In all seriousness, the staff of 100% RAG introduces this particular feature with acute reluctance, just as anyone would do almost anything to keep from vomiting in public. Besides the embarrassment involved, the spilling of not-so-nice words does leave a very bitter taste in one's mouth, and may seem like questionable journalism to some. But the intention is to prevent illness or death by poisoning. To paraphrase Kurt Vonnegut...some shit we will not eat!

## AMSTERDAM

In case the wave of hysteria with reference to the Summer Amsterdam program has failed to reach you (wherever you may be), the lonely staff of the 100% RAG takes heart in its description.

In mid-June, while Syracuse is being rained on, twenty artichokes and their most admired skeptic (Prof. Kermit J. Lee) will be soaring over the Atlantic and subsequently never losing altitude during their six week stay in the Netherlands. One might question the credibility of this seemingly outlandish observation, but, as we all know, architecture does strange things to people (let alone architecture students)---and so will Amsterdam.

The city will coincidentally celebrate its 700th Anniversary during the Syracuse architecture session. With exception of the commercialization, it will be not unlike the bicentennial festivities in the states. In addition, the Netherlands represents a phenomenal achievement in the Arts for a period dating back to the eleventh century. The Dutch Masters- Steen, Bosch, de Hooch, Hals, Vermeer, Reuben, Rembrandt et al line the galleries with their contributions. The townplanning of Amsterdam, Naarden, and Rotterdam are marvels in themselves. The architecture includes that of the Romanesque, Gothic and Renaissance periods while culminating in the works of the pioneers of the Modern Movement. The seeds and the impact of de Stijl (Oud, van Doesburg and Rietveld), the Amsterdam School (Berlage), and the Expressionism in the work of Kramer and de Klerk are seen and felt throughout the Netherlands.

Excursions into this rich lineage of history will be made through six credit hours of independent or semi-structured inquiry and by an extensive series of field trips to such places as the Hague, Hilversum and Naarden, Groningen and the Hook of Holland and a four

day venture down the Rhine to Rotterdam and Rhinefelden, Switzerland. Visitations will be made to the offices of Jacob Bakema, Aldo Van Eyck, G. Rietveld, and Herman Hershberger. A tentative "weekend spree with K. Lee" is planned for Copenhagen (don't tell his wife).

*Kermit Lee was here!*

Haven't you heard enough? If you are interested Professor Lee will be more than delighted to expound on the program (catch him if you can). A registration fee of 15 dollars is due at the Department of International Programs Abroad (DIPA). Act as quickly as possible! It's your education MON!!!!!!!!!!!!!!!!!!!!!!!!!!!!

## THE PEOPLE'S PARTI

The long awaited results of the twice postponed Catalog Cover Competition are as follows:

- 1st prize William Scarbrough
- 2nd prize Scott Baker
- 3rd prize Jeffrey Zanni

The \$50.00, \$25.00, \$10.00 prizes have been graciously provided from the Arthur B. Moore Graphics Fund.

The PEOPLE'S PARTI and the Media Committee wish to thank all of the participants and faculty for their support. It is the hope of everyone involved that the encouraging turnout is indicative of future events.

## RAG REVIEWS

ROBERT STERN:  
AIN'T MIES-BHAVIN'

The essential difference Professor Stern sees between Modern & Post-Modern "Inclusive" Architecture perhaps lies in the fine distinction between "Archetype" & "Prototype". As modern industry uses the word, a prototype is the first model of an item after which the rest of the species is patterned. It is a physical reality: tangible, rationalized, willful. It presents an ineradicable image of an idea made concrete. An archetype, on the other hand, has come to mean an ideal from which other ideas are derived. It is neither apprehensible nor rational, but rather ambiguous and paradoxical.

The Modern Movement was spawned in an atmosphere of revolution against the politics, the ethics and the aesthetics of the pre-World War I European order. Allied with the new Art & Architecture and the young liberal democracies was the Vienna Circle of Logical Positivism, a philosophical school that sought to clean up and rationalize metaphysics by factoring out all those areas of human thought that were empirically and/or logically unverifiable. Religion and, to an extent, aesthetics were regarded as irrelevant due to their inherent sentimentality and linguistic ambiguity.

Similarly, the Modernists strove for clarity of structure and form and exhibited a grand loathing for cluttered 19th-Century sensibilities. Their visual imagery came from objects of sufficient novelty to Europeans as to have no meaning beyond the considerable impact of their elemental forms: grain elevators, ocean liners, automobiles, etc. both their writing and architecture were cool, devoid of positive historical reference and, in the concentration on efficacy of construction and use, obviously intended as prototypes for mass production.

The problem with this is that prototypes encourage liberal interpretation: if a Palladio or a Le Corbusier is savvy enough to break his own rules, his followers are generally too dazzled by the splendor even to bend them. The result, especially as transplanted to American soil, has been an architecture that compensates for its gen-

eral literal-mindedness by beating the environment into prototypical submission. And, despite the fact of the Vienna Circle's long since being discredited, the positivist urge in city planning to collect and sift data aimlessly in hopes that the data will somehow of themselves provide the proper solution has led to urban areas that are great on maps but simply make no sense as cities. Combined with second-hand La Ville Radieuse imagery, these areas are profoundly inhuman.

Stern's rhetorical guns are trained mainly on this misguided, literal interpretation of Modernist polemic. His demolition of Mies at the lecture was a debator's device to get a small fry, like Harrison-Abramovitz or Arch-enemy Gordon Bunshaft, who are still alive and perpetuating. Antipodally, he places himself and the inclusivist camp, who work from archetypal, complex notions of image and space.

While such architecture is difficult to define, to practice it requires a precise, up-dated image of the cultural milieu. To pass this off as superficial is to ignore the broad front presented by likes of James Joyce, Charles Ives, Thomas Pynchon and the Pop Movement, wherein meaning is communicated not by clarity of statement but by artful stitching of trivial, routine pieces of reality into a conceptual crazy quilt in whose complexities one may wander as in a dream. The archetype in architecture refers not so much to physical structure or replication as it does to the shifting relationships between concept and percept and a zen-like juxtaposition of contradictions. Its visceral appeal derives not from overwhelming or rational image, but rather its power comes from tapping the collective consciousness of a culture for 3000 years worth of images, with no judgement made on ultimate aesthetic value.

One need only look at Stern's Roosevelt Island Competition entry to understand the dichotomy. Its apparent jumbled, routine quality bombards the observer with a wealth of easily assimilable, intentionally delightful, deliberately syncopated architectural minutiae. Ordinary elements like casement widows or brownstone stoops transcend their cliché status through a

surprise relation to another element or to the whole composition, or through an internal transformation. There is no pretense towards a literal prototypicality in urban design, for in no sense is inclusivism now seen as anything but responses to specific situations involving the interface of a program, a location and a culture.

Inclusivist Architecture is fraught with danger. It is a funky, chunky style with a stratospheric intellectual base. Its practitioners on the whole are probably not as good as those of the early Modern Movement. It certainly stands in danger of believing absolutely in its rhetoric, as did the later Modern Movement in its own way. In its antithesis towards still-prevalent Western attitudes towards thought, culture and personality, it may seem deceptively simple to convert when it is actually much harder to do (though easier to parody) than "classical" Modernism, if only that its aesthetic goals are much more elusive, the results so low-key and the failures comprehensively more disastrous.

-Phil Persinger

SCHINKEL AND  
MIES VAN DER ROHE

A lecture by Dr. Jacques Paul  
Reviewed by Prof. Paul Malo

Now that the Modern Movement itself has receded into historical perspective, the study of History seems to be less antithetical to the making of architecture than once supposed in many progressive schools. Much design today, in fact, evidences conscious historicism, as illustrated by several of our recent lecturers. Although some current buildings appear in nostalgic dress from a particular period of recent history, other new work is more eclectic, freely synthesizing formal ideas drawn from all of architectural history.

Dr. Jacques Paul's recent talk centered on his contention that even the "Pioneers of Modern Design" were historical in design orientation, despite much propaganda of the Movement and the

efforts of many a designer to be considered absolutely original. The indebtedness of L. Mies van der Rohe to K. F. von Schinkel was the more particular subject of the lecture, illustrated by examples such as the former's 1942 project for the Galerie des 20. Jahrhunderts and the latter's 1824-28 Altes Museum, both planned for Berlin.

Dr. Paul treated us to an exemplary evening of scholarship and critical perception, befitting such a student of Pevsner and Farham. Erudition, moreover, was supplemented by a practicing architect's appreciation of how architectural history is made, of the psychology of architectural design. Rather than categorizing artifacts according to individuating characteristics, his critical method sought formal principles common to disparate examples, suggesting that Architectural History may reconstruct and convey the design process.

The potential of this approach did not seem to be fully realized, however. The impression may not have been intended, for example, that Mies a priori selected the plan of the "Erechtheum" for the Barcelona Pavilion; it did not seem to be made clear how designers recognize such analogies when they appear, consciously utilizing the poetry of metaphor and association. Instead, Dr. Paul's analysis seemed often content with scholarly wit, delighting in recognition of formal similarities, but not always convincing us that these were substantial rather than accidental.

Dr. Paul made convincing, however, his thesis that Mies did not disembark from Venus' half shell onto the beach of the Modern Movement. The Barcelona Pavilion was more than abstract composition in planes; it incorporated recollections and allusions of architecture previously experienced. The most lasting lesson left from Dr. Paul's extended visit may be this demonstration that History and Design are the same subject, in different tenses.

-Paul Malo

## STUDENT BOARD

Through discussion of student input concerning the last Promotions & Tenure Committee meeting, it became apparent that there was a need for a comprehensive course and faculty evaluation within the School of Architecture. The last student meeting revealed that such an evaluation could serve as general information of course content, quality, work load, professor's ability and delivery of material, etc.

For the benefit of both faculty and students it was thought that two such surveys would be useful; one issued and tabulated at the end of each semester for general course and professor analysis; another to be distributed prior to each Promotions & Tenure meeting for specific professor review. The intention of such action being a constructive, informative device, as well as, a cohesive input into the Promotion & Tenure & Curriculum Committees.

The best known survey, Oregon State, was solicited, received, reviewed and questions are being compiled for use here. With respect to any suggestions or questions see: Marilyn Kaplan, Tony Lambe, Molly Lee or James Lesser.

-Report of the Student Board



## STANLEY SAYS:

"The essence of dramatic form is to let an idea come over people without its being plainly stated. When you say something directly, it is simply not as potent as it is when you allow people to discover it for themselves."

-Stanley Kubrick

## school committees

### THE DEAN SEARCH

The Dean Search Committee would like to present a status report of its activities to date. Any remarks must be prefaced with a serious explanation of reasons why names and personalized information cannot be divulged. Confidentiality, discretion, and privacy must be maintained to protect the candidates whose position in their present locations might be fragile or otherwise jeopardized by such disclosure. Selected names, who allow such permission to disclose would not qualify under Affirmative Action.

The Committee has met, on a regular basis, and considered the replies, letters of interest and curricula vitae forwarded in response to ads and inquiries. This total response has now entered the Second Phase, where nineteen (19) of the most promising candidates have been requested to supply the Committee with:

- Supportive materials including brochures, portfolios, manuscripts, etc.
- A brief statement of intentions and aspirations that each would entertain as Dean of a School of Architecture

This material will be received the week of March 8, 1976. Immediately thereafter, the Committee will begin the task of reducing this number to a final group of 6-8 persons of outstanding quality. These persons will be invited to campus, for Phase Three, commencing approx. March 21, 1976 ... for presentations, jury, and interview sessions that will include Faculty, Students, and Administration.

The Committee would like to be able to present a statement regarding three (3) of the six to eight (6-8) finalists to Central Administration for further consideration no later than mid-May.

-Kermit J. Lee, Chairman





## SUMMER STEW

University of California Berkeley  
Berkeley, California 94720

28 June - 20 August  
Limited Financial Aid  
Open Admission for Summer Term  
Architectural course offerings are limited

California Polytechnic State Univ.  
San Luis Obispo, California 93407

The School of Architecture and Environmental Design can not accept out-of-state applicants

University of Kansas  
Lawrence, Kansas 66044

Dates not available at this time. Architectural course offerings are limited. One technology course; two in urban planning, and three design studios.

University of Kentucky  
Lexington, Kentucky

The only Summer course offerings in this school of architecture is a European Studies Program for students presently enrolled in that college

Massachusetts Institute of Technology  
Cambridge, Massachusetts 02135

No Summer session in this Dept. of Architecture

University of Maryland  
College Park, Maryland 20742

Dates not available at this time. Architectural course offerings are limited.  
-Computer Applications in Architecture  
-Studies in Visual Design  
-Theories and Literature in Arch.  
-Selected Topics in Architectural History  
For more information:  
Summer Programs  
U. of Maryland, Room 200, Turner Lab  
College Park, Maryland 20742

## THE RED TAPE DISPENSER

Graduation Requirements consist of:

- 2.0 cumulative average over-all
- 2.0 cumulative average in all courses taken in the School of Architecture.
- 2.0 cumulative average in design (including basic).

Note: The two architecture averages will be applied beginning with May 1976 graduates and will include only grades earned since September 1974.

Gym Credits do NOT count toward total hours required for graduation.

Pass/Fail Grades are acceptable for non-architecture courses only, to the S.U. limit of 24 credit hours.

Repeat of Course for a higher grade must be done the NEXT time the course is scheduled (excluding summer sessions).

Academic Standards Actions were formalized for the School by its Faculty last year, and became effective for the Spring 1975 semester. In essence, four semesters of unsatisfactory academic performance will result in a student being ineligible to re-register in the School. Each such semester will bring a letter from the Dean's office to the student spelling out requirements and the individual's situation.

University of New Mexico  
Albuquerque, New Mexico 87131

No Summer admission to this School of Architecture. Fall admission deadline is 1 March, 1976.

University of Oregon  
Eugene, Oregon 97403

22 June - 13 August  
Limited Financial Aid  
Registration: Monday 21 June, 1976  
Admission is granted by filing a Registration Request with the Registrar's Office or the Summer Session Office by 1 June, 1976

Princeton University  
Princeton, New Jersey 08540

No Summer sessions in any of this University's departments.

University of Virginia  
Charlottesville, Virginia 22903

14 June - 12 August  
Most courses offered in this School of Architecture require written permission of the Dean of the school to be admitted.  
For information:  
Dean Joseph N. Bosserman  
School of Architecture  
Campbell Hall, Univ. of Virginia  
Charlottesville, Virginia 22903

Virginia Polytechnic Institute and State University

No dates available at this time. Two Summer terms will be offered. Must apply to the University for admission as a Special Student. Applications are processed by the Director of Admissions.

Washington University  
St. Louis, Missouri 63130

31 May - 25 July: Summer Design Studio in Guanajivato, Mexico  
14 June - 24 July: Summer Design Studio in Copenhagen, Denmark

Yale University  
New Haven, Connecticut 06520

No Summer Session in this School of Architecture

## LECTURE/FILMS SCHEDULE

Wednesdays 8:15 p.m. Link Auditorium

Feb. 4 Robert A. Stern- architect  
"Post-Modern Architecture"

Feb. 11 Jacques Paul- Head, School of Architecture; Thames Polytechnic Institute  
"Schinkel and Mies van der Rohe"

Feb. 25 Film; Columbia University Urban Focus' film series  
"Cities for People"

Mar. 17 Malcolm Holzman- of Hardy, Holzman Pfeiffer Associates, architects

Mar. 24 Siegfried Snyder- professor, s.u. school of architecture  
"From Martissant to Pigage"

Mar. 31 Peter Eisenman- architect

## IN FORM

The E.C.A.C. Intra-Studio Games

Basketball- White Division  
18 February Results:

37 McDonald (O.T.)	33 Scarborough (2 O.T.)
35 Skoler	31 Bostick

25 February Results:

36 McDonald	45 Sichta
15 Bostick	25 Scarborough

Standings:

McDonald (2-0)	1.000
Sichta (1-0)	1.000
Scarborough (1-1)	.500
Skoler (0-1)	.000
Bostick (0-2)	.000

Basketball- Gray Division  
18 February Results:

32 C. Lee	30 Pollak
24 K. Lee	24 Dwyer

58 Orkin  
22 Gray

25 February Results:

C. Lee by default over Gray  
(Lost exhibition 32-30)

Standings:

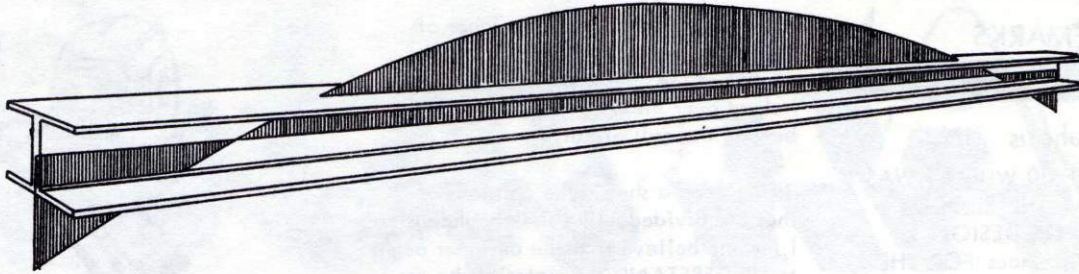
C. Lee (2-0)	1.000
Orkin (1-0)	1.000
Pollak (1-0)	1.000
Dwyer (0-1)	.000
Gray (0-2)	.000

Volleyball Results:

Gabriel/Vonscheven/Malo over Nishi  
(2-0) ----- 15-6, 15-8

C. Lee over Skoler  
(2-1) ----- 3-15, 15-12, 16-14  
Orkin over Levy  
(2-0) ----- 15-4, 15-9

Sichta by forfeit over Scarborough



## THE BENDING MOMENT IN PERSPECTIVE

Without question, the bending moment continues to be the singly most feared, ill-understood, and lampooned element of the complete architectural education offered here at the School of Architecture. By virtue of its constant though unwelcome presence throughout the study of Structural Design and Analysis (here, that unbearable and seemingly unending force-fed four course sequence) it has become the object of contempt and ridicule on the part of students seeking some scapegoat on which to vent their outrage and frustration at the idea that architects should have some knowledge of structural behavior.

To single out the innocent and unsuspecting bending moment as the protagonist of that notorious band of concepts which collectively derive from Newton's Laws to form a knowledge of physical behavior known as Statics is tantamount to blaming Mrs. O'Leary's cow for the Chicago Fire. This is an injustice with which we may perhaps learn to live.

But isn't it neat what they teach us in Technology! Designers armed and dangerous with piles, waffles, tees and panels moulded (slip-forms of course) of high-strength, air-entrained, exposed aggregate concrete. Also,

gusset plates, double-L's, compression rings and plate girders all assembled of 100 KSI quenched and tempered alloy steel with high-strength bolts. We have established a vocabulary. How Teutonic.

To build seems simply a matter of collage: to assemble these diverse elements in new and tasteful ways. Anything is possible. Don't worry about this span or that one. It's all on a grid. Let the engineer worry about it. High-rise is just the same, only stacked higher. Support? Enclosure? What's the difference? The vocabulary needs articulation.

The Gothic is the epitome of style. The cathedrals are masterpieces of form, elegantly conceived and richly embellished with ornament and color. Pinnacles seem exquisitely decorative sculptural elements. But we now know better than that. We now know that Gothic builders understood more than form and composition. We now know that without weighty pinnacles to impart sufficient compressive stresses on masonry buttresses these buttresses would collapse.

The Renaissance is the epitome of refinement, at least. Brunelleschi inherited the task of completing the Cathedral of Florence, the Duomo. He was the last of a long line who had been

charged with that same task. He alone succeeded. Each before had balked at undertaking the design and construction of the dome. You know he did it. You know he was inventive. It's the same with Michelangelo at St. Peter's.

In Technology we learn of the Vierendeel truss. In Design we perhaps propose to use this truss. The long span required, besides the Technology text, seems to indicate its use. The regular orthogonal geometry of such a truss facilitates pure architectural expression. The student of Structure should know that such a truss is a sham. Such a truss should vary in its bay size or, the vertical members should vary in their cross sectional areas. The chord members should vary likewise in any case. In this way, the truss would conform to the mechanics of its internal behavior. That is, if it must be orthogonal to begin with.

And so we continue to poke fun at Structures. Bending moments are calculated and forgotten. We are missing the point. The point is that structural behavior is a qualitative and deterministic a priori reality and not a quantitative problem of a posteriori plug-in (sic) provision.

Material buildings should be conceived in terms of material behavior. It's no joke. Hands off the bending moment.

-David Wildnauer

## ARREPORT

The spring report from the reading room is not nearly as optimistic or cheerful as the coming season demands. In fact, I have found the uncaring and selfish attitudes of the users, in their inability to see past their own short range needs, to be rather frustrating and depressing. In short it boils down to forgetting about other persons who may need the same information and/or materials, and yet can't find it because of its mysterious disappearance. If you ever wonder where things are when they're not there, they're probably sitting in someone's personal collection of loose materials under 2' of other miscellaneous garbage, only to be discarded when that person has

time to sort through the pile and donate parts of it to their own circular file, the wastebasket. I'm alluding here to the most prevalent problem of pilferage, or for those of you who do not deserve my politeness, stealing.

I'm sorry to have to rearticulate on the benefits and luxuries involved in having much of our architectural information so readily available. Obviously, it would be nicer to have all of it here, but we can't even be responsible for what we have. Most of the acquisition money spent replaces stolen books, or is spent searching for periodicals from different publishers in order to bind together a years' volume. I assume the longer this con-

tinues, the less happy Bird will be, and soon they'll tell us to give it all back.

Perhaps a little more cooperation (if you won't put things back where they belong, please don't bother), and consideration of the position of the reading room, existing totally under the good will of the main library, would help to alleviate this problem. It seems we could all benefit from more books, more magazines, and more of the workers' time spent, instead of looking for things in the most obscure locations, organizing materials so that they would be easier for all of us to find.

Marilyn Kaplan



## SNYDER REMARKS

## bauhaus

AT THE AGE OF 30 WHEN I WAS A FRESHMAN AT THE RHODE ISLAND SCHOOL OF DESIGN I HEARD OF THE bauhaus FOR THE FIRST TIME. being of somewhat german origin, this impressed me so much that when i took over the old sculpture studio for the school of architecture i promptly named it in honor of this famous teutonic edifice which for 30 years of my life had escaped my attention. this, i hoped, might atone for my previous dire ignorance while, at the same time, educate others who come along, see our sign and ask me: "what is a bauhaus?"

"the bauhaus (syracuse) is the shop of the school of architecture located in parking lot c6. after subsisting on a mini-minimal budget and mostly borrowed implements for four years, we have finally acquired a number of new tools with a university grant. (only last year mark de shong had to take up a collection to buy a band saw) this has made us so respectable that even the US of A government has recognized us through the medium of OSHA agents (for our own good, of course). So: BIG BROTHER IS WATCHING YOU! time to be watched is as follows: M 9-12am, T 2-6pm, Th 2-6pm, F 9-12am, S by appointment and Sunday 1-6pm. bring your own hammers and small hand tools however. lee harris, the foreman (sorry NOW, foreperson) is building some lockers where you can leave your stuff if you provide a lock."

"two bauhaus keys are available to any two of you who want to work during off hours and sign for them at 417 slocum. and watch your bulletin boards for further announcements."

"we also have a welding shop. but this, alas, is an elitist enterprise only accessible to the elect (who take or have taken the course or can prove that they know how to weld). this venture is financed largely by the AISC and local fabricators from whom we also mooch steel."

DREAMS: a vacuum forming machine, a 220 V power line for our arc welders, and people who don't claim to know how to use a tool when they really don't.

the shop has been largely a labor of love, and thanks to bill, tom, mark, mark and lee the assistants who have helped over the past years and often beyond the call of duty.

do we need a shop? the opinions on that are divided. like the "bauhaeuser" i for one believe that the designer ought to UNDERSTAND the materials he or SHE works with. this cannot be done by philosophizing alone, plato notwithstanding. hands and mind should be able to work together. separated they are often the cause of arrogance and destructiveness.

*electronic Snyder*

## 保財思家庫

梅雨も漸く明けぬ。見れば狭い路地裏の家々には軒並  
 簾を動かして。國旗のないのはわが家の格子戸ばかり  
 出してあげた。今日は東京市歐洲戦争講和記念祭の當  
 事。わたしは始めた。今日。梅雨も漸く明けぬ。見れば狭い路地裏の家々には軒並  
 午飯の箸を取らうとした時。どこか花火の音



*Capt. Arky*

The whereabouts of our prototypical hero Capt. Arky has been the subject of many letters received by our 100% RAG staff. Writers were horrified by recent rumors that the Captain has abandoned the moon-light designers of Slocum Hall and has transferred to a better university.

The only information available to 100% RAG at the present time is that Capt. Arky is on sabbatical in the Far East. After receiving clearance for his bi-plane at Hancock International he was heard exclaiming these words, "Antiquity my ass! We should design for eternity!!!"

## CAPT. WHERE ARE YOU?



## 100% EDITORIAL STAFF

Gerry Gendreau  
 Peter Greaves  
 Jay Haverson  
 Ben Kishimoto