

THE ARCHI

Alpha Rho Chi Fraternity

Architecture and the Allied Professions

Volume XXXIV

JULY, 1956

No. 2

APX in the News

Fischer at Kansas State

Emil C. Fischer, Demetrios Honorary, has resigned from the faculty of the School of Architecture at the Ohio State University, to become head of the Department of Architecture and Allied Arts at Kansas State College, Manhattan, Kansas. He succeeded Paul Weigel, FAIA, who retired from administrative duties.

Mr. Fischer received his Bachelor of Arts degree from Columbia in 1930, Bachelor of Architecture and Master of Science in Architecture degrees at Columbia University, School of Architecture in 1932 and 1933, respectively. He has taught at Columbia University, Pratt Institute, Cornell University, the University of Michigan, and the Ohio State University, where he was head of the architectural design department, and instructor in senior design.

A native of Elizabeth, N. J., he was registered to practice architecture in New Jersey in 1934. While in the East, he also assisted in the design of sets for Broadway stage productions, and did some industrial design work. A practicing architect in Ohio since 1946, he was vice-president of the Columbus Chapter AIA in 1953 and 1954, and president in 1955.

Mr. Fischer was initiated by Demetrios Chapter on February 13, 1954. He had previously received the Alpha Rho Chi Medal (1933) at Columbia, where he was also awarded the AIA medal in 1932 for excellence in all departments of work.

Outcalt Appointed

R. Franklin Outcalt, (Iktinos '30) AIA, of Cleveland, Ohio, has been appointed to the Ohio State Board of Examiners of Architects by Governor Lausche.

Mr. Outcalt is a senior partner in the firm of Outcalt, Guenther and Associates, Shaker Heights, Ohio. A native of Wauseon, Ohio, he graduated from the University of Michigan in 1930 and attended the Art Academy

(Continued on page 2)

Whitten Named Grand Advisor at 42nd Founders' Day Dinner

At Founders' Day dinner in Chicago on April 7th, the title of Grand Advisor was bestowed on George A. Whitten by Dwight P. Ely, retiring G.A., before Robert F. Calrow, W.G.A., and members of the Chicago Alumni Chapter.

At the celebration in the Blue Room of the Swedish Club, Whitten became the Fraternity's second G.A., a new office created by the 1952 Convention. He was appointed by W.G.A. Calrow to succeed Ely, who had continued to serve in the capacity of Grand Advisor following his retirement as W.G.A. in 1953.

Brother Whitten has been an active and distinguished fraternity member ever since his initiation into APX at the University of Illinois in 1919. He was appointed W.G.E. by Dwight Ely in 1943, and was later elected to the office at the 21st Convention in 1948. He retired in 1955 after twelve years

of outstanding service.

His contributions to Alpha Rho Chi have been many. As far back as 1923, George Whitten worked for the establishment of alumni chapters. He compiled and published two all-member directories, of the greatest importance to a growing fraternity. And in 1948 he renewed the life membership program for alumni. He is credited with reorganizing Grand Council finances on a sound basis by budgeting all funds and establishing annual financial reports.

After the transfer of the title, W.G.A. Calrow then traced the origins of the founding of Alpha Rho Chi and pleaded for a more active interest in the furthering of the organization and to emulate the spark and enthusiasm that began the fraternity.

The evening ended on a high note of surprise with the presentation of a

(Continued on page 2)



W.G.A. Robert Calrow, Mnesicles '38, presents the Fraternity's token of appreciation to George Whitten, Anthemios '22, for his 12 years of outstanding service as W.G.E., as Dwight Ely, Demetrios '17, approves. Photo and news coverage by Eric Anderson, Anthemios '42.

ALPHA RHO CHI



Alpha Rho Chi is a national professional fraternity limiting its membership to students of architecture and the allied professions. Founded at the Universities of Illinois and Michigan on April 11, 1914, to organize and unite in fellowship the architectural students in the universities and colleges of America, and to combine their efforts, so as to promote the artistic, scientific, and practical efficiency of the younger members of the profession. Charter member of the Professional Interfraternity Conference, organized in 1928.

The Grand Council

Robert F. Calrow, W.G.A., 4828 Garfield Ave. S., Minneapolis, Minn.
 Richard E. Murray, Jr., W.G.E., Box 3092, University Station, Columbus 10, Ohio.
 James T. Lendrum, W.G.S., 21 Green-croft Rd., Champaign, Ill.
 Dale Benedict, G.L., 1629 Broadway North, Seattle 2, Wash.
 George A. Whitten, G.A., 1619 Walnut Ave., Wilmette, Ill.
 Winthrop M. Wadsworth, N.I., 2525 Dupont Ave. S., Minneapolis, Minn.

Grand Council Deputies

Frank H. Baden, 27 Portuguese Bend Rd., Palos Verdes, California.
 Marion A. Carter, 1808 Kent St., Columbus 5, Ohio.
 M. Robert DesMarais, 525 Sparks St., State College, Pa.
 George F. Fritzinger, 9705 W. Main St., Belleville, Illinois.
 Ralph W. Hammett, 1425 Pontiac Road, Ann Arbor, Michigan.
 J. Girard Ingels, 5633 Willow St., Seattle 8, Washington.
 Donald M. Mayne, 4321 Shenandoah, Dallas 5, Texas.
 Winthrop M. Wadsworth, 2525 Dupont Ave. S., Minneapolis 5, Minn.
 Raoul W. Wilkins, 1105 Hollins Rd., Richmond 26, Virginia.

The Archi

John R. Liimatainen, Editor, Box 3092, University Station, Columbus, Ohio.

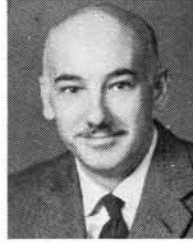
Active Chapters

ANDRONICUS—University of Southern California, 710 W. 28th St., Los Angeles 7, California.
 ANTHEMIOS—University of Illinois, 1108 South First St., Champaign, Illinois.
 DEMETRIOS—Ohio State University, 101 East 12th Avenue, Columbus 1, Ohio.
 IKTINOS—University of Michigan, 640 Oxford Rd., Ann Arbor, Michigan.
 KALLIKRATES—University of Virginia, A.P.X. Box, Fayerweather Hall, Charlottesville, Virginia.
 MNESICLES—University of Minnesota, 605 Ontario St., S.E., Minneapolis, Minn.
 VITRUVIUS—Pennsylvania State University, 220 Foster Ave., State College, Pa.

THE ARCHI is the official exoteric publication of Alpha Rho Chi Fraternity. Address all correspondence to *The Archi*, Box 3092, University Station, Columbus, Ohio.

APX in the News

(Continued from page 1)



Fischer



Outcalt

of Cincinnati. Admitted to practice in Ohio in 1932, he was certified by the National Council of Architectural Registration Boards in 1943.

He has served several terms on the Executive Board of the Cuyahoga County Regional Planning Commission and his memberships include the AIA, the Architects Society of Ohio, Tau Sigma Delta and Alpha Rho Chi. Current work of the firm he heads includes the entire Terminal Area of Cleveland's Hopkins Airport.

Grand Advisor

(Continued from page 1)

gift to So Whitten in recognition of his long service to the Fraternity.

Present at the installation were Mrs. Calrow and Mrs. Ely. Eric Anderson, president of the Chicago Alumni Chapter, was m.c. at the banquet.

INITIATES



The Grand Council records new initiates in the official membership roll in order of receipt of complete initiation reports. Serial number in official record is shown for each initiate.

ANTHEMIOS, February 12, 1956:

- 2239 William Kase Davis
Ann Arbor, Michigan
- 2240 John Gilbert Doolen
Kinmundy, Illinois
- 2241 William Martin Gaul
Belleville, Illinois
- 2242 John Yoshio Kitazaki
Highland Park, Illinois
- 2243 John Paul Manachek
Chicago, Illinois
- 2244 Jack Mendelson
Glencoe, Illinois
- 2245 Joseph F. Pappalardo
Chicago, Illinois
- 2246 Gordon Raymond Pierce
Milwaukee, Wisconsin

IKTINOS, February 18, 1956:

- 2247 Thomas Theodore Kazmierzak
Ann Arbor, Michigan

Editor Seeks News

The editor seeks the aid of all brothers in making the *Archi* more informative and more regular. You can help by sending news about yourself and other APX men.

Newspaper articles and clippings from architectural journals, as well as photographs, are appreciated. Wherever possible, credit will be given for original writing and photography.

The 11th Book

Vitruvius chapter has begun publication of an annual letter to alumni titled *THE 11th BOOK*. The first issue, in April 1956, reports a busy and profitable year. The house has been greatly improved and the young chapter is beginning to show signs of growing.

The chapter won third prize in the Penn State Homecoming lawn display competition in 1955. The design was a large block of stone with a half-hewn Nittany Lion. Despite this and other activities, and a well-filled social calendar, Vitruvius has continued to stay up with the "best" scholastically. For the Spring semester of '54, the house average was 2.54 (under the new 4.0 system) which ranked the chapter 9th among all fraternities on the PSU campus. The average for the Fall semester of '55 was 2.42, good enough for 10th place.

- 2248 Charles Leonard Myers
Birmingham, Michigan
- 2249 Carl Emil Nielsen
Pontiac, Michigan
- 2250 Hugh Brian Van Houten
Rochester, New York

VITRUVIUS, February 25, 1956:

- 2251 Jerald Arlyn Baker
Roulette, Pennsylvania
- 2252 Clinton Gibson Glasgow
Conneaut Lake Park, Pennsylvania
- 2253 James Ralph Stephens
Wilmington, Delaware

ANDRONICUS, February 12, 1956:

- 2254 William Robert Evans
Pomona, California
- 2255 Stephen Knute Lundeborg
Los Angeles, California
- 2256 William Sidney Walsh
Glendale, California

MNESICLES, May 30, 1955:

- 2257 Duane V. Johnson
Grand Marais, Minnesota
- 2258 Robert W. Peters
Minneapolis, Minnesota
- 2259 John W. Lackens, Jr.
Superior, Wisconsin
- 2260 Ronald J. Novotny
Oshkosh, Wisconsin

The Annual Laguna Beach

FESTIVAL of ARTS

AND PAGEANT OF THE MASTERS

by H. Lee Burton

This annual community presentation of living pictures, which is now viewed by about 100,000 people each year, had humble beginnings during the desperate days of *The Depression*. The local artists were eating irregularly, if at all, so they banded together and put on an outdoor showing of their paintings, advertising in the Los Angeles area and hoping to lure visitors into exchanging money for works of art. The results were encouraging and eating became a more regular habit. The next year this was repeated with greater success, so it became an annual exhibition and moved to a larger location. Somewhere along the line an "idea man" presented a "living picture" of some work of the Old Masters. This wowed the visitors and led to more of them. In a few years this had grown to the point where a "Pageant of the Masters" presented a week-long program of living pictures each evening on a small outdoor stage, while the surrounding area was filled with booths displaying arts and crafts of the local people, "*The Festival of Arts*."

The "Pageant of the Masters" is now presented in a beautiful outdoor bowl in a natural amphitheater among the hills, and a specially designed stage building representing a cost of about \$110,000. Brother Don Williamson, Andronicus '36, was the architect. Three programs of about 25 pictures each are shown on successive nights, then repeated throughout the four-week run. The audience sees a smooth-running show, but, behind the scenes, there is an amazing organization resulting from continuous year-round planning and preparation. About six hundred local people actually participate in the *Pageant* and

as exhibitors although this figure bloats up some at the free Cast Appreciation dinner following the season.

During December the selection of pictures for the coming year commences. The music and script departments go to work, costume directors assemble materials and study their peculiar problems, backgrounds are painted, sets and props constructed. Casting starts in February—hundreds of people are observed as selections are made for various subjects. It is not too unusual for unsuspecting citizens to be accosted on the street and told to report for duty. There is enough "ham" in everyone that this is accepted with enthusiasm. Soon the pictures go into production, are set up one by one and studied as to color, costumes, lighting, background, etc., from the various viewing positions of the audience. Eventually come dress rehearsals with music and narration—and the show opens the middle of July, ready or not.

Pictures are arranged for variety and to build interest toward the final presentation which is always da Vinci's *The Last Supper*. The narration gives entertaining and illuminating descriptions of subjects and artists. Orchestral and vocal music set the mood from picture to picture. Both must be timed to permit scene changes, must be kept subservient to the pic-

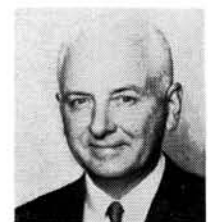
tures and must "hold" the attention of the audience between scene changes, maintaining a smooth-flowing program.

Backstage an unbelievable activity carries on. While one picture is showing another movable stage is set behind the curtain, characters in place, drapers checking costumes, Directors checking against a print of the original; behind this another stage is being assembled, characters checked onto it; in the rear, people for two or three pictures ahead are awaiting their call; and the previous set is being dismantled and its various parts and props filed in their proper places for the next night's performance.

Downstairs the Casting Director sits at a desk at the stage door checking participants in on arrival to make sure all are on hand. (There was one evening last year when there were 22 substitutions!) Characters go immediately to the Make-Up Room, advise make-up people of their picture and part—each Make-up Artist has a file of colored prints and make-up materials. From here the people go to the Costume Department where Costumers take the proper "rags and tatters" from clothes racks and then see that the victim is properly wrapped up and adorned; then to the Wig Room where all such things are filed in separate boxes for each character in each picture. Finally the weird creature emerges to find a bench or to pace back and forth until a loudspeaker advises that he should go upstairs and backstage to await his turn.

Some pictures employ small children. With rather long waits involved there is considerable hazard that the little monsters might pass the time wrestling, pulling hair, climbing on props, etc. So, more mature people, usually high school girls, are assigned to each group to keep it intact until ready for use. One ruse is to take them for a walk in the patio back of the stage, all holding hands as they stroll single file. Onstage, while awaiting their appearance, a Director who "understands" children, watches them with a loving but alert eye and whis-

H. Lee Burton, Mnesicles '19, has been a member of the Board of Directors of the Laguna Beach Festival of Arts for five years, and last year served as President. He writes, "This is akin to steering a complicated vehicle which countless skillful, devoted people have designed, built, and set in operation. I also feel a kinship with the flea who rode across a bridge on an elephant's back, then exclaimed, 'Gee, we sure shook that bridge, didn't we!'" Due to demands of his own business Brother Burton reluctantly resigned from the Board recently.



pers little stories to them to reduce the possibility of their falling off the set or commencing to play leap frog.

Original paintings are viewed through the eye of the artist. Our reproductions are on three-dimensional sets and seen from a different viewpoint by every person in the audience. Sets and background must be developed to reduce this error to a minimum, lighting must kill all unwanted shadows; the shadows of the original are reproduced by make-up and, in some cases, are painted on the costumes.

Most of the floors of sets are sloped to give the perspective appearance of the original. The people stand in recesses or on brackets, the shadows from which must be killed or camouflaged. Horizon lines on backgrounds must be skillfully handled to make them appear straight. In some pictures, as in *Fishwives of Valencia* by Sorolla, the several living models must be cast for relative size to achieve the foreshortening of perspective. They will range from large adults in the foreground to small children in the background, all appearing to be adults and all handled to give the flat surface of the painting. All sets must be capable of being moved out of position and dissembled in a little more than one minute.

The sculps are a field in themselves. *Venus de Milo* is a triumph of complicated simplicity. Heroic sized female models seldom resemble *Venus*. Some years, among available models, the acceptable form and proportions are found in a small woman. This scale must be skillfully established to give the illusion of heroic size. This is affected by the preceding picture and the mental preparation developed in the script. Various devices are used from year to year to accomplish the broken arms but, when you see her on our stage, she'll be pretty convincing.

All this is not "art," for, obviously, it would be most presumptuous to think that original works could be blown up to bill-board size, using live models for the figures, and faithfully catching what the artist put of himself in his work. However, it is a highly artistic production combining art, theater, and music.

It is, moreover, a uniquely interesting, entertaining, and stimulating experience to view these living pictures accompanied by music and narration in this beautiful setting, and visitors are drawn from all over the United States and many foreign countries.

Address, Please

If you have moved, or contemplate moving, do not fail to notify the *Archi* Editor of a change of address. (A forwarding order at the Post Office may expire before the next issue of the *Archi*.) After each mailing

of the *Archi*, dozens are returned for lack of a forwarding address. During the past year, a vigorous research program has secured addresses of hundreds of alumni, but many have been lost completely. To avoid being placed in the "lost" file, send your new address promptly to the Grand Council or the *Archi*.

ALUMNI DUES . . . Since February 1, 1956

Alumni dues for support and expansion of the Fraternity's national organization were established by the 1938 Convention and affirmed by the 1948 and 1952 Conventions. Annual dues are \$2, and Life dues \$25, payable at one time or in three consecutive annual installments. Payment of Life dues is designated "Life Membership."

Dues are payable to the W. G. E. who reports the following receipts in the five months ending June 30.

PAID UP LIFE MEMBERS

| | |
|--------------------------|------------|
| 221 Clifford H. James | Dinocrates |
| 222 John R. Liimatainen | Demetrios |
| 223 Robert P. Torkelson | Anthemios |
| 224 Frederick E. Wright | Demetrios |
| 225 William W. Flinn | Iktinos |
| 226 Douglas P. MacIntosh | Iktinos |
| 227 E. H. Worley | Demetrios |
| 228 Louis C. Studer | Demetrios |
| 229 August J. Ignelzi | Anthemios |
| 230 William D. Coffman | Mnesicles |
| 231 Ben W. Friedel | Paeonios |
| 232 Richard W. Meyer | Demetrios |
| 233 Leonard H. Ridder | Andronicus |
| 234 Wesley P. Hollinger | Andronicus |
| 235 Germano A. Milono | Polyklitos |
| 236 Jack S. Baker | Anthemios |
| 237 Robert D. McClure | Iktinos |

PART LIFE PAYMENTS

Have been paid by the following members in the three-year period ending June 30, 1956:

| | |
|----------------------|---------------------|
| ANDRONICUS | |
| Frank H. Baden | Kenneth E. Norwood |
| Milo L. Crawford | Richard H. Pleger |
| Randall A. Duell | John R. Ross |
| Stanley L. Melone | Lester S. Tanner |
| ANTHEMIOS | |
| M. Robert DesMarais | Arthur J. Pulos |
| Harry J. Harmon | Herbert R. Savage |
| Norman H. Meyer | |
| DEMETRIOS | |
| Myron Denbrook, Jr. | James A. Kaltenbrun |
| IKTINOS | |
| Russell D. Alexander | Alfred R. Naser |
| Charles V. Cowan | Willard C. Nelson |
| Donald B. Gooch | Dale R. Paape |
| Fuad S. Hassan | Stanley C. Podd |
| Herbert W. Johe | David H. Reider |
| Edwin Krieghoff | Welling M. Squier |
| Prof. Emil Lorch | David L. Stiffler |
| Thomas B. Murphey | William E. Zimmie |
| KALLIKRATES | |
| Richard A. Moon | Raoul W. Wilkins |
| Thomas G. Murrell | |
| MNESICLES | |
| Newton E. Griffith | David E. Nordale |
| Elving L. Johnson | |

NEW DIRECTORY

Lists all members of A.P.X. with present addresses. Arranged by chapters and by cities and states. Available to Alumni Dues Payers (annual or life members) at \$1 per copy. \$3 per copy to others.

Proceeds to defray cost of printing. Order from Richard E. Murray, Jr., W.G.E., Box 3092, University Sta., Columbus, Ohio.

PAEONIOS

Robert I. Lockard

VITRUVIUS

John D. Stef

ANNUAL DUES

Have been paid by the following members from February 1, 1956 to June 30, 1956.

ANDRONICUS

Dale V. Bragg
Fred M. Briggs
William G. Laffin

Lowell W. Pidgeon
Richard D. Stoddard
Theodore C. Stuart

ANTHEMIOS

Richard K. Albyn
Gerald W. Barry
Frederick P. Cole
Harford Field
William E. Hallauer
Robert F. Hastings
Robert E. Howe
Donald T. Jordan
Bernard E. Kinsock
Alan K. Laing
Ralph C. Llewellyn
Paul B. Marxen

Rexford Newcomb
Harold L. Parr
Joseph J. Patterson
Andrew S. Phillips
Kenneth A. Smith
Egbert G. Spencer
James T. Strong
H. William Stuhr
John R. Tanner
Robert W. Taylor
Harry B. Tour
Glen Yockey

DEMETRIOS

Donald D. Bolinger
Ervin L. Brune
Paul S. Buker
Samuel P. Calabretta
George D. Crumley
George B. Dolby
Robert R. Edwards
Ralph H. Harman
Harold S. Hursh
Carl E. Kuck
Wallace B. Leffel
William E. Loretta
Alton B. May, Jr.
Carl E. Meinhardt
Charles G. Patterson

Walter E. Pettit
John Noel Piersche, Jr.
Richard E. Prince
Harry F. Reichard
Benjamin F. Renick
Wilbert C. Ronan
William Schellentrager
Eugene C. Schramm
Edward R. Staiger
George J. Stegmiller
John A. Stritmatter
Clarence J. Trapp
Howard W. Tuttle
George W. Wegner
Dwight E. Wood

IKTINOS

Glenn H. Benjamin
Wells I. Bennett
John W. Carmichael
George P. Everson
William R. Gomon
Robert C. Hall
Edward M. Jewell
James W. Kideney
Edward L. Kline
Tunney F. Lee

Walter E. Lentz
Alger W. Luckham
Harold F. Naser
Stanley D. Peacock
Roy T. Peterson
Clarence A. Roessler
Orrin F. Stone
Eugene D. Straight
Richard M. Wycoff

KALLIKRATES

W. Merle Brown

MNESICLES

Wallace C. Bonsall
H. Lee Burton
S. Bertil Fasth

Ai C. Flegal
Willard C. Hamilton
William F. Holman

PAEONIOS

Howard T. Blanchard
Frank P. Gross

Clarence A. Rinard

POLYKLITOS

Frederick C. Boldry

Charles A. Pearson, Jr.

THERON

Richard S. Montgomery