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THE VILLA d'ESTE.
This sketch is intended merely as a brief outline of the development of the Fraternity, with due reference to the reasons for its existence, its past achievements, and the future which awaits it. We trust that, in the absence of any accessible history of Alpha Rho Chi, this article may acquaint the newer members of the Fraternity with some of the salient historical facts concerning it, and may lead the reader to form a just impression of the influence which the Fraternity aims to exercise.

Alpha Rho Chi was founded April 11, 1914, by the amalgamation of Arcus Society of the University of Illinois and Sigma Upsilon of the University of Michigan. These two societies had been in existence a number of years prior to this time, and were consequently well established. Their membership was limited to architectural students, and they maintained club-houses, thus affording their members a better appreciation of the profession with which they were identifying themselves. Architecture being an art which intimately relates itself with all phases of human activity, and the best practice of which, as a profession, is governed by a high standard of ethics, it may be readily perceived that many advantages would accrue from this close association of men who had so much in common.

It is quite natural then that this bond of sympathy should bring these two societies together. The similarity of ideals made their fusion into one a comparatively simple matter, and the founding of the new national organization was actually accomplished on the date above mentioned, at a conference held in Chicago, Illinois, at which Arcus was represented by Brother L. M. Bauer, and Sigma Upsilon by Brother C. C. Cohagen. These delegates, in addition
to formally founding the Fraternity, decided upon the form of government to be employed, and ably disposed of all the details incident thereto. Arcus henceforth became known as Anthemos Chapter, and Sigma Upsilon as Iktinos Chapter. The work of framing a new constitution, by-laws, ritual and so forth was delegated to committees, and at the First Annual Convention held in Detroit, February 3rd and 4th, 1915, these various instruments were formally adopted. Demetrios Chapter was installed at Ohio State University in April, 1915, and Mnesicles Chapter at the University of Minnesota in October, 1916. In addition to these active chapters, there exist three alumni chapters, at Detroit, Chicago, and Columbus, Ohio.

Alpha Rho Chi, as has already been noted, is not a purely social organization—indeed, we would prefer to believe that the social life is one of the lesser benefits which the Fraternity has to offer. And yet it must be recognized that it is through this social contact that all the aims of the Fraternity are to be realized; that this close association brings to the men the respect and commendation of their brothers for meritorious efforts, or for manifestations of skill and talent, and what is equally important, their disapproval of poor work and lack of proper interest. Thus there tends to be created a desire on the part of the individual to improve or excel. In the same manner may be traced the incentive on the part of the chapter as a whole to develop a high standard of scholarship and of character, and here the interest of the alumni plays no unimportant part.

In forming an organization of this nature, certain responsibilities are at once assumed. The young men who enter are at the formative period of their lives and may be guided largely by the conduct of their associates. Thus we may see how important it is for the organization to regulate the conduct of its members. There devolves, then, upon every member of the Fraternity, and especially upon those who act in executive capacities, the duty of being ever conscious of the influence on their fellow brothers, and of enforcing a rigid adherence to the ideals which have thus far been so successfully maintained. Then, too, an organization cannot sincerely profess one standard and practice another. If it wishes to be recognized as a worthy institution, it must play the part. Alpha Rho Chi has set for itself the highest ideals, and it is the duty of every member to aid in upholding them. In addition to this, there is the responsibility of selection. It is obviously necessary that the Fraternity be exclusive to the extent of selecting only those men for membership who are of good character, who will be congenial, who will abide by its policies, and who insofar as we are capable of judging, will develop into creditable members of the profession. No man of the proper calibre and qualifications should be denied the privilege of becoming a member for inconsequential reasons.

(Continued on Page 16)
WHY SKETCH?

BY PROFESSOR HERBERT RICHARD CROSS

Taking into consideration the multifarious and inevitable demands on the time and energy of the architectural student, is it reasonable to urge him to devote any of his leisure hours and reserve energy to the practice of outdoor sketching? Is there enough in sketching for its own sake, or does it contribute any definite and sufficient addition to the student's technical equipment to warrant his bothering with it at all? My own answer to these questions is emphatically "Yes," and here are my reasons.

In the first place, outdoor sketching is its own reward and justification, because it is such good fun, fun of a sort, too, that, so far as I know, never did any harm (which is more than can be said of some other kinds of diversion). It seems in its very nature to partake of the qualities of a game or sport. In trout fishing you stake your skill and patience against the wariness of the fish; in bridge you pit your cleverness at the game against the chance fall of the cards and the ability of your opponents; and in sketching you match your command of technique and your power of observation against nature's formidable array of form, color, tone, texture, atmosphere, and what not else, with the added handicap of having to work quickly. In this sketching game the chances are mostly against you, but if you should win even a modest victory, what fun to bear the trophy home, there either to hide it securely in a portfolio or to exhibit it before admiring friends, according to the degree of your discretion or success.

Furthermore, the fun of searching for a sketchable subject, or the delight of accidentally stumbling on one, the pleasure of contemplating visible beauty, of realizing the true character, and often the unexpected charm, of objects in the open air, and the tingling sense of hazard (provided you are not too awfully clever), that keeps you in suspense up to the very moment when you decide you had best not put in another stroke lest you ruin all, these are some of the joys of the real amateur of sketching. Besides, there are other incidental advantages which sketching shares with all other diversions in the open air, such as the motive it provides for a tramp in town or country, the refreshment it brings through self-forgetfulness and absorption in a pleasant and voluntary task, and the tranquilizing influence of the fresh air and restful contact with nature. Golf, baseball, hunting, sailing all have their devotees. It may seem a poor joke, yet in sober truth I declare that sketching is my favorite outdoor sport.

But for the professional student of architecture, as contrasted with the dilettante, there are other and more specific rewards. Assuming that you have a modicum of technique in painting, such
as the architect necessarily acquires early in his training, the principal difficulty in sketching is already cleared away. If you have a reasonably accurate control of drawing, perspective, modeling, and so on, and have acquired some mastery over the erratic, the inexhaustibly surprising medium of watercolor, there is no reason why you should not sketch with both pleasure and profit.

The vitalizing contact with reality which the outdoor painter necessarily experiences cannot fail to be of great value to the architectural draughtsman who is obliged to spend so much of his time over the conventional unreality of the draughting board. The palpable artificiality of so many architectural drawings, their tight and inflexible outlines, their lack of texture and relief, their general thin and papery effect have been so long accepted as to create the impression that they are inevitable and even desirable. There is a danger to the student thus working in conventional, theoretical effects on paper, for the architect above all other artists is the one who deals eventually in actual mass, light and shade, color and texture, as seen in the open air. For the architectural student to bring himself face to face with a good sketchable subject that has sparkling light, broad and dramatic shadows, subtle tones and colors, and that infinite variety of texture wrought by time and weather on surfaces theoretically simple, for him to confront such realities and endeavor to set them down in a sketch is for him to gain a wholesome corrective to his desk-work tendencies. The careful study, under varying conditions of light and atmosphere, of actual objects, of trees and fields, hills, skies, and water, ships and docks, streets and buildings, the observation of such things and the attempt to record them even in summary form cannot fail to produce a salutary reaction on theoretical representation. Take the matter of perspective as an example of the point. Scientific perspective is a very necessary and interesting part of the architect’s education, yet its appeal is largely to the mind, not to the eye. It creates little illusion of reality, however faultless theoretically it may be, while the roughly drawn, nay, even inaccurate perspective of a sketch, when backed up with a share of nature’s color, light, and atmosphere, may have almost the illusion of nature itself.

It must not be forgotten that most clients are not used to dealing with architectural drawings and often fail to grasp the signification of their conventions, particularly the indication of the third dimension. The meaning that is clear enough to you is by no means necessarily clear to them, even in perspective. The client misses the sense of reality, and gets no illusion. His imagination is not sufficiently trained to supply the fullness of chiaroscuro, color, and atmosphere that an actual building would have, but which a building on paper generally fails to show. I am not arguing that the architectural draughtsman should try to rival the landscape painter.
on his own ground, but I do hold that an architectural drawing would be much more interesting and convincing to the client, and no whit less useful to the architect, if it had more of the sense of reality in it. If the draughtsman should cultivate the habit of outdoor sketching, he could hardly fail to impart this desirable quality of realism to his strictly architectural drawings. The custom of observing and recording the essential visible facts of skies, clouds, water, and foliage would enable him especially to give a truthful setting to his architectural design and avoid false and absurd effects so often used.

Most architectural students, if they were questioned, would say, I believe, that they have no doubt that sketching would be helpful and interesting and they intend to take it up some day. Yet I have found that they rarely do. I am afraid the chief reason for this failure is the same one that is responsible for most of our failures to do what we know to be good for us. We are too lazy. There is a certain dulling inertia in most of us which we must overcome before we can screw ourselves up to the sketching point. It would be easier to go to the movies, or more diverting to go "fussing," or simpler just to sit down with the Post or Everybody's.

There are those who say they would sketch if they could find good subjects; that they will sketch when they get to Europe, where there is plenty of material. Now it is perfectly true that countries like Italy, France, Spain, or even England abound in quaint and picturesque material such as is hardly to be found in our soberer and more prosaic land. But how could you expect to tackle successfully the intricate beauty of such a building as Notre Dame de Paris, or record your overwhelming impressions of the Villa d'Este, if you had not early practiced on simpler and humbler material at home? Nor do I believe that our own land, even our very new and practical middle portion of it, is devoid of interest to the sketcher. There is abundant material all about us, if only we have the eyes and the sympathy to see it. It has been my good fortune to paint much in such marvellously picturesque lands as Spain, Italy, Greece, or Tunisia, but I can truthfully say that the study of their impressive and dramatic beauty has served distinctly to quicken my perception of the less obvious but not less real charm of material right at hand any day in Michigan. It might be only the glimpse of a city street, the spire of a neighboring church, elms in a meadow, or a locomotive on a siding; it does not matter much what, so long as you really see it, sift out its essential character, and set it down truly. Light, shadow, hue, texture, these are the sources of beauty, and fortunately are not peculiar to any one land, but are impartially distributed over the globe, and wherever they are found there is sketchable material.

Probably most of us never get beyond the point of thinking we would like to sketch, and probably will do so when we get abroad, but let it go at that. We are so busy, our student days are so filled (Continued on Page 16)
ANTHEMIOS.

This year we have initiated eight freshmen and have since taken one pledge. We are thoroughly pleased with our new men. We are working our hardest to make Alpha Rho Chi the best known fraternity on the campus. The art staff of this year’s Illis was composed almost entirely of our men. We have men in the honorary fraternities, in the band, and others showing up well in football, baseball, and swimming.

Several years ago we presented to the Ricker Library of Architecture a bust of Dr. Ricker. At the time we lacked the funds with which to have a bronze cast made, so this year we are making a big drive to put our project across. Our alumni are responding to our urgent appeal for financial assistance, just as we had expected, and we hope to have the necessary amount very soon. The bronze bust will be a lasting memorial, and we hope that this gift will bring a little happiness to him who has done so much in our behalf.

Professor Rexford Newcomb is our latest honorary member. He is an authority on the history of architecture, and is the author of a number of articles which have appeared in the leading architectural publications. We are glad to have with us a man who is so actively interested in our welfare and progress.

The enrollment in the Architectural department at Illinois has reached a new record this year, with an unusually large freshman class, and many upperclassmen returning from the service to complete their work.

This year the Architects gave the most elaborate display they have ever given, in the Egyptian Fete, on April 24. The affair was under the direction of Mr. Burgess of the freehand department.

ANTHEMIOS wishes to give you all the old Alpha Rho Chi greeting.

IKTINOS.

Iktinos, in common with fraternity chapters everywhere, was at a rather low ebb during the war, but with the return of normal
conditions we are back on our feet, and we feel that in many ways this has been the best year of our history. Last October we moved into our own home, which a very active alumni association had made possible for us.

When school opened this fall we had fourteen members with which to start the year. We pledged twelve new men, giving us a chapter of twenty-six. The second semester two more of our old men returned, and we took two more pledges. At present we have twenty-eight initiated men and two pledges. So far we consider this year to have been a very good one for Ikimos. We will lose only six men this spring, so we will have a strong start next fall. With such a nucleus, we are looking forward to next year as an even more successful epoch in the life of the chapter.

The College of Architecture at Michigan has completely outgrown its quarters this year. Although it is still combined with the College of Engineering, there is a movement on foot to make it an independent college with a suitable and adequate building for the study of architecture. The work of the college has been very successful this year. We have been fortunate in hearing and meeting several well-known architects, among them Mr. Dwight H. Perkins of Chicago and Mr. Grylls of Detroit.

DEMETRIOS.

The summer of '17 took a number of our men into the service, but when school opened in September we rounded up the brothers who were left on the campus and set out on a road which seemed rough enough at first, but became constantly worse. Almost every week the Khaki or the Navy Blue would claim one of our men, so by the end of the year the active membership of the chapter was down to zero; the service was claiming 100 per cent of our men. But like most other organizations, we came back this year. With the aid of our ever-active alumni association we purchased our present home, of which we are really proud.

We have held two initiations, one in the fall, when Brothers Bulford, Killian, Spencer, Allbrecht, and Piersche were taken in, and the other on March 19, when four more men were initiated. We are on the last lap of the present year, feeling that we are at last back on our feet and sure of the ground we stand on. We are looking forward with a great deal of confidence to a successful future for Demetrios, and we wish our brother chapters an equal success.

The College of Architecture at Ohio State is growing so rapidly that we ourselves can hardly realize and appreciate the progress that is being made. We have been working down to our finger-tips, and our esprit de corps is the envy of all the other colleges.
Mnesicles has been looking forward with interest to the first 1920 Arch, and is glad that it can send a favorable report.

The close of the school year last spring found us a thriving chapter, fully recovered from the effects of the war. We were established in our new home, with a six-year lease on the property, and an option to buy at the end of that time. When school opened this fall several of our old men had returned from the service, and we looked forward to a very successful year. At present we can truthfully state that the chapter has never before been in such favorable circumstances. We recently initiated eight pledges and several Cyma alumni, giving us twenty-seven active members, two associate members, and one pledge. In scholarship we stand the highest of any professional or academic fraternity on the campus. We have encouraged our men to enter the university activities as much as their work will permit. Our alumni in St. Paul and Minneapolis have so increased in numbers that, before another year, a strong alumni chapter will be installed.

Mnesicles wishes to extend the best regards to the other chapters and the alumni.

ARCHITECTURE AT THE UNIVERSITY OF MINNESOTA

We are indeed very glad to send the following from Professor F. M. Mann, who is head of our Department of Architecture:

It gives me great pleasure to make a statement regarding the Department of Architecture at the University of Minnesota for The Arch because of the close cooperation of Mnesicles Chapter of Alpha Rho Chi in the development of the School of Architecture at Minnesota. Such cooperation is of the utmost value, for without it even the best planning on the part of the faculty would lose a part of its effectiveness.

The greatest satisfaction at Minnesota has been to see the old pre-war feeling returning. In fact, it has been a matter of astonishment to note how quickly things settled down into the old order and to see how men who had given themselves to the service of their country and who of necessity, for the time being, forgot Architecture and became absorbed in the stern events of the war, were able to return to their studies and apparently engross themselves in them.

The splendid record of the students of Architecture in the war is one in which the educators as well as the practicing architects themselves can take the greatest satisfaction. It has shown us that our schools of Architecture are producing men of initiative and resourcefulness. Though at the beginning of the war architects were overlooked and neglected, it proved that they adapt themselves to many kinds of work with great effectiveness, and the high
percentage of commissions won by architectural students in comparison with other groups from our universities stimulate within us a pardonable pride and an enduring confidence that our courses in architecture are not only producing architects but men, which must be the fundamental aim of all educational agencies, whatever they may be.

Minnesota is approaching the end of the sixth year of its existence, and those who have been directing its development have been largely absorbed in building up a strong instructing staff and an effective and well co-ordinated curriculum. We consider that great strength has been added to our staff this year through the appointment of Mr. Leon Arnal as Professor of Architectural Design. Professor Arnal is a Frenchman of the highest type, who made a distinguished record for himself at the Ecole des Beaux Arts. For two years he was a colleague of Professor Cret at the University of Pennsylvania, and so is not unknown in this country. Professor Arnal criticizes with restraint and forcefulness which carries conviction, and the students who are fortunate enough to receive his instruction will without doubt carry away with them an influence which will be lasting in their future practice.

Mr. George Prudden also joined our instructing staff this year. Mr. Prudden is one of the strongest and most virile of the men who have graduated from Minnesota. The work of Mr. Arthur R. Nichols, of the firm of Morell & Nichols, Landscape Architects, in Landscape Design, also new this year, has been greatly appreciated by the students of his class.

The enlargement of our quarters by the addition of a large and splendidly lighted studio and also of a large and well-lighted drafting room has added much to our facilities in the way of space. We have made many fine acquisitions for our departmental library and our collection is now becoming notable for its purpose as a working library. The fact that it is open all hours of the day and evening, and that it is convenient to the drafting rooms, brings its usefulness to a maximum.

Extensive additions are also being made to our lantern slide collection. The number of slides in the collection is approaching ten thousand. Through careful and systematic selection the historic field in architecture has been very satisfactorily covered.

The esprit de corps of the student body and the faculty of the department has been excellent and has undoubtedly added greatly to the effectiveness of the whole organization. We should also mention the sympathetic cooperation of our colleagues in other departments of the University.

In closing, I wish to mention again the fine spirit of cooperation the faculty has received from Mnesicles Chapter. In return, the faculty wishes to assure Alpha Rho Chi of its continuous sympathy and support.
THE NEW SPIRIT.

One need not be a particularly perspicacious sort of individual to discern a marked contrast between the now prevalent spirit and that which prevailed Volume I of THE ARCHI, the latter showing everywhere the all-powerful presence of a great war. Those were indeed trying times for the Fraternity, and all credit is due those brothers who so loyally put forth their every effort that Apha Rho Chi might come through the crisis with colors flying. How well they succeeded, we all know.

We are now on the threshold of a great and new era promising much for all of us, with the marked tendency toward the betterment of existing conditions. Its keynote is “Service.” The tenet of cooperation running throughout the professional field, as typified by such great movements as the Inter-professional Conference, gives hopes of a future of big, broad, and splendid things. It is awakening us all to the realization that there is something more in life than just our own petty little task—our own selfish interests—and is pointing out to us our debt to our fellow men. Let us live! Let us give every effort to make this a better and finer world in which to be. Let us not be narrow. Let us learn to know our fellow men, to be in sympathy with them, to understand them. Let us not permit trifling jealousies or personal dislikes to interfere with the broader aspects, the welfare of the whole. Let us, in fine, discard the hammer and learn to blow the horn. It is a wonderful instrument, and is capable of producing beautiful harmony. Let us try it!

The little task of THE ARCHI in this huge scheme is to bring about greater cooperation among the members of Alpha Rho Chi, cementing the bonds between the various chapters so that each may
feel itself a vital part of a whole. Our interests are common, so by uniting our efforts we can make the Fraternity mean much more to us, and what is of vastly greater importance, to the world. Each of us must, above all, be a true citizen. Let us pull together, but at the same time we must be very sure that it is not to be the tug-of-war variety of pulling; rather, it must be all in a like direction—and who can predict what things are possible?

BROTHER GATZKE.

The architectural profession as a whole, and our Fraternity in particular, suffered a distinct loss in the death of Roy William Gatzke, who recently passed away at his home in Wyandotte, Michigan. Brother Gatzke was in the office of Van Leyen, Schilling & Keough in Detroit. Before coming to Detroit he had been with an architect in Tucson, Arizona, and while there he made measured drawings of the San Xavier Mission, which has never before been measured or published. His work is to be completed and published as a memorial, as he is one of the few young men of Michigan who have contributed to the completion of the architectural record of this country. Mr. Gatzke was one of the most promising of the young men in the profession, and would, without doubt, have been one of our prominent architects.

A WORD FROM PROFESSOR KIMBALL.

We have received a communication from Professor Fiske Kimball, honorary member of Iktinos Chapter and formerly of the faculty of the College of Architecture of the University of Michigan, who is now head of the School of Art and Architecture at the University of Virginia. He is, as he expresses it, “head over ears in work.” He says in part:

“We have started the new School of Art and Architecture at the University of Virginia with some forty students taking various courses, and thirteen enrolled in the full architectural program. Since, with two or three exceptions, this represents really only a first year class, we feel that this gives us reason for confidence of a strong school in the future. We were fortunate in having a generous fund for equipment, and began work with already a fine architectural library and collection of slides and photographs. Since then we have been given the architectural books of the late Henry Charles Dean of New York, a distinguished student of colonial architecture, and just now the magnificent collection of etchings which adorned the Chicago home of the Hon. John Barton Payne, Secretary of the Interior. Among the works which he has given us are four Rembrants, twenty-six Whistlers, and many examples
of Pennell, Brangwyn, and others. These, we hope, will be the nucleus for the collections of a University Art Museum."

Professor Kimball has just completed a course of five lectures on "Domestic Architecture of the American Colonies and of the Early Republic" at the Metropolitan Museum of Art in New York, which is the first in a series of annual courses to be given by eminent scholars.

WHAT ABOUT A FEW NEW SONGS?

Alpha Rho Chi is still a young organization when compared with other fraternities. We have made our mark, and it is up to us to behave and conduct ourselves as a real live bunch of fellows. Among the various memories and traditions which go to build a sound and lasting foundation for such a fraternity are those which deal with the pleasure side of our college life as governed by the grouping of a set of men.

Alpha Rho Chi has a wonderful song which we all know instills a feeling of common bond within us all, but we have none of the good fellowship chants that go to make up that spontaneous feeling of comradeship, which we can sing at the dinner table when the occasion calls for something not quite as solemn as our fraternity song. So let us put forth our efforts among the "song-birds" of the different chapters and formulate a bunch of good old songs that will be a real part of every chapter, and carry down through future classes a little more of the old pep to put this thing across.

GEORGE W. WEGNER, Demetrios.
The Fraternity should be strong enough to correct any trivial shortcomings.

At the present time, Alpha Rho Chi has approximately five hundred members, including both active and alumni. Many of the alumni have become practicing architects, while the majority are still humble draftsmen; but all, we feel confident, have taken with them, as a result of their experience in Alpha Rho Chi, a higher conception of their duties, not only as draftsmen and architects, but also as loyal supporters of their Alma Mater and as useful citizens of this great republic.

WHY SKETCH?

with work that must be done, inexorable prerequisites for that architectural diploma making such demands on our time and energy that, when we are released from their bondage, nothing but diversion seems desirable. But, again, that is just where sketching comes in, for the facility in handling and grasp of truth gained through it will benefit all our other work, and the sheer fun of it, once you have the taste for it, will afford you genuine refreshment and delight.

Burr Patterson and Co.
The Only Jewelers of
Alpha Rho Chi

Not only is our A P X badge the best badge made, and for that reason approved by the various conventions, but we make an unusually attractive line of rings, bar pins, cuff links, cigarette cases and other pieces of jewelry for the fraternity man.

BURR, PATTERSON & COMPANY
The Fraternity Jewelers
Detroit, Michigan