The Treatment and Application of Ornament.

By Samuel C. Burton, Univ. of Minnesota.

It is very important for all of us to study ornamental elements, and to be able to classify and arrange them according to their ornamental, as well as organic, rank; and then to give to each object the proper gradation of treatment, necessary for the position it has to occupy in an architectural scheme.

The treatment of our organic elements may be so conventionalized that they merely suggest nature, or they may be a direct transcript from nature with all its individual details of form and color; but as a general rule, the higher the organic form, the less does it lend itself to conventional treatment.

Our present aim is to know the proper relative position of the different sorts of ornament, where to treat an object conventionally and where imitatively. The solution is to be found in the study of good architecture, And this is not a surprise, when we consider that architecture has the best thought-out development of ornamental art and is the most stately, compact, ordered, and greatest art. It is the result of the accumulated taste and experience of the greatest minds of all ages. Architecture rears her stately form before the world, and it is impossible for civilized man to get away from her influence. In all great periods of architecture, we find that not only buildings, but furniture, boxes, picture frames, mirrors, handles, daggers, and every other object of use has been touched by the all-pervading influence of the then prevailing style of architecture.

When we examine a great architectural work, we find those parts which are practically essential are emphasized by mouldings, or by using material of a higher or more compact nature than in the less essential parts. For instance, if a classic building is executed in stone and brick, the pilasters, architraves, cornices, and mouldings generally would be in stone, the spandrels and panels of brick; and this gives us the key to the proper position of ornament. The less essential a space is architecturally, the less severe and conventional need be its ornamentation. There seems to be a mechanical fitness in this aesthetic principle. The essential parts of a design are those on which its strength and security
depend, either in reality or in appearance, and these must be maintained in apparent integrity with the alternative of suggesting structural weakness.

The most essential parts of all will be left plain, and this is the best and severest of all ornament. If other parts are highly ornamented, they are by contrast the most beautiful.

In the severer orders the shaft of a column cannot be improved by applying ornament, but in the more florid styles the straight lines of flutes and reeds may be appropriately used. The plinth and base of a column, and the basement all around a building, should in all cases be plain.

In the decoration of mouldings, it is useful to make the leading lines of the ornament repeat the profiles of the moulding. Thus on a flat we get flutes, dentils or frets; on the ovolo, the egg and dart; on the torus, ornament made up of circles or scales crossing each other; while ornament on an ogee is almost universally made up of lines of cyma reversa. Patterns round arches, or enclosed circles, should not run in one direction, as they tend to destroy the unity of the composition. If ornament is used on the bed-moulds it should be very simple; while that on the cymatium, which is an ornamental member, may be more florid.

Each part of the surface of a pilaster or door which is left flush is equally essential architecturally. But if we panel them, and the styles are emphasized by mouldings, their architectural value is, as it were, enhanced at the expense of the enclosed panel. The one must be left plain or decorated in the severest manner, while the other would bear a more advanced style of ornament, though in the case of a pilaster it should always be to some extent firm and symmetrical. If painted, there should be no recession of background, and if modeled the ornament should be, as it were, imposed. It would not be wise to use any ornament which would destroy the apparent reality of the surface.

Ornament should be severely defined according to its architectural position. In a spandrel or lunette, for instance, the solidity of which is not architecturally necessary, the modelling may be more prominent or melt here, and there into the ground, and there may be much greater variety of relief than in a pilaster, while a greater license is allowed to painting, because the surface remains obvious to the sense, even if a more pictorial recession of background is represented; but the more nearly this pictorial recession is illusive, the less ought it to be used on those parts which are architecturally essential. In other words, the greater the architectural value of any surface, the less varied should be the relief upon it.

The more a space is enclosed with styles and mouldings, the more appropriately can it be decorated pictorially. For example, the spaces between the ribs of a ceiling may be decorated in a more florid and pictorial manner than would be proper if the whole roof were barrel-vaulted, for then each square foot of surface would be equally essential. Take the side of a room which is divided into paneled spaces, by pilasters; the panels may be treated pictorially and with receding background in proportion to the deepness of the styles and mouldings which enclose them.

The ceiling may be either plain or paneled; if plain, the surface is uniformly essential, and accordingly the ornament on it should be evenly distributed. The relief should be no more than is necessary to repre-
Tendencies in the Architectural Educational World.

Submitted by Professor Rexford Newcomb at the Seventh Annual Convention of Alpha Rho Chi.

There are at least two tendencies making themselves felt in architectural educational world at the present time, which, if put into effect generally, will call for the revision of certain policies now practiced by Alpha Rho Chi. These trends may be briefly summarized as:

1—A tendency to lengthen the curriculum in architecture.
2—A tendency to combine architecture and its allied arts for the formation of Colleges of Fine Arts.

A—Of the first, the tendency to lengthen the architectural curriculum: There is as yet no agreement as to the length of the new curricula. Some educators favor a five year program, some a six year schedule and some even a seven year curriculum. Practically all are agreed that there is far too much to be adequately taught or mastered under the old four year schedule. At least three of our standard architectural schools, namely, Columbia, Harvard and the University of California have already adopted a program exceeding four years in length, while a number of others are seriously considering the propriety of lengthening their courses. Now upon the face of it, the lengthening of the curriculum would seem to have very little bearing upon the problems of Alpha Rho Chi, but the way in which these extensions are carried out may devolve a very serious effect upon such organizations as ours. This will be especially true if, as has been suggested, the schools decide to preface the four year period of purely professional study with a two year pre-course in liberal arts and by this means getting off the students’ non-technical electives with a resultant effect of more leisure for professional studies in the purely professional period. This has been the serious suggestion of some of our educators who feel that at the present time turning out men who, trained well enough perhaps in architectural technique, have very few claims to the title of educated gentlemen.

An architect should, of course, be first a cultured gentleman, next a good citizen and with all a consummate artist. The four short years of the present college career has been absolutely usurped by highly technical and purely professional studies with the result that there is little place for personal development along the lines outside of our craft or for “inviting the soul.” Educators and architects generally trained upon the highly technical four year basis feel so keenly the deficiencies enforced by this system that it is safe to predict that architectural curricula will, within the next few years be revised in favor, of at least, a five year and, most likely, a six year program. We have witnessed already the introduction of “pre-medical,” “pre-legal” and “pre-dental” courses.

If it is decided to preface professional study by a two-year course in liberal arts the present pledging system of Alpha Rho Chi will most certainly have to be radically revised. Many young men will, during the two year period, be diverted to social fraternities and once allied therewith will scarcely hold their first allegiance to Alpha Rho Chi, if indeed they are available material at all. The chief virtue of a professional fraternity aside, of course, from whatever of social contacts and fellowship it pro-
vides for men of like minds, is the professional esprit de corps that it generates regarding their profession. Architecture of all professions needs this esprit de corps and no organization, such as Alpha Rho Chi, with a personnel which has its first allegiance in some other fraternal organization can hope to function in the full way in which it should. It is absolutely essential that Alpha Rho Chi have primary claim upon the allegiance of its members. Consequently if the two year pre-course should be widely adopted the fraternity will have a real problem to solve.

The wiser program, and one that is uppermost in the minds of some educators who are most vitally interested in the lengthening of the training period, provides for the expansion of the training now given in the four-year period to cover a six-year period giving the student an opportunity to pursue cultural studies concurrently therewith. If this latter program comes into general acceptance our pledging arrangements will need no revision and our organization by virtue of the fact that we will have our men with us in the college chapter for a longer period of time will make for the upbuilding of that real professional spirit which we are seeking.

Now it is entirely conceivable that we may find some of our schools adopting the first of the above programs with others adopting the second. Should this come to pass the Fraternity may find itself face to face with the difficulty of reconciling a double-headed condition, we may find ourselves eventually with chapters in which the men remain four years, other chapters in which they remain six years, and still others in which the period of study covers six years with the latter four only given over to what may be called professional work. In view of the fact that there is probability that sooner or later organizations in one or another of the schools already upon a six year basis may petition for a chapter of Alpha Rho Chi, would it not be wise to begin thinking about this difficulty and provide for its solution by the appointment of a committee to study the question and report at a future meeting regarding a scheme of procedure?

B—Of the second of the trends mentioned—the tendency to combine architecture and its allied arts for the formation of Colleges of Fine Arts—there is considerable to say. Educators everywhere have witnessed the gradual growth of departments teaching aesthetic subjects. These departments have of course arisen in answer to public demand with the result that in some of our institutions we find as many as three such departments attached to three separate colleges in one university. This condition obtains at the present time in the University of Illinois and in many other places. Here at Illinois we have:

a. A dept. of Architecture in the College of Engineering.
b. A dept. of Landscape Architecture in the College of Agriculture.
c. A Curriculum in Interior Decoration in the College of Agriculture (Home Econ. Dept.).
d. A dept. of Art and Design in the College of Liberal Arts and Sciences.

For the sake of efficiency and for the furtherance of art this state of affairs is absolutely ridiculous and unthinkable and there is a gradual recognition of the fact that we have a very foolish division of work so vitally related.
At the October meeting of the Committee on Educational Policy of the University of Illinois made these remarks as a part of its report to the University Senate.

"In our opinion the Senate may well consider the advisability of organizing a College of Fine Arts. Such a college might include not only the Department of Architecture, but the Department of Art and Design, the work in landscape gardening, household decorations and perhaps other courses and curriculums now offered or contemplated in different administrative units of the university. In our judgment distinct and valuable service could be rendered to the State by the further development of this work at the University."

"The committee recommends that the matter be given further study with a view to presenting for the consideration of the Senate a plan looking toward the establishment of such a college when it is possible to provide adequately for such an additional unit."

The University of Pennsylvania has already formed a college of Fine Arts (including architecture), Yale has a college of Fine Arts (including architecture), The University of Oregon has a school of Architecture and Allied Arts and several other of our schools are contemplating similar re-organizations. If then this becomes the commonly accepted arrangement, should Alpha Rho Chi extend its membership privileges to include men students pursuing professional curricula of at least four years duration in work definitely allied to architecture? In addition to the present acceptable curricula in architecture and architectural engineering would come:

a—Curricula in landscape architecture.

b—Curricula in interior decoration.

There are a number of reasons why such an extension should be made:

1—All such courses are essentially "architectural." That is, they have to do with the design, erection, decoration and setting of buildings. All have at their heart the common ground of an aesthetic basis. The architect plans the structure, the engineer helps him with the difficult construction and mechanical equipment and perhaps superintends the erection, the interior decorator works hand in hand with the architect (and should work under his absolute direction), The landscape architect helps tie the building into the landscape and provides a setting for the structure. All these minds are concentrated upon one essential purpose—the production of a fine logical beautiful structure.

In the old days of the masters it was not too much for an architect to be an engineer, a decorator and a landscape planner at the same time. Leonardo da Vinci was not only a painter an engineer and architect, but he was a planner of military fortifications and a writer of beautiful sonnets as well. The great Angelo was a painter, an architect and sculptor. Sir Christopher Wren was an engineer, an architect and a city planner. In our day Mr. Burnham has proved himself equally famous as an architect and a city planner. As a matter of fact each and every one of these professions—separated so widely in our day of extreme specialization—have as their common core the problem of aesthetic expression and is in addition intimately related to architecture. There is a realization in some quarters that we have gone too far in our mania for extreme specialization. In England at the present time, the fifth year of the curriculum is very
largely given over to the study of landscape problems—Town planning, estate planning, etc., and more and more in this country are we beginning to realize the necessity of bringing these curricula into closer contact with each other. The day is not far distant when we will find these two curricula, even in our "specialization-made America" co-operating more and more fully with each other than they do at the present time. If the architect is to maintain himself as the master of things aesthetic he will have to master at least the essentials of landscape architecture so that he will be able to direct the large development schemes.

We are used to the term "city-planner;" Westchester county New York has just selected a county planner, an architect who does know, by the way. This branch of work belongs most assuredly in the realms of architecture and the architect and landscape architect must exchange ideas—must know each other intimately and the days of undergraduate fellowship are the days to make these contracts. Should not landscape architects be eligible to membership in Alpha Rho Chi?

What has been said of professional landscape architects is just as true in other respects of professionally trained interior decorators, men like an Abbey, a Blashfield, a Lamb, a John La Farge. The common problem the production of a beautiful building actuate each. In the American academy at Rome we have the architect, the sculptor and the painter working together often upon the same designs. Are they not all of one fellowship? Is not each solely concerned with the common problem of aesthetic expression? When our schools are generally reorganized upon the basis already mentioned the broad-minded, liberal, progressive organization will wonder how it ever held the present tenents. Then all men of like mind and professional inclination will be included. Why not now?

It is conceivable that there will always be schools where perhaps only one of the curricula mentioned above can be given.

The students whether they be interested in architecture, architectural decoration or landscape architecture should come just as much within the great fellowship of like minds as if they attend a great university where all these curricula are given. A young organization can afford to be conservative but not so conservative as to defeat its own ends. Numbers are not a legitimate end in themselves and numbers can always be limited by a reasonably high standard of moral worth and scholarship. High specialization in fraternities as in college "profs" leads to limited viewpoints and narrowness. Limited viewpoints and narrowness are inimical to the spirit of the architectural profession.

Would it not be the part of wisdom to have a committee appointed to study the question of the co-relation of the aesthetic arts and formulate some plan for the revision of the current membership regulations?
Sidelights on the Seventh Annual Convention of the Alpha Rho Chi Association

From notes taken by S. Fred Albrecht

The Seventh Annual Convention of the Alpha Rho Chi Association was held at the Chapter House of Anthemos Chapter in Champaign, Illinois, on January 2d and 3rd, 1922.

The following is a list of the officers and delegates of the Convention: H. G. Overend, President; E. F. Bentley, Secretary; T. J. Strong, Grand Council (W.G.E.); G. A. Whitten, M. A. Abbitt, Anthemos; J. J. Zimmerman, A. R. Naser, Ictinus; S. F. Albrecht, M. P. Coady, Demetrios; A. R. Kleinschmidt, R. F. Hennessery, Mnesicles; H. J. Lawrence, W. I. Dixon, Kallikrates.

These men from the Kallikrates Club, University of Virginia, were administered the oath by Brother H. R. Peterson, W. G. S., and were allowed to attend the Convention. They were later initiated into Alpha Rho Chi, and will assist W. G. L. Schumacker in installing Kallikrates Chapter.

W. G. S. Peterson presented a petition from the Andronicus Club at the University of Southern California. Largely upon the recommendation of alumni in the vicinity of the U. S. C. and Professor Newcomb, University of Illinois, formerly at U. S. C., the petition was acted upon favorably, and a charter will be granted them.

The Report of the Grand Council carried with it the resignation of Brother C. W. Ditchy, W. G. A., on account of pressure of business. Brother Ditchy's resignation was accepted to take place February 1, 1922, and a vote of thanks was given him for his services. Brother A. E. Benson, an alumnus of Anthemos Chapter, was elected Brother Ditchy's successor.

Anthemos Chapter reported the election of D. E. Postle, Jr., Architect, to Honorary Membership. He is the father of Brothers D. E. Postle, Jr., and G. R. Postle, of Anthemos.

The Financial Report and Recommendations of the Auditing Committee, authorized at the Sixth Annual Convention, was accepted. It provides for a readjustment of the debts of the chapters to the Grand Council up to November 1, 1919, and ways and means of keeping the chapters out of debt to the Grand Council in the future.

Professor Rexford Newcomb, of the University of Illinois, submitted a report to the Convention, "Tendencies in the Architectural Educational World," which concerns a revision of certain policies of Alpha Rho Chi. The report in detail is printed elsewhere in this issue of the Archi.

An amendment to the Constitution was drafted which extends the membership of Alpha Rho Chi to students in Landscape Architecture and Interior Decoration in institutions where those courses lead to their respective Bachelor's Degrees. The amendment provides, however, that members enrolled in courses in Architecture or Architectural Engineering shall constitute 70% of the active membership. The amendment will be effective if ratified by all the chapters and the Grand Council. Cass Gilbert was voted the title of Master Architect.

An amendment to the Constitution was accepted that creates a new class of membership in the fraternity called "Faculty Members."

Considerable discussion centered upon the Archi. A resolution was finally adopted requesting W. G. A. Ditchy to reappoint the recent Publishing Board for the remainder of this school year, and recommend-
ing that the next Board be appointed from members residing in Minneapolis and St. Paul. The present Board consists of Brothers R. B. Morrow, Editor; D. W. Moore, Associate Editor; and J. F. Kennedy, Business Manager, all of whom reside in Columbus, Ohio, and are alumni of Demetrios Chapter. Mr. Marrow has gone to Europe to study architecture.

An invitation was extended by Demetrios Chapter Delegates to hold the Eighth Annual Convention in Columbus, Ohio, and it was accepted by the Convention.

Anthemios Chapter conducted an initiation for three neophytes on January 2 at which the delegates to the Convention were present. All delegates were housed at the Chapter house during the Convention.

The Convention was closed with a formal banquet at the Beardsley Hotel at which Brother Hennessey, of Mnesicles, presided as toastmaster.

The Treatment and Application of Ornament.

(Continued from page 2)

sent the objects depicted on it. A heavy treatment is inappropriately used, but how appropriate we find the ancient arabesques because they were light, evenly distributed, fanciful, happy ornament. If subjects were introduced, they were paneled, or represented in picture frames; and in this way, picturesque groups, and even landscapes, added to the interest of the decoration, without destroying the architectural importance of the surface.

In sculpture, the relief depends to a great extent on the qualities necessary to make the work visible in the particular light in which it is to be placed, but no great degree of actual recession should be allowed in ceiling decoration or panels placed near the spectator.

The panels of the Ghiberti gates seem to exceed the proper limit in this respect, and are unsatisfactory from their too irregular surface. The panels of an external door should remain obviously solid and compact. The recession of the ground should be that which is as much drawn as modelled.

In bas-relief, on soffits or anywhere where the light is evenly diffused, it is necessary to leave the general mass of the object, be it figure, or ornament, as flat as possible, cutting in the outline suddenly, as rounded forms are only properly exhibited by a side light.

The great object of the mural painter, and indeed of all painters, should be to exhibit the form clearly at the first sight; there should be no sign of confusion in the work. The shadows should be as simple as possible, projecting irregular patches that cut too much and too distractedly into the light, should be avoided, and high lights should be sparingly used.

Focusing is essentially at variance with even distribution, and is therefore more pictorial than decorative. Force is obtained by bringing shadow up to the light. Sparkle is concentrated light brought into direct contact with concentrated dark and is essentially a small quality. In the best of mural painting we have large, simple broad contours, absence of detail, very perfect distribution, shadows so light that they do not destroy the unity of the figure, and yet sufficient to exhibit relief and form—a matt surface which remains obviously a wall. In mural decoration, brilliancy, force, and sparkle are essentially smaller in character than what we may call the great role of ideal art. But let us remember that each quality in art is beautiful and necessary in its proper place.
If, some three hundred and seventy odd years ago, one had wandered
on a sunny morning thru the marble-quarry of a small Florentine suburb,
one might have seen a sturdy lad with alert eyes drinking in the wonders
of the day, the cobalt sky above, the life and activity all about, the sun­
shine reflected from the freshly cut marble blocks and playing upon the
brawny muscles of the bronz, semi-clad workmen as they swung their
massive mallets or plied the listening saws thru the great blocks of
stone. The boy’s face would have been sombre in the seriousness of his
interest, until, suddenly, across his strong features, there might have
been seen a bright gleam of joy. He had paused before a huge marble
block that lay discarded by the quarrymen. Within the boys mind, there
had come a vision of a glorified figure, secreted within the hard and jagged
rock, that his chisel might reveal. With intense earnestness, his clumsy
fingers set to work modeling in the soft mud formed of the marble dust
under his bare feet, the first impression of that conception that in this
later day displays to the world the handiwork of one of the giant progeny
of the earth. The hands and mind of this lad, grown to maturity, trans­
formed senseless stone into such master-pieces of sculptural art as the
“David,” the “Moses” or the “Pieta.” These same hands wielded the
brushes that created the profound impressions of the Sistine Chapel. It
was this same poetic fancy that expressed its soul in sonnets to the beau­
tiful Vittoria Colonna. This same imaginative brain conceived and exe­
cuted the church of St. Peter at Rome, making of it one of the grandest
edifices of Christendom.

There has been but one Michelangelo, as there has been but one great
period of artistic creation like that of the Italian Renaissance, endowing
its sons with the spirit, the skill and the power to glory in a larger concep­
tion of the beautiful in sculpture, painting, poetry and architecture. The
Greeks attained physical perfection; the Romans mastered great struct­
ural difficulties; the Mediaevals, in their religious zeal, triumphed over the
intricacies of lofty and involved design. It was for the Golden Age of
the Italian Renaissance to offer to the world the unity of grace and craft
and spirituality such as was revealed in the genius of the great Florentine.

How, as one reviews the open pages of history, can the product of such
a versatile master as Michelangelo be accounted for? Modern science is
not apt to credit the birth of Genius as a springing fully equipped from the
brow of a paternal God. Rather, it tends to analyze cause and effect,
and credit training and environment with greater powers of influence
than those of heredity or chance. The Italian Renaissance came with
many blessings both of heredity and environment. In Italy, the light
of classic culture had never been entirely obliterated, tho dimmed by
heavy shadows from the Dark Ages. Even thru these years, there had
been faintly glowing the spark that only needed to be fanned into a bril­
liant flame by such noble servants as St. Francis of Assisi, Danti, Petrarch
and Boccaccio, and fostered on such sheltered hearths as were provided by
the temporal powers of the Vatican, the Medici, Riccardi or d’ Este
families. Thru them was gradually kindled the sacred flame that was to
send its glow and warmth over the life of the Italian cities, making them
blossom in unprecedented beauty and vigor. More productive of the
creative genius of this period, however, must have been the thirst for
knowledge, and consequently deep draughts of mixed learning, that was
the beverage of the artists of this age.

In the work of Michelangelo, there is but emphasized and more vigor­
ously expressed the versatility characteristic of many another of the great
brotherhood of creative geniuses of this period. Giotto, Fra Angelico,
Botticelli, Ghiniberti, Donatello, Da Vinci, Correggio, Raphael, Titian and
many others were of the great fraternity. These artists, profiting by the
great guild age whose craftsmanship had made possible the grandeur of
Gothic cathedrals, united into even more intimate and much broader
fraternal life for mutual training and idealistic advancement. The ap­
prenticeship and atelier system of training was developed in its highest
phase. Going beyond the mediaeval guild which jealously harbored the
secrets of its narrow craft. The Renaissance artists took under their tute­
lage promising youths to train and develop and endow. Ever remaining
students themselves, they became great masters and so trained greater stu­
dents and masters until Michelangelo marks the climax of this grand period.

To be a great architect of the Italian Renaissance did not mean limit­
ing ones endeavors to one narrow field of work. The student of architecture
did not consider his education confined to the perusal of a limited academic
curriculum whose familiarity, to the extent of passing certain examinations,
would entitle him to the name of engineer or designer. A student in
the great art age of that day sought by his own productivity to obtain
recognition among the brothers, to become an indisputable member of
that brotherhood formed by a community of interest in the creation of
all that is superb in beauty. Goldsmith and engraver, poet and musician,
painter and sculptor, mechanic and engineer, historian and philosopher,—
a composite of all these professions constituted the architect. Perhaps
only one Leonardo could have invented the wheelbarrow as he painted
a Mona Lisa, or have devised an infernal machine of war as he composed
the painting of "The Last Supper," yet not to have a comprehensive
knowledge and mastery of the technique of the science and art of the times,
would have disqualified one of the name of architect.

During the richly productive years of his long life, Michelangelo seems
ever to have retained the mind of the student, combining with it that sturdy
industry and Titanic fervour that characterized the pernicious youth in
his beloved marble-quarries of Carrara. The secret of his great place in
art history may be found in the closing chapters of the eighty-nine years
of his life history. At the age of seventy-five, he was made supervising
architect of the church of St. Peter at Rome, and continued active in the
changes and development of the great edifice until his death, (1564).

We may think of this venerable, but still keen old man, too old and
feeble of limb perhaps to walk, being carried on a liter thru the cathedral
nearing completion. Think of his directing and counseling. Then, when
his eyes were too dimmed longer to see the results of his handiwork, we
imagine him ordering his porters to carry him near the marble walls.
His aged hand reaches out to caress the great base mouldings. Critically,
he feels the contours, judging the proportions, sighing, not altogether in
satisfaction, as he says to his companion, "More study, more time! We
grow old to learn. In learning, we grow to architects."
Ohio State University—Demetrios Chapter.

Starting with an unusually small roster at the opening of school, Demetrios has tackled its problems this year with "vim, vigor and vitality," and as a result, finds itself in fine condition. Only twelve actives were on hand in September. However, there were ten pledges, who even before their initiation on October 14, turned to and gave us a splendid lift in all the work. During the fall rushing season we added eleven pledges, some of whom will be initiated with the spring class, the rest to come in next fall. We felt quite chesty over our pledging this year, as we got excellent men in competition with some of the older and so-called better established social fraternities.

Assistant Professor George Fraser, of Mnesicles Chapter, who later received his Master's degree from Cornell in teaching design at Ohio State. He has brought himself into the public eye already through his interest in Scarlet Mask, University Men's Musical Comedy Club, which he has aided and abetted in several ways, particularly in the design of two masks used in dancing, which have attracted considerable attention.

In the Department of Art we found this fall another member of Alpha Rho Chi, Assistant Professor Ralph Fanning, who was an honorary member of Anthemios Chapter while in the faculty of the University of Illinois.

It has been the source of much regret to members of Demetrios that Professor Howard Dwight Smith of our Department, forsook us this year to become City School Architect for Columbus. Professor Smith, who is an honorary member of this Chapter, was the designer of the Ohio Stadium and Pomerene Hall, both under construction on the Campus now.

The boys in school now are doing their best to put Alpha Rho Chi on the Campus Map. Brothers Breidenbach, Crumley, and Pledge Brother Phenegar and with the Varsity Band; Brothers Worthley and Krob in the Glee Club, and these three and Brothers Budke are in the Chroal Union. Phenegar and Brother Wood are in the University Orchestra, the latter being its President. At the last election to Tau Beta Pi, Brother Krob was chosen, while Breidenbach has been a member for a year.
Brother Arnold drew the Senior Captaincy in the Artillery Unit, and has since become Art Editor of Le Militaire, a new publication on the campus. Brother Osborne is on the art staff of the Makio, University Year Book, and Brother Albrecht has been the business manager for the Ohio State Engineer this year, while Brother Eggert was elected December 19 to that office in the new staff, and Brother Black became Alumni Editor. Brother Osborne is the President of the Architect’s Club, and as such, was instrumental in organizing this fall the Engineers Council. Brothers Osborne and Wood are representing the Department of Architecture on the Council. Brother Fulker landed a berth as a dancer in the Scarlet Mask Show, “Many Moons.” Osborne, is also on the Y. M. C. A. Cabinet. With the admission of the new Chapter at the University of Virginia, Demetrios will be eligible for a seat on the Pan-Hellenic Council, and will then be rated in the annual Scholarship Race for the McPherson cup for Professional Fraternities. Brother Green has been doing his best with the Varsity Cross Country squad this fall and we have been developing a basketball team that will represent the chapter creditably in the annual Intramural League (it better had).

We were very pleased to have eleven Brothers from Anthemios with us on November 19 when Ohio State and Illinois mixed on the local gridiron. Other social endeavors have been a dance for the pledges early in the fall, and an informal dance on December 22. Brother Badgeley, as Chairman of the Social Committee of the Architect’s Club, engineered the annual Smock Dance of that organization at the Elks Country Club, giving a very slick and successful party. Professor Charles St. J. Chubb acted as toastmaster at the Initiation banquet on October 14 at the Chittenden Hotel. Past Worthy Architect Wegner deserted engineering in Cleveland at that time long enough to grace the board, as did Brother Brand from Springfield, and a number of the Columbus alumni. Brother G. F. Oman, ’20, School of Architecture at Columbia University for graduate work.

The following are the chapter officers: S. Fred Albrecht, WA; Russel M. Krob, W. A. A.; Eeflo E. Eggert, W. E.; Paul L. Wood, W. S.; and Joseph Thomas, W. C.; Brothers Albrecht and Martin Coady were the delegates to the Convention this year.

University of Minnesota—Mnesicles.

Although Mnesicles suffered heavily in its loss of membership by its large contribution to the graduation class of last June, the chapter is very much alive and full of pep. We are now in the midst of a probation period for the purpose of preparing for the initiation of ten future brothers in Alpha Rho Chi. Our pledges for this year are the finest bunch we ever had. Their initiation was held on Saturday, January 14, followed by a banquet at the West Hotel of Minneapolis, and at which many of our alumni and honorary members were present.

Our house, though it is not as we would like to have it, will serve our purpose until our lease on it expires which will be in about two years. at that time we have high hopes of buying or building a new home.

Our men are taking a leading part in the Architectural department, both in scholastic and in other activities. We are fortunate in having as head of the design courses Professor Leon Arnal, Architecte Diplome
Government of France, under whose expert guidance the standard of the student work is continuously rising. Since the last issue of the Archi, brothers Gerlach, R. Damberg, P. Damberg, and F. Moorman have been elected to Tau Sigma Delta. R. Damberg, P. Damberg, and Gerlach are also Tau Beta Pi men. Brother Reuben Damberg was the winner of the Moorman Traveling Scholarship competition, and as a result spent several weeks traveling thru the East. Brother Hammitt '19, instructor in the department recently organized the Arab club, a dramatic club composed of technical students of which many of the Mnesicles men are members.

Along with our work in the Archi department and on the campus, our social activities were not neglected; in fact we enjoyed a rather brilliant social season. Notable among these activities were our pledge dancer, Founder's Day banquet, and our Spring Picnic, our Spring Formal. The latter was held at the University Club in St. Paul. During the recent holiday season our pledges pleasantly surprised the chapter with a Christmas luncheon. Also Howard Dunn, a pledge, entertained the chapter at his home recently to an informal smoker.

Our chapter was active in the recent organization of a professional Interfraternity Council, the scope of which is largely athletic at present. Brother Dock is our athletic manager and representative in that organization. We have entered enthusiastic basketball and bowling teams, in whom we are confident of obtaining at least part of the fruits of victory.


Mnesicles chapter sends its hearty wishes for a happy and successful year to its brothers in Alpha Rho Chi.

Edward O. Holiers.

University of Michigan—Iktinos.

With the opening of the fall semester, Iktinos Chapter set its eyes on the coming year with eighteen initiated men and three pledges. The active roll would, undoubtedly, have been larger by at least four members if all had returned who had, at first, planned to. However, due to unexpected events, these men were unable to be with us at the start of the years work. After the rushing period was over we had added nine men to our pledge roll, thereby making it a total of twelve. In November our first initiation of the year was held and five of these pledges were taken into active membership. At the same time, we had the great pleasure of initiating Mr. Wirt Rowland, of Detroit, who has been an Honorary member of the fraternity during the past year. Iktinos feels especially honored that it has had the opportunity of initiating and taking into close fellowship such an esteemed man as Mr. Rowland. At the present time the Chapter Roll consists of twenty-three initiates and seven pledges.

Iktinos Chapter is well represented in the activities of the Department this year. Two of our men are class Presidents, one is Vice-President, two fulfill the duties of Secretary and two that of Treasurer. The Architect's representatives on the Junior Hop Committee and on the Student Council are men from our fraternity. The President and three members of the Executive Committee of the Architectural Society are also
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Alpha Rho Chi men. Brother Demmon was elected to Tau Sigma Delta at the last meeting of this Honorary fraternity.

We had the pleasure of entertaining about fifteen members from Demetrios Chapter at the time of the Ohio State Game and we wish to take this opportunity of saying how much we enjoyed their visit. The Fall party was held at the time of the Minnesota game and was attended by many of the Alumni and friends. It proved to be a very enjoyable affair. The usual Christmas party was staged before the vacation period and was very successful.

The College of Architecture has over two hundred students enrolled at the present time and is becoming more popular every year. The personnel of the faculty is practically the same as it was last year.

The year, so far, has been a very successful one, and we feel that it has been due, largely, to the untiring efforts upon the part of our Brother Zimmerman, who has devoted a large amount of his spare hours in looking after the interests of the Chapter. His graduation, at the end of the school year, will make a distinct loss to the fraternity, and Iktinos Chapter regrets, very much, that such must happen. Iktinos appreciates and wishes to bestow the credit upon our President who so thoroughly deserves it.


University of Illinois—Anthemios.

Homecoming proved to be a rather eventful occasion, and one that will not soon be forgotten by any man here. Probably the most important thing during the week-end for old A. P. X., was the winning of an eighteen inch silver loving cup for the best house decorations on the campus. We were very sorry that the alumni did not return in any great numbers, but we do appreciate the representation they did have. Those whom we were fortunate enough to have with us were: “Duke” Strong and Mrs. Strong, “Lindy” Lindenberg, “Bert” Thorud, “Percy” Parr, Francis E. Dunlap, Mrs. Dunlap, “Joe” Wildermuth, “Bennie” Benson, and “Wally” Overend, plus a number of relatives and friends.

The Stadium Drive was successfully finished before Homecoming, and we believe that even though Illinois lost a football game to Chicago, it really was the greatest of all Illini Homecomings.

On the week-end following Homecoming, A. P. X. sent a delegation of rooters to the Ohio-Illinois game at Columbus. The trip was made in two Reo “Speed Wagons” passenger trucks, and was managed by “Liz” Fields, ’23. There were nine men from the house in the crowd, the remainder being friends and acquaintances of A. P. X. members. We certainly had an eventful trip, and one we shall never forget. You probably know that Illinois won the game by one touchdown (7-0). Though it might be hard to realize it from the “dope” before the game, it was more of an Illinois victory than the score indicates. While in Columbus we were royally entertained by the Demetrios Chapter. They certainly treated us fine, and showed what true sports they are. On the night of the game they gave a house dance, and although we were all tired from a
twenty-three hour ride, we surely enjoyed it. We started home at seven o'clock Sunday, and arrived in Champaign at seven-thirty Monday.

The next thing of importance that happened here, was an informal house dance, given on Saturday December 17th. This was the only dance scheduled for the first semester and proved to be a very successful part.

During the semester we have had visits from various alumni and friends, among them being Brothers Schmidt and Greedon. On December sixteenth we gave an informal dinner party. This affair was attended by almost all of the faculty in the department of architecture, and was given in honor of Mr. Henry McGoodwin, a Philadelphia architect, and the author of "Shades and shadows."

Probably the biggest event of the year for Alpha Rho Chi, was the seventh annual convention, held here on Jan. 2d and 3rd. The Grand Council was represented by Brothers Peterson and Strong. The five active chapters (including the one being established at the University of Virginia) were represented by two delegates each, as usual. These two men from Virginia were initiated during the convention, and will assist in establishing the new chapter some time this month. The men who were initiated during the convention were: J. J. Lawerence, Killakrates (Vir.); W. I. Dixon, Killakrates (Vir.); R. J. Pfeifer, Anthemios; R. I. Olson, Anthemios; D. A. Kendall, Anthemios.

The convention proved to be a great success, in so far as the business to be acted upon was concerned. I shall try to list below the most important things that were brought before the delegates and acted upon.

Brother Harrison Overend was elected chairman of the convention. The auditing committee made a report, which was accepted. Brother C. W. Ditchy resigned his office as W. G. A., and Brother "Bennie" Benson was elected to finish the present term of office. Brother Harold R. Peterson was re-elected to the office of W. C. S., because of his splendid work while in that office during the past term.

The petition for a new chapter at the University of Southern California submitted by the Andronicus Club, was granted; thus giving Alpha Rho Chi a total of six active chapters.

Honorary Brother Newcomb brought before the convention a paper he had prepared favoring the admittance of students registered in the courses of Landscape Gardening and Interior Decoration into the Fraternity. The constitution was amended (subject to the approval of the chapters and the grand council) so that such students could in future, be pledged and initiated.

A new membership was established, called Faculty Membership. This was done to permit the initiation of men in the faculty who might be an asset to the chapter, or to the Fraternity as a whole, and who do not have a sufficiently high standing to become Honorary Members.

Brother Holmes of Iktinos was made Historian of the Fraternity. Alumni representation was granted, the alumni of each active chapter having one vote. It was decided that the Archi would be published in Minneapolis next year, by the active chapter there, and the alumni in the vicinity. The Mneseceles Chapter were given the power to confer upon Cass Gilbert, the honorary degree of Master of Architecture. This, I
believe, is about all of importance that happened during the Convention, with the exception of the formal banquet, given at Beardsly Hotel on January 3rd.

The basket ball team is going good so far this year. They have not opened the Conference season yet, but have won all of their practice games. Although the team is composed largely of sophomores, much is expected of them.

Both “Newk” Newcomb and “Bill” Snyder are with Sousa’s band at present. “Bill” is the private secretary of John Phillip, and sees a lot of the world on the extended trips of the Band. They are at present somewhere in Mexico, I believe.

On Friday, March 24th the chapter will have its annual Formal. We hope to make this dance a success, and will appreciate any representation and assistance that the alumni or inactive members can find it possible to give. Come if you can.

We have two more weeks of school in this semester, and believe me, they are busy ones for us. Most of us have finished Design, however, and that takes quite a load off the Archs. Write and tell us how things are going when you can, and a very prosperous New Year to you.