

Armour Architectural Society

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FIRST PART—CONCERNED WITH MYSTERIES AND MODES

"It is a tale they tell" in the regions of the Skye Lyte and the Clymbing Staers, that there is much to be learned of that quaint and somewhat pagan art, called by some, "Architecture," and by others—better versed in its peculiarities—"Thebunk." Much is to be learned, indeed, that is not taught in the confines of an office, or in the freedom of the class room, or even between the covers of books (unless these books be such as are not circulated by proper and self-esteeming public libraries). So, the tale continues, by right of an ancient and honorable tradition, the older practitioners and in-dwellers of the Upper Sanctum take it upon themselves to annually revive that far-famed festival that admits of newer members as the older ones die off. And altho this most recent festival was indeed marked on the calendar as December the eighteenth, and was provided with the more worldly trimmings of a banquet and the sincerely honored presence of Dean Monin, it is a matter of common report that it involved, undeniably, other markings and diverse trimmings that might not be advantageously described here. And there were none to deny that the mysteries were indeed profound.

THE SECOND PART—OF FURTHER FESTIVALS

So it was that the spirit of brotherhood proved greater than the assets of the treasury until such time as the Festival of the Mardi Gras solicited the participation of those not too deeply attached to their pillows at early hours; and altho there was little union, there was much strength in the architectural part of the celebration.

Likewise, when further need for celebration matured within the hungering souls of those afflicted with this mania, a fantastic production known diversely as, "The Eternal Triangle," or, "The Parthenon—the Classic Comedy of Greece," was enacted for the entertainment of the faculty and those not in the production, and was put down in the annals of the race as the Wagnerian Festival. Of which more might be said, yet good taste is chiefly discernable by restraint. Wherefore few would deny that the glory of architecture was materially aided on its path, altho whether that path was an ascending or descending one is a matter of some question.