Meditating Beneath the Keystone

A DISCUSSION ON A. I. A. MEMBERSHIPS, WORSHIP OF THE MASTER, THUMBS DOWN ON UNIONS, VIRGIN FIELDS, AND THE PLACE HOUSING MIGHT OR MIGHT NOT PLAY IN THE NEW SCHEME.

IT HAS BEEN our policy to discuss in THE ARCHI only subjects pertaining to the Fraternity or the Universities in which our chapters are located. Noting the present trend in other fraternity magazines in discussing all types of news of the day, including the gold standard, we have decided to veer from our usual policy at least once.

A recent letter on your editor's desk from one of the younger members of the fraternity, who is an Institute member, criticised the A. I. A. In normal times this is delicate ground, as many of our members, especially honorary members, are "big shots" in the Institute. The letter charged that the architectural profession as a whole is becoming less important in the building industry, stated that the Institute has not even tried to improve the situation, and concluded thus, "For that reason if our Fraternity is even to be any more (useful) than it is now, it must get busy and do some of the things that are really the Institute's job. It is a question as to whether the Fraternity should do it alone or affiliate with the Institute. We can and should wake up the entire profession."

During the last three months, Pencil Points magazine has given widespread publication to the organizing of an Architectural Draftsmen's Union. This is surely a far cry from what architecture started out to be, and we can hope for nothing except failure. To our idea of true architecture, the status of the architect and the draftsman should be as in the old days where the craftsman worshipped at the master's feet. During these exceptional times, we know of no reputable architect who has not had the full interest of the draftsman at heart and who has not assisted in getting small jobs for unemployed draftsman, even to the financial detriment of themselves.

Which discussion returns us to the question, "Did the A. I. A. fail to the extent that the union organization became necessary?" It is a known fact that many chapters in the larger metropolitan areas have consisted of older men who have arrived, so to say, and have not been interested in the younger and coming architects of tomorrow. We believe that this is one of the possible solutions. The American Institute of Architects should initiate a series of six or seven different membership classifications, with varying admittance qualifications which should be adhered to strictly. The larger number of membership classifications would enable every man working in architectural offices in the United States to become affiliated with this national organization. Hence, the entire membership would be united to follow the fine code of ethics at present incorporated in the constitution of the American Institute of Architects.

WAKE UP!

During the last month there have been held throughout the country several meetings regarding national housing development. One meeting which we have in mind was the Low-Cost Housing Conference held at Cleveland, Ohio, and sponsored by the Engineer's Club of that city. At that meeting, many civil engineers, contractors, material men and a few architects were represented. Which leads us to believe that if the architectural profession is not interested in housing, it will not be dropped, but instead will be sponsored by some other group.

VIRGIN FIELDS

Many times we have heard the talk that some particular profession is over-crowded. The architectural student today perhaps wonders if there is any opportunity in his chosen field, especially now with little work available and much unemployment. There is a virgin field in building sanitary and livable homes at low cost. This particular problem, regardless of the publicity given to it, has not been solved. Many of the authorities suggest the use of new materials, which usually cost even more than the old ones. It is conceded generally that those who solve this problem will combine many of our present and old materials with a few of those recently placed on the market.

Supervised Construction of Sky Ride

GILMAN B. YOUNG, Anth. 24, spent three years as a structural engineer, acting as a squad boss in Bert Thorud's department of the Century of Progress. Later Young was superintendent of construction of the Sky Ride. From data on hand last October, we were able only to note Young's summer work at the fair.
LONG AGO the armourers enriched weapons by intricate and beautiful ornamentation bitten into metal with acid. In the grooves made by the acid, precious metals were inlaid. To study the design before inlaying the metal, an impression was obtained by pressing ink into the grooves, and then overlaying the work with a moist piece of paper which was rubbed with a flat tool. The process of printing etchings was thus discovered.

The first etchings produced in Germany in the early 16th century were mostly on iron plates. Dürer was one of the first great etchers, Germans probably introduced it into Italy, where it took on an entirely different character from the heavier German work. Some of the Italian etchings were made on plates of silver.

It was not until the 17th century that Rembrandt freed the etched line from its subservience to engraving and made of it a separate and independent art. Claude Gellée (1600-1682) also produced etchings full of charm and beauty which never suggested the use of the graver. During the late 16th and early 17th centuries, there began the prolific output of etchings by the Dutch School. These embrace the greatest variety of subjects: figures, portraits, landscape, marine and animal subjects.

Practically no etchings were produced in the 18th century, with the exception of those in Italy by Canaletto, Tiepolo and Piranesi, and some in Spain by Goya. Late in the 19th century, there came a great revival of etching in France; Meryon, Braque- mond, Millet, Jacque, Lalanne and Jacquemart etched many excellent plates. The immediate result was the revival of etching in England, a development followed closely by another with Haden, Whistler and Palmer as the leaders. Haden's etchings are direct, powerful and brilliant. Whistler's are masterly and full of magical passages, only to be equalled in the works of Rembrandt. More recent etchers of merit are Anders Zorn, Sir Frank Short, D. Y. Cameron, Murhead Bone, James Mcbey and Frank Benson.

Etchings are proofs, made from metal plates upon which lines...
have been etched or deepened by acid. The process is as follows:

Use a polished piece of copper or zinc about 1-16 or 1-18 of an inch thick, taking care not to touch the surface with the fingers. Now grip the plate firmly with a hand-vise, after covering the jaws with paper, cardboard or rag to prevent the teeth from marking the plate.

Heat the plate and rub the ground (a preparation of wax, asphaltum and pitch) lightly over the surface, melting just sufficient ground to cover the plate thinly, and taking care not to burn the ground. Dab the plate lightly with a dabber, made of a round piece of cardboard covered with silk and padded with horse hair, until the surface is covered with a thin and perfectly even coat of the ground. While the plate is still hot, hold it by the hand-vise, face downward, and above two twisted, lighted tapers, which, if moved to and fro just below the plate, will smoke the wax. The surface of the wax should turn jet black; if it becomes grey, it is burnt, and the plate must be cleaned with turpentine and the ground relaid.

After allowing the plate to cool, the drawing can be made through the wax by means of a needle fastened in a penholder. Care should be taken to see that the point of the needle, when passing through the wax, uncovers the copper completely throughout the entire length of each stroke. It is better to use too much pressure than too little. When the drawing has been made in this way, paint the edges and back of the plate with varnish and allow it to dry.

Place the plate in the acid bath, nitric acid 3 parts and water 5 parts. The lines will soon be covered with tiny, green bubbles, which indicate that the copper is being eaten or etched by the acid. Remove these bubbles by means of a cheap brush or a feather until the acid has bitten the lightest work to the desired depth. Lift the plate from the bath, wash it well under the tap and dry it with blotting paper. With a small soft brush, varnish all the light work and allow it to dry. Now continue the biting by stages, being careful after each group of lines have been bitten deeply enough to wash the plate under the water tap and dry it with blotting paper. Then the lines must be painted over with varnish. Proceed in this manner until just the darkest work is left. When the etching is completed, the plate can be cleaned with gasoline or turpentine.

Twelve hours before printing, etchers generally prepare their paper by dipping it in water or sponging it, and putting it between blotters which are weighted down. The ink used in printing etchings is made of fine black powder and oil. This is forced into the lines made by the acid, with a roller or dabber until the whole surface of the plate is black. With a pad of mosquito netting, the ink lying on the surface of the plate is carefully wiped off, care being taken to leave the sunken lines full. Now the hand or a soft netted fabric can be used to free the plate from unnecessary surface ink in order to get the effect required.

The plate is often warmed to allow the ink to come from the lines freely, after placing the plate on the iron plank of the press, a piece of moistened paper is laid over it, and on this paper are placed several fine felt blankets. The whole, iron plank, plate, paper and blankets pass between two heavy steel cylinders exactly as clothes are fed through a wringer. The pressure is great enough to force the paper into the lines and make it take all the ink from them. After carefully taking the paper from the plate, it will be found that the ink from the lines has been permanently embossed upon its surface and the result is called the first proof or etching.

The first proof from the plate may not be perfect; portions or even the whole may be underbitten. In such a case a rebiting ground is laid, and the same lines bitten again with acid to the desired depth. The ground used is the ordinary ground mixed into a paste with spike oil of lavender placed upon a piece of glass. A leather-covered roller is next passed backwards and forwards over the plate on the glass until it is charged with a thin, even covering of the paste. The roller is then run lightly over the plate with very little pressure until the whole surface of the plate is covered with the ground. The ground is allowed to harden for two days before using the acid. Rebuilding is hazardous and should be done sparingly, as the work almost always loses its freshness.

If the proof shows that additional work is necessary, a reboring ground is laid, and all the previously bitten lines are filled with the ground. The new lines can then be drawn with the needle, and the plate bitten with care. The plate may be re-grounded and re-bitten as many times as are necessary to complete the etching.

Lines which are slightly overbitten can be reduced by pouring a little oil on the surface and rubbing the burnisher across them. Lines which are too deeply etched can be scraped with the scraper and then burnished and polished.

Foul biting, which is made by the acid finding its way through or under the ground in unexpected places is best removed with a scraper. If over-bitten work is very deep it has to be scraped, and then hammered up from the back of the plate with a punch until the pit or depression on the surface is brought to the level of the rest of the surface. Snakestone used with water is invaluable for reducing lines quickly and also for removing marks left by the scraper. Scratches left by the snakestone can be removed by rubbing the plate with charcoal, using either oil or water.

Very fine scratches left by the charcoal may be removed with the oil rubber and crocus powder mixed with oil. Emery paper of an extremely fine texture will polish the burnisher and remove slight scratches.

Stains can be removed with a solution of common salt and vinegar.

(Continued on page 15)
GEORGE C. THOMAS, III MAKES HIS HOBBY HIS BUSINESS

He Sails under Tuna Club Insignia in Pursuit of Game Fish, Fish Data and Marine Specimens for Museums

By GEORGE E. HOEDINGHAUS

ONE day about the middle of last September I met George C. Thomas, III, Andronicus, w'29, on the board walk at Avalon, Catalina Island. He had just come in from a day's cruise, and was wearing gray slacks, brown coat, keds, and his yachtman's cap on which was the insignia of the Tuna Club.

Until the time Thomas left school in 1927, he made fishing his hobby and recreation. Since then he has made it his business, and spends practically the whole year in pursuit of game fish, fish data and marine specimens for museums.

George has one of the finest fishing cruisers in Avalon Bay, and goes out almost every day during the tuna and swordfish season to tour the waters off Southern California in search of larger fish to better his many records. He is the holder of the world's record for broadbill swordfish. This record catch weighed 573 pounds and was taken on the Tuna Club regulation tackle.

There are many tricks in catching these large game fish, and George knows the trade as well as any of the old timers. Fish of this kind must be hunted and are not just fished for by dropping a line. Sometimes kites, like small boys make, are used to carry the line away from the boat so that they may be dropped near the prospective catch. Flying fish, which are quite common in the Catalina channel, are used as bait.

Two trips have been made down the west coast of Mexico by Thomas for the purpose of gathering museum specimens and fish data. He also picked up some interesting examples of marine life while he and his wife were cruising on the Mediterranean last spring. They are going to spend this winter in Florida where George expects to try his fisherman's luck.

Primarily, Thomas is a journalist, and he is fast becoming recognized as an authority on fishing and marine life. He was co-author with his father of "Game Fish of the Pacific." He has been associate editor of the Country Club magazine and editor of Game and Gossip.

Besides these activities, George finds time for etching and water color sketching. He illustrates many of his writings with brush and ink sketches.

One might think that Thomas' life is one of leisure and recreation, but quite the reverse is true. He spends most of the daylight hours on the water, and returns in the evening completely exhausted. However, he is a strong and energetic person and always in fine spirits after a shower.
FRANK S. MOORMAN

ON HOMECOMING eve we had our Annual Meeting. Al Flegal was up from Milwaukee, and Ed Molander made his customary trip down from Minot. Sid Stolte, who has been our president for the past number of years, is now spending most of his time at Rockville, Minnesota. We understand that he has charge of the drafting departments for our Gordon Clark, whose granite firm is now providing some of our choice St. Cloud granite for several eastern governmental contracts. Recently Sid Stolte has been taking a number of Twin City boys back with him to Rockville and putting them to work, among them being Louis Santo.

Leonard Melkus sent us a nice letter from Grand Island, Nebraska. He is still working. Roy Papenthien wrote up from Milwaukee. I understand that recently he received several honorable mentions at an exhibit held in Milwaukee. Harold Freedlund, who is a Democrat now (perhaps he always was), has an appraisal job with the Home Loan Board. Dean Ball is still in Madison, Wisconsin, trying his hand at insurance, I understand. Paul Nystrom is there also. Frederic von Grossman lives at White Bear Lake, and works in St. Paul with his father, with a freight forwarding organization. Milton Bergstedt is back in St. Paul architecting. Merrill Madsen has the famous Merrill Madsen Motors (Ford Agency—no, I believe it is now the Chevrolet). He is having the alumni at his delectable Spanish home next Tuesday. By the way, we are commencing on our regular monthly meetings again. They have proven a great success in the past, with an average of about 20 men attending them. Seems to me that it is a rather good record for a lot of old sleepy, retired alumni architects.

The house still requires a lot of attention. However, this year started with 15 men there, as compared with about 7 or 8 a year ago.

Ed Barber was in China recently with Wilbur Backstrom, another Minnesota man, visiting a former Minnesota student whose name is Doon, I believe. Doon (a Chinese) has charge of a new city plan for Shanghai, but the development is not going ahead very rapidly. Elmer Magnuson drove out to California last summer with his wife (the former Vivian Lienhard), and while there they saw Dick Hennessey at Berkeley (or was it San Francisco?). Dick is doing some sort of contracting. Harvey Daley is in Kansas City, as is Everett Peterson, I believe. Most of our men have returned from Chicago to their home towns. Seems to me that Paul Damberg is now in Eveleth, in for himself as architect. Dean Witcher has a nice position with the masonry contractor who is building the new Minneapolis Post Office. Glynn Shifflet is married now, of course.

Andronicus Freshman Wins Scholastic Honors

CARL MASTOPIETRO, Andronicus '37, was honored recently by Delta Phi Delta for having the highest scholarship in the freshman class during the past year. He received a plaque as the reward. Lee Kline, Andronicus pledge, took second place in the competition.

Kalionzes, Andronicus '34, is president of the pledge class of the local chapter of Delta Phi Delta.

Karl K. Kamrath, Dinocrates '33, tennis champion, is ranked third in the United States Intercollegiate singles, and is ranked second with his teammate in the doubles. This rating was announced in early November by The Intercollegiate Tennis Committee. The long list of single and doubles championship titles throughout various States which Kamrath has annexed for himself was published in the Arch in February, 1932. Alpha Rho Chi boasts of few athletes, but when it does have one, he is of high calibre and national repute. Note Wells, All-American tackle from Minnesota, last year. This year Kamrath brings prestige to the Fraternity by his athletic skill of national note.

Hudnut Appointed Acting Dean of Columbia

PROFESSOR JOSEPH HUDNUT, Charter member of Illinois '12, was appointed Acting Dean in September, 1933, for the School of Architecture at Columbia University. Immediately after his appointment, interesting changes were announced in building construction, together with changes in design courses in charge of Professor L. C. Dellenbach, Carnegie Tech graduate and former University of Illinois senior design critic there.

Changes were deemed advisable at this time to meet new conditions in the profession and to provide a more realistic approach to America's problem in building and design.

Born in Big Rapids, Michigan, Dean Hudnut received his education in Michigan, Harvard and Columbia. After teaching at Alabama and being head of Virginia's fine arts school, he came to Columbia in 1926 as professor of the history of architecture.
A BRIDGE ON THE LAKE OF THE ISLES
By Russell E. Williams, Mnesicles, w'34
Did Some One Get an Annie Oakie at Ohio?

The annual homecoming decorations award at Ohio State University this fall resulted in the Demetrios chapter winning honorable mention. The local newspapers, which take pictures before awards are announced, honored the Demetrios boys by featuring their decorations as the larger center cut and did not have a picture of the house which was later awarded first prize.

The Demetrios decorations consisted of a glorified mural some twenty feet square, depicting the two end towers of the stadium with crowds in the distance. A large unsprung trap door was suspended between the towers, with several heroic football figures running the block and tackle as the wild cat ventured at the portals. The colors used rivaled the basic color scheme used for the "Century of Progress."

The first prize decorations consisted of some six over-sized football men carrying a coffin with appropriate tombstones, etc., in the foreground.

We need not supply pictures, and you can judge for yourself about this Annie Oakie business.

Pledging, That's Right Up Our Alley
RODNEY GARNER

Much to the surprise of all concerned, a very good class of freshmen entered architecture at Southern California this fall, and Andronicus has succeeded in pledging twelve very promising men. But three of these are straight freshmen, and the remainder are transfers from junior college or another university.

The incoming of a large number of older men during the past two or three years has caused many changes to be made in handling the pledges. Less horseplay is carried on, and a more serious atmosphere is maintained in pledge ceremonies. An early initiation has been planned, at which time the older men will be taken into the chapter. This helps build up the chapter early in the year when it is weakest.

A new plan is being tried this year which allows alumni to come to house dances at a reduced rate. The reduction varies between twenty-five and fifty per cent, depending upon the affair. It is hoped that this plan will cause more alumni to come to dances, and the social committee thinks that the chapter will make more money than previously, through an enlarged attendance. Anyway, the alumni think it is a good idea.

Eight men from the house made the trip to Berkeley the weekend of the California-Southern California game. The trip covered about twelve hundred miles, and besides visiting the Berkeley campus, the campuses of Stanford and Santa Clara were also seen. A visit was paid to the professional architectural fraternity at Berkeley. The group has a comfortable lodge and a fairly strong membership.

Ping Pong has become the major interest at the local chapter house. At present the pledges have a team that makes all active teams look like pokers. This morning when we left for an eight o'clock, two pledges were playing. Looks as if they played all night.

Badge Cost Deflated

The Grand Council announced that an agreement has been reached with Burr, Patterson & Auld Company, official jewelers to the fraternity, to furnish the standard Alpha Rho Chi badge without any change in specifications at greatly reduced prices which aggregates a saving of approximately 40 per cent. There is at present a six per cent federal tax on fraternity jewelry as well as a small state tax in some states. Present indications, however, are that federal taxes will be lifted by the first of the year, thus further easing the cost to purchaser.

The Constitution requires every member of the fraternity to buy a badge when initiated. Perhaps some chapters have overlooked this. It is desirable that every chapter get back on the badge standard, as some Archi revenue is derived from badge royalties.

Romance and Technique of Etchings

(AContinued from page 11)

A drypoint is not an etching. Though it is printed in the same way, its lines are not etched with acid, but are cut directly into the metal with a sharp steel needle. The needle cuts into the metal to different depths, according to the amount of pressure used. As the needle plows its way through the metal, it turns up a bur of copper. This bur on the edge of the line holds the ink and spreads it, making a richer, more velvety line than can be obtained by an etched line.

Etching is to painting and sculpture what the violin is to other forms of instrumental music, and just as there are few great violinists, so there are few great etchers. The purer the art or musical expression, the fewer are its masters or lovers.

In times past, etchings of great artistic merit have gone begging or been sold for a few dollars or cents, only to be sold in our day for thousands of dollars. Only a few weeks ago an etching by Seymour Haden was sold for $1,500; this same proof was purchased by a twin city gentleman for $90, and no doubt it was originally purchased for less than $10.

Unfortunately the artistic value of a proof is not the only factor controlling its dollar and cent value. Limited production is a great factor; the fame and death of the artist are other important factors. If Rembrandt was working with us now, his prints would sell for a very few dollars, yet his proofs are selling as high as $25,000. Great etchers never receive high prices for their work; the profits go to those who sell their product after their death. A few great etchers in our own age, have, through modern advertising methods, been able to gain recognition and money; Frank Benson and McFeeley are the two outstanding examples of etchers who are reaping a little of the fruits of their labors.

Buying etchings is as romantic an occupation or hobby as buying the rarest of antiques or the most valuable of bonds. Great art produced in a nation is its endowment policy which is paid up after its commercial life is gone.

Editor's Note: Fred W. Segerstrom, Mnesicles '34, is given credit for his assistance in obtaining Mr. Burton's article.
**Editor's Mail Box**

**Theron**

Amnis on his recent trip met William V. Harber, '30, in San Antonio, Texas. Harber was convalescing from an appendicitis operation at the Fort Sam Houston Hospital. He is an officer of the Reserve Corps and was in camp when he became ill. He expected to be discharged from the hospital and to continue his training.

John Stricker, Jr., '27, is also in an officers' training camp, but in another part of Texas.

**Mnemos**

Robert G. Cervy, '32, may be addressed now at Room 243, Y.M.C.A., Knoxville, Tenn. He recently landed a job as an architect with the Tennessee Valley Authority.

H. Lee Burton, w32, of 212 E. 21st, Olympia, Washington, has a new position, being in charge of preparing a program of development for the State parks of Washington, which expects to secure federal grants from PWA. The State of Washington has thirty parks ranging from sea shore, forest, lake, stream, and mountain camps to desert viewpoints on the Grand Coulee project.

**Iktinos**

The Iktinos Building Association held its annual meeting November 18 last at the active chapter house in Ann Arbor.

**Paionios**

The active chapter, though exceptionally small this year, is still maintaining its house, the house mother doing all the work, including the cooking and collection and payment of bills.

**Dinocrates**

The active chapter has given up its house for the current year.

**Polyklytus**

S. S. Richardson, w34, has left Carnegie and is now attending the Frank Lloyd Wright School of practical architecture.

**Demetrios**

Joseph E. Thomas, '24, is working at the Cleveland City Hall with the grade elimination department.

John W. Green, '25, is architectural representative for Sears Roebuck (see Archi, October '33). Wally lives in Painesville, Ohio.

Clyde T. Oakley, '13, of 341 Chester-Twelfth Blvd., Cleveland, has his own organization for building materials manufacturers' agent.

Harold C. Summersett, '28, has organized the Summersett Art School in Cleveland.

Max L. Worthley, w26, and family live at 1640 Robinwood, Lakewood, Ohio. Max is working for Rockefeller's Standard Oil. Joe J. Black, w24, spent the summer working as a carpenter remodeling a Connecticut farmhouse.

Clement M. Williams, '25, living in Larchmont, has a brand new daughter, and is back at work in the New York Paramount Studios.

Russell M. Krob, '23, teaches at Columbia and spent the summer in Europe.

C. Dale Badgeley, '23, Rome Prize Fellow, and George H. Ferrenz, '26, are both on the architectural staff of Cooper Union of New York.

Milton S. Osborn, '22, of the Architectural department of the University of Manitoba, Canada, spent the summer touring Mexico.

George W. Wegner, '21, is in Bismarck, S.D., for Lundoff-Bicknell, Chicago contractors.

Lester W. Kilgore, '13, is a contractor at Canton, Ohio. He has three daughters and resides at 1311 Cherry Ave., N.E.

Galen F. Oman, '20, rated the feature article in a recent issue of "The Clay Worker." His subject was, "Discussion of Clay Products in the Architecture of Tomorrow." Oman was also a speaker on the program in Cleveland at a conference on "Low Cost Housing."

**Anthemos**

Robert B. Mitchell recently left Henry Wright's New York office and moved to 5746 Central Ave., Indianapolis, Ind., where he expects to spend several months investigating housing. He reports the marriage of Andy Phillips, '23.

**Graduates**

The Official Grand Council record as certified by W. G. E.:

**Iktinos (June, 1933):** Nelson, Howard B., '33, Battle Creek, Mich.; Palms, Francis, Jr., '33; Wilson, Wallace E., '33, Lansing, Mich.

**Demetrios (June, 1933):** Heickel, Guy C., '33, Ashland, Ohio; Hall, Robert G., '33, Oolted Forks, Ohio; Rathke, Arthur C., '33, Sandusky, Ohio; Halligan, William T., '33, Cleveland, Ohio; Larimer, Richard M., '33, Columbus, Ohio; Brooks, James H., Jr., '33, Newport, R.I.

**Polyklytus (June, 1933):** Miller, Herbert S., '33, Johnstown, Pa.; Perry, William G., '33, Pittsburgh, Pa.; Smith, George D., Jr., '33, Buffalo, N.Y.


**Dinocrates (June, 1933):** Kubricht, William S., '33, Wallis, Tex.

**Directory Changes**

Make the following changes in the last Directory published October, 1933. The next complete Directory will appear February, 1934.

**Anthemos:** Kenneth A. Smith, W. E.

**Iktinos:** Richard G. Snyder, W. E.

**Paionios:** Wade Crawford, W. A.; Fred Songer, Acting Sec.; J. Ralph Bert, W. E.; Financial Director, Fred Billings, Truro, Iowa.

**Polyklytus:** L. P. Manson, W. A.

**New York Alumni Chapter:** Walter A. Taylor, A. S.; 23 E. 26th St., New York City.

**Mnemos Alumni Association:** Lawrence H. Bakken, Pres., 4224 Cedar Avenue South, Minneapolis, Minn.