OUTSTANDING CHAPTER AWARDS

First Place
University of Maryland

Regional Winners
Ohio University – University of Missouri-Rolla
University of Southern California

by ALAN LEFKOW, Chairman

The competition for the most outstanding chapters of the 1970-71 academic year ended with the panel of judges announcing the following victories:

National and Eastern Regional Winner—Gamma Xi chapter of the University of Maryland.

East Central Regional Winner—Delta Epsilon chapter of Ohio University.

West Central Regional Winner—Gamma Theta chapter of the University of Missouri-Rolla.

Western Regional Winner—Upsilon chapter of the University of Southern California.

In addition to the recognition of a job well done, each winner will receive a beautiful engraved plaque for display at their campus. In noting, it is commendable that Upsilon has won the Western Regional title for the past four years and Gamma Theta the West Central title for six of the past eight.

Winning chapters don’t necessarily have the most activities but, more aptly, the most worthwhile and noteworthy. But in evaluating the annual chapter reports, not all the weight is placed on activities. The effort put into preparing the report is also considered. Factors such as writing style, organization, appearance, etc., are included in the judging. However, activities are given the most weight and has ultimately been the outstanding aspect of the winning chapters.

Noteworthy activities were not limited to the winners; many other chapters had worthwhile and interesting projects. The following is a highlighting of some of these activities from the past competition:

Gamma Xi—University of Maryland: The chapter is soliciting funds and has started construction of a “Roundsight” type reading aid for the partially blind. The system, which uses TV as a vehicle in its implementation, will be donated to an appropriate institution upon its completion.

Gamma Beta—Northeastern University: The brothers have set up a course of instruction for nurses at a local hospital on operation of an electronencephalograph.

Delta Theta—Pratt Institute: The chapter performs a worthwhile service to a local hospital by weekly visits to the patients as well as giving biannual gift-giving parties.

Upsilon—University of Southern California: to fund the chapter’s activities the members work for the faculty at their homes (e.g. gardening) at the rate of $2 per man-hour. The money earned includes funding their outstanding E.E. sophomore award which has a novel addition: besides a $50 award to the winner, $100 is awarded to the winner’s high school.

Gamma Theta—University of Missouri-Rolla: The chapter has presented precision electronic equipment to a diagnostic clinic that specializes in the treatment of speech and auditory defects in children. The brothers are also designing additional equipment for the clinic. In another activity, they make a cash award in a local high school science fair to an entrant in the E.E. area.
Why, I thought you were a gentleman . . . .

THE ENGINEER—HIS SOCIAL RESPONSIBILITY

by PAUL DRAGOUNIS

The Accomplishments of Engineering

The greatest fruit of engineering endeavor has been the application of primary energy to the amplification of our cultural, intellectual and physical capabilities. This energy helps provide us with life’s necessities at a cost so low that for most citizens of industrial nations, earning the elements of survival is a part time affair. Thus, indirectly, technology is every bit a benefactor of the arts, as was Haydn’s patron who provided the composer with both life’s necessities and luxuries allowing relaxed attention to the creation of musical splendor.

Energy and technology have provided transportation capabilities to satisfy our most gregarious and explorative instincts, and communication capabilities to not only fulfill our needs but to actually obfuscate communication and usher in a new—and not necessarily welcome—era in which, Marshall McLuhan said, “The Medium Is The Message”. Despite the promises that have been made about that line, the impact on human history of the pervasive information transmission, storage, and processing capability, in my opinion, will be greater than that of almost any communication that could be made via that technology. Energy and technology are also giving us the tools for avoiding or creating genetic disaster, and for avoiding or creating improvement or disaster in a host of areas.

Given the foregoing, one ought to look for the engineering profession on the highest of pedestals, that occupied by the medical profession, those magicians of the curative and invoicing arts and technologies. Better look again! As we descend, we see the law, science, economics, social science, and others before we find engineering in the boiler room with accounting, and grade and secondary school education. Is this justified? If so, is it recent? Can it be corrected? Should it be corrected? What are the remedies? Can they be effected?

Is It Justified?

Let’s turn to the first question. Is this poor status of the profession in anyway justified? My reaction ten years ago would have been a vehement no. But, by the time I had been in the profession for 6 years i.e. by 1962, I had doubts. Now, I feel sure that we are getting what we deserve.

Perhaps by his nature, and most certainly by his training, the engineer too often has either an underdeveloped social-aesthetic sense, or a narrowly channeled one. Additionally, and this is readily appreciated by both technologists and non-technologists, there is a substantial aesthetic aspect—rather narrowly construed though it might be—to engineering endeavor, be it the design of a polymeric molecule of made-to-order properties, a single shaft, 80 yard-long turbine of 1100MW rating or a 150 nanosecond monolithic core memory for a computer system.

I contend that there is sufficient aesthetic value in even the most specialized area of technology to have satisfied needs in those areas. Many myopic engineers virtually since the birth of the profession. This, plus the then-apparently unlimited world resources, kept our professional forebears from concerning themselves, except on an “urgent need” basis, with interfaces between their activities and those of the balance of mankind’s and earth’s processes. If the early innovators could be excused on the grounds that such social-aesthetic concerns were the host of serious guilt, the engineering profession of roughly the last 30 years?

Who keeps the systems that discharge sludge and raw biological wastes to our waters? Whose works killed Lake Erie? Whose automobiles and heavy vehicles are making life in the cities less bearable? Who stacked people vertically in cities and every which way in subway cars without concern for the tolerability of such a life? Whose ingenuity made the disposable bottle and can an economic matter without a thought of disposal? And, who decided on bulldozing almost every tree in sight on the basis of a straight techno-economic balance in housing and commercial ventures?

I can almost hear you murmuring that the engineer was a mere pawn in these endeavors. Perhaps, but only perhaps. I could better forgive him the archives of his profession bursting with his pronouncements of warning or dissent; his calculation and proposal of tolerable psychological, environmental and aesthetic burdens, and clamor for standards. Such material is present but the paucity is an embarrassment to us all. In fact, when asked recently for assistance in locating such material, a librarian at the United Engineering Center in New York, which houses many of the libraries of the engineering societies, replied that there wouldn’t be anything like that in a collection of the engineering profession’s literature.

In 1963, the editors of “Machine Design” magazine polled engineers to determine their self-images. The engineers polled thought they were technically able (40 pts.—top rating); had a desire to excel (20 pts.); were persistent (13 pts.); honest (11 pts.). On weaknesses, the engineers thought they were weakest in ability to communicate (28 pts.); poorly motivated (18 pts.); not given to social amenities (16 pts.); not interested in their community (10 pts.).

More recently 411 representative professional engineers were polled to determine attitudes. The following highlights were extracted verbatim:

1) “The results of the survey” of themselves are interesting in that they tend to confirm the public’s view of the engineer as conservative, money conscious, disinterested in intellectual matters outside his profession, law-abiding and humorless”.

2) “More liberal arts education for engineers got short shrift from this group—they
were mainly interested in the type of non-technical courses that help a man get ahead, not those that might expand his intellectual horizons. 2) "Disinterested in political and sociological theory and background though these men appeared to be, they held strong political opinions. So, despite the fact that the current era can be described as one of growing social-aesthetic—environmental awareness of man and self—image of the engineer is one of a low level of concern for the "outside world."

This is the albatross. The way we handle it is the key to the future standing of the profession.

Is It Recent?

Was there an era in which the engineer was held in very high esteem? Possibly but disdain of the engineer is not new. Friedrich Klemm in his book A History Of Western Technology quotes a song written by Thomas Gray:

"The engineer...is not at all behind the General or the Pilot or anyone else in his saving power, for he sometimes saves whole cities. Nevertheless you despise him and his art, and sneeringly call him an engineer...With such ingratitude a loving daughter to marry his son...and yet, on principle, what justice or reason is there in this?"

On a more recent scale, Herbert Hoover wrote in his Years Of Adventure of an experience during a sea voyage from England to America:

"At my ship's table sat an English lady of great cultivation and a happy mind, who came to my table after a pleasant conversation on government, national customs, literature, art, industry and whatnot. We were coming up New York harbor at the final farewell breakfast when she turned to me and said: 'I hope you will forgive my dreadful curiosity, but I should like to know what is your profession?' I replied that I was an engineer. She exclaimed involuntarily, "Oh, what a noble calling!"

"Why, I thought you were a gentleman!"

I would be remiss in my obligation to the subject if I did not call attention to the fact that in several countries of the world an engineer has remarkable standing. These include the Soviet Union, Switzerland, Italy, and Germany. In the case of the latter three, the engineer's standing is, I suspect, attributable to class standing of professional men. I believe that in the Soviet Union, for example, the professionals are accorded a high standing. This is a function of their effort to establish and maintain a position of world leadership in areas of technology.

The U.S. with its massive middle class that comprises many non-professional as well as professional elements, does not offer the same status to the engineer as does Italian society for example. On the other hand, the "technological class" of American society has proceeded to the point where the technologist has become as often the object of derision as of respect. This is because of the engineer's contribution to society.

To this point I have devoted my efforts to showing you that the engineer is often thought of as a non-entity, a machine with little or no deeming social value; that there is substantial justification for this feeling, and that the engineer himself does not disagree with the image of his profession. I have also indicated that this unpleasant situation did not come upon us yesterday.

Can It Be Corrected?

If we recognize the specific nature of the problem, the answer is an unqualified yes, but I can't see a quick solution.

The term engineer has a dual origin which provides some insight into the problem. My dictionary says that engineering was, originally, the art of managing engines. Yet, the same dictionary provides another source reference, a Latin origin, from ingenium, i.e. natural capacity, invention, to produce. Thus, one path, we might surmise, evolved the word engineer from man engine, just as "oiler" evolved from oil man in the railroad lexicon. The other, totally different, focused on invention and a capacity to produce, in other words, technological imagination and creativity. If these two ingredients are lacking, engineering becomes a trade. I am sure all of you have seen many degree-bearing engineers who are, in fact, sub-professionals. Sooner or later—probably much later—we will see increasing concern among world-wide priorities to better serve the human race. The issues include population control; housing; poverty; allocation of energy, material, environmental manpower and dollar resources. One specific example is close to the interest of all of us; the issue of nuclear plants safety vs. the effects of combustion products and how one properly assesses the benefits and risks of each in the generation of electricity. There are those who agree that electric power growth should be curtailed to prevent further encroachment on our environment. On the other hand there are those—myself included—who point out that controlled minimum encroachment on our environment by electric generating plants, coupled with electric heating and electric vehicle propulsion represent an excellent chance for reducing pollution and other hazards to an unabated. Are we to allow committees of Lawyers, Sociologists, and Economists to decide this question on the basis of our data, or will we, too, participate in making these judgments?

There is the question of the future of our cities. Some argue that the large city is an unworkable concept. I feel it is a vital and necessary concept, one totally workable with proper planning in technological, social-psychological, economic areas. Cities whose cultural, educational, industrial, commercial contribution to man's development is unquestioned are possible. But they won't be maintained and reconstructed by apolytic technologists or verbose sociologists alone. They can only be re-established by interdisciplinary and national cooperation.

On the basis of the engineer's current standing, I fear he will be excluded from the deliberations toward resolution of the important questions of the day, almost all of which will have a strong relation to technology. The facts is President Nixon's three man council on pilot's final report included no engineer. This, I believe, goes a long way toward verifying some of the arguments I have been making.

Have you noticed for example that a number of the nation's airlines, founded and originally managed by Lawyers and financial people. So are many of the nation's utilities and manufacturing industries. I have noticed the name of Lawyers or financial people. I simply ask why is engineering not a credible background from which many can launch broad careers at national leadership levels? It isn't happening very often anymore. Why can't engineers qualify as well as and as often as members of the technical professions, i.e. medical, corporate, educational and governmental? Why is it becoming a foregone conclusion that a Lawyer or Economist can manage any technical activity given sufficient tonnage of technologists, but the Engineer is increasingly deemed incapable of these important jobs? To illustrate, there are many young Engineers pursuing an MBA today, but most of them will be considered as financial specialists, in which role they will exceed the engineers with financial capabilities. It is my view that this is the natural result of our breath-taking, viz. insufficient education and poor control over the standards of the profession.

Should It Be Corrected?

At this point, it is logical to question whether this situation is really in need of correction. We are entering a period in which social, environmental, defense and other key problems must be carefully reassessed. There will be much more discussion and hopefully more action toward ordering our priorities with little or no direction. Sooner or later—probably much later—we will see increasing concern for an ordering of world-wide priorities to better serve the human race. The issues include population control; housing; poverty; allocation of energy, material, environmental manpower and dollar resources. One specific example is close to the interest of all of us, viz. the issue of radiation releases, nuclear plant safety vs. the effects of combustion products and how one properly assesses the benefits and risks of each in the generation of electricity. There are those who agree that electric power growth should be curtailed to prevent further encroachment on our environment. On the other hand there are those—myself included—who point out that controlled minimum encroachment on our environment by electric generating plants, coupled with electric heating and electric vehicle propulsion represent an excellent chance for reducing pollution and other hazards to an unabated. Are we to allow committees of Lawyers, Sociologists, and Economists to
ETA KAPPA NU
AWARD
LUNCHEON
San Francisco

by MARCUS DODSON
Chairman
Luncheon Committee

The outstanding Electrical Engineering Student was honored at the Award Luncheon at the San Francisco Hilton on August 25, 1971, in conjunction with WESCON 1971. In attendance were Eta Kappa Nu National Executive Council and Directors, WESCON officers, many Los Angeles Alumni Chapter officers, as well as interested HKN members and friends.

Master of ceremonies, John Holtrichter, President of the Los Angeles Alumni Chapter, introduced the honored and distinguished guests. An explanation of the award and its importance and the care in the selection of the nominee for presentation to the Jury of Award for final selection, was made by Larry Hamilton.

National president Lloyd B. Cherry made the presentation of the plaque and certificate representing the honor of "Outstanding Electrical Engineering Student of 1971" to Alan M. Usas of Princeton University, Alan, accompanied to the luncheon by his bride of a few weeks, made a short acceptance speech.

Not present but receiving certificates testifying to having been honored with Honorable Mention, were Christopher M. Bryan of Manhattan College, Frank M. Grupposo of Polytechnic Institute of Brooklyn, and Samuel J. Johnson of Tuskegee Institute.

Introduced by program chairman Marc Dodson, Dr. Uno Lamm of ASEA, retired, excited the interest of the gathering with his discourse on, "Set a Price on Our Environment." (Article appears elsewhere in Bridge.) Dr. Lamm, famous for his contribution to the HVDC technology, was responsible for the introduction of nuclear power systems to the Scandinavian countries and was the recipient of honors from many organizations, including the Swedish Society of Inventors, American Society of Swedish Engineers, IEEE, and many others.

Identification.

Left column, top to bottom:
Award Luncheon Chairman Marc Dodson (left) with Outstanding Student Award Winner Alan N. Usas and bride.

John Holtrichter with National President Lloyd Cherry to the left, keynote speaker Uno Lamm to the right, and Marc Dodson on far right.

Usa Lamm, keynote speaker, with John Holtrichter, Jr., at left and Marc Dodson at right.

Right column, top to bottom:
Director Bill Murray (center, facing left), past Los Angeles Alumni President Mel Mceek (next to Murray), O. William Muckenbier, University of Toledo (to left), and other guests at the Award Luncheon.

Larry Hamilton, Chairman of Outstanding Electrical Engineering Student Award Committee with winner Alan Usas and his bride.

Los Angeles Alumni President John Holtrichter, Jr., and wife presenting orchid to bride of award winner Alan Usas. Alan is at left.
Survey On... 

THE INITIATION RITUAL

by LARRY DROWN
Assistant Editor — Bridge

Introduction
One of the subjects receiving appreciable attention during regional visitations is the Initiation Ritual of the association. As a result of this interest, including some very adverse and some very complimentary opinions and comments about its format, it was decided to survey allEta Kappa Nu Chapters for a consensus of opinion. Of the 125 chapters contacted, 27 returned the questionnaire with very diverse and some interesting opinions and suggestions. These comments and other inputs provide a basic guide from which to develop appropriate revisions to the ritual.

Major Conclusions
Based on the survey data, the following major conclusions prevail:

1) There is a clear difference of opinion regarding procedures, language, and length of the ritual.
2) There is an overwhelming opinion that the basic thought content of the message in the ritual is good and that it should not be changed appreciably.
3) There is room for bringing the ritual up-to-date and for making it a more mature ceremony.
4) There appears to be a need for some flexibility in order to allow each chapter to choose the procedures best suited to its purpose within reasonable constraints that should be set by national officers.

Details From the Questionnaire
The questionnaire was sent to each chapter by Professor Paul K. Hudson on September 1, 1971. It was requested that answers be returned by November 15, 1971.

The following sections summarize the responses received to the nine questions raised in the questionnaire:

1) Instructional Preface
Each ritual includes a preface some instructions "To The Officers of Active Chapters." This is the instructional preface to which the questionnaire referred. The chapters were asked to understand the reference and did not answer properly.

The consensus of the replies was as follows:
- No comment given 10
- Instructions are OK 7
- Presently clear and explicit 2
- No comment given 4
- Question is unclear 5

2) What is the question "what additional information should be included?": The following replies were made:
- No comment given 24
- Candidates should be briefed before ceremony
- Add background history of chapter

3) What should be done about the raps?

a) The consensus of answers to this question was:
- Do not eliminate 16
- Eliminate 3
- Make optional 2
- No comment given 3

b) Initial 3 raps OK, others serve no purpose
Raps add atmosphere
Raps serve no purpose to ceremony.

4) What should be done about characters (Whatstone, etc.)?

The consensus of answers to this question was:
- OK as 14
- No comment given 3

b) What should be done about characters (Whatstone, etc.)?

The consensus of answers to this question was:
- Use present procedure 14
- No comment given 6
- Let V.P. meet with them, order them for seating arrangement (if desired), brief them on what will take place, and then conduct them directly to the ceremonies 7
- Superficial and inappropriate 1
- Vital part of tradition 1

Tie ritual to electrical engineering.
OK but archaic.
Should be left in, but contemporary figures of importance should also be mentioned.
Symbolically right for occasion.
Still, corny.

5) Would names of actual people performing ceremony be preferable?

Yes 18
No 4
No comment given 3

6) Would names of actual people performing ceremony be preferable?

Are Mr. President, Mr. Treasurer, etc.

7) What is the consensus of the answers to this question was:

Changing to actual names would detract from initiation message
Sometimes it is impossible to determine who the people in the initiation team would be, last minute arrangements might be difficult.

Officee's names are not as significant as the men who founded electrical engineering

The consensus of answers to this question was:
- OK at the ceremony 17
- No comment given 4

7) What is the oath administrated before or at the ceremony or at all?

The consensus to this question was as follows:
- OK at the ceremony 17
- No comment given 4

8) What is the oath administrated before or at the ceremony or at all?

The oath administered to each initiate in turn is much more impressive than administering it to the group as a whole. However, for a large chapter, this could be lengthy.

9) How would you propose that candidates and initiation team be assembled prior to ceremony?

The consensus to this question was as follows:
- Use present procedure 14
- No comment given 6
- Let V.P. meet with them, order them for seating arrangement (if desired), brief them on what will take place, and then conduct them directly to the ceremonies 7
- Superficial and inappropriate 1
- Vital part of tradition 1

10) What suggestions on selection of standing sequence of candidates and initiators are there?

The consensus to this question was as follows:
- Use present method just fine 16
- No comment given 1

11) What suggestions on selection of standing sequence of candidates and initiators are there?

Leaving it up to each chapter
It is sufficient that everyone should sit in a different order.

Officers remain seated during ceremony, candidates stand while oath is administered.

5) Should the oath be administered before or at the ceremony or at all?

The consensus to this question was as follows:
- OK at the ceremony 17
- No comment given 4

6) Should the oath be administered before or at the ceremony or at all?

Some dress standard that should be specified 2
What is spoken and thought during ceremony is far more important than robes.

7) What is spoken and thought during ceremony is far more important than robes.

Robes seem to set apart a ceremony from just another gathering
Let robes be worn by presenting officers

Robes add dignity.
Too corny.

8) Comments on Text
The following comments were received:

OK as is 10

9) Comments on Text
The ceremony is very moving. The Dean of our school commented that it was the best of all the honor societies. It's tough to memorize the long parts possible because the language used is not conversational but very formal. Leave the text the way it is, except for making it sound a little less formal.

We feel the present general form of the initiation is very good.

References to be, him, his, men, etc. should be changed to include women.

The majority of comments were related to individual words and phrases which are slightly archaic or old fashioned, e.g., "usurp" and "implement." Also it was observed that by the time a student becomes a junior he ought to be able to associate electron and electronic with electricity.

In conclusion, the other members should be made using their names. It should also be shortening enough to avoid its condescending attitude.

Long ceremonies defeat their purpose. We feel the present ceremony can be cut at least in half. In addition, in fact, with gained effect.

The general formality of the ritual is now based largely on stressing to the tape that he has been chosen by three guides—scholastic record, hard working, and in harmony with other men. Of course, the only clear guides at the present time and so many students will be tapped who have not even shown signs.
of the latter two qualities. To be fair to those who do possess these qualities, the ceremony should stress that the tape has been chosen only on his academic achievements, but that ability and accomplishment in this area shows potential for, if not already developed, qualities of initiative, hard work and cooperation with fellow men. In this respect, the assumption that the tapers are even possibly worthy of these qualities should be eliminated and the entire ceremony used to expand on the tapestry of the organization to find and/or amplify these qualities.

The text is good as it is. However, it might be reduced in some areas, but not at the expenses of the ideas currently contained in the ceremony.

Eliminate the first part of the ceremony involving the raps and admission dialogue. Let V.P. conduct candidates to their seats. The President can call the association to order and ask the V.P. for the candidates qualifications and the ceremony of the day. The present ritual starting in the middle of page 2 with "Gentlemen, your recitation... The most worthwhile sections of the text are those which discuss the history, ideals and objectives of HKN, and those which give some indication of what requirements the candidates fulfill in being chosen as a member. The discourse on ethics is too long and could be better stated in a more concise fashion. The section on behaving with modesty and fellowship toward nonmembers as a new member is unnecessary.

The explanation of the symbology is entirely to elaborate.

The text is outdated and needs to be revised, modernized. The characters of Oth, Owg, etc. may have added to the seriousness at one time, but these days such dramatics seem to border on the comical, and even take away from the seriousness of the occasion. Tradition is very necessary, and the heritage of electrical engineering is worthy of mention, but contemporary issues should also be mentioned, and the text should be continually updated.

The present initiation ceremony is a remnant of the past. It is no longer fashionable nor inspiring to appeal to the present traditions in the name of Ohm, Watt, Faraday. Our Chapter would like to be able to address our initiatives with a more serious message. The fraternity inspired gimmicks of the present ceremony detract from the purpose of the initiation. Initiations should be a recognition of the achievements of the members. The initiatives should leave with a feeling that they have learned a little more about their newly chosen profession. If the initiation program was amended to a more flexible format then each chapter could tailor the initiation to its needs. At our chapter we would prefer a three part program:
A) Recognition of the achievements of the new members.
B) A program of instruction not normally found in the department such as a presentation by a guest lecturer or a demonstration.
C) A social mixer welcoming the new members.

Whatever comes of the questionnaire, I hope that the present ceremony is scrapped and a more modern program results.

The main objection is to the use of the characters (Othm, Cobble, etc.). Otherwise the ceremony is quite good.

The abundance of puns found in the text almost make the ceremony into a joke. An initiation should be inspiring and dignified ceremony. Phrases like "...sliding along the path of least resistance" are silly and unnecessary. How can we expect our members to take HKN seriously if the initiation is such that they giggle and laugh all the way through it? HKN is an organization with high ideals and an important purpose. Its initiation should reflect these things.

The format should be retained but the language updated.

Other Comments
The following additional comments were made:
None.

We believe that each chapter should have the authority to modify the ceremony to fit the needs of the chapter within reasonable limits which should be set by national guidance.

We would like to see another ceremony suitable for use at a banquet where family and guests would be in attendance. It would not need to be as formal as the ritual, yet it would still contain the basic ideas of the ritual, but adoption to a banquet atmosphere.

A triangular seating arrangement is suggested for the formal ritual, where the officers sit on one side of the triangle, the candidates on another and the members and guests on the third.

To say the initiates have all the necessary qualifications for HKN is not true. In a school as large as Auburn the initiates are almost solely chosen for their grade point average. Instead of saying you possess such and such qualifications, we should instead stress the responsibility each new member will have in society, and the qualities that a successful engineer needs should be emphasized.

Cobble should control the movements of the initiates. Put Cobble on the inside of the door, so they don't have to shout through the door. (Refer to question 3)

The general changes made to the initiatives are good and need little revision but the characters, costumes and pretense of secrecy should perhaps be eliminated altogether. Everybody knows the ritual as it stands because it is "impressive" to the new candidates. The goals of the organization could be more effectively realized through an informal initiation such as a picnic. We see no reason to make minor changes in the present initiation. It should either be changed or a good deal, or not at all. Perhaps the day of secrecy is now over. The complete ceremony needs to be formalized and perhaps should take the form of an explanation of what the organization is, its history, what is expected of the members, etc. All done in a more informal and attractive atmosphere. Perhaps the ceremony should be largely taken over by a cumulative, which in an interesting way provides the necessary information.

Our chapter seemed to feel that some changes would be desirable in that it would make for a more natural and convincing presentation.

The chapter as a whole seemed to feel that some changes would be desirable in that it would make for a more natural and convincing presentation.

The chapter as a whole seemed to feel that the initiation was a bit corny, but strangely enough felt that this was good and only makes the ceremony more impressive. The consensus seems to be that it should be left basically as it is, with minor changes if any at all.

Editor's note: Reader's comments on this matter are most welcome.

As required by the Post Office, the BRIDGE mailing list is now set up numerically by Zip Codes which is not the same thing as alphabetically by states and cities. Therefore, when you send an address change to national headquarters you must send the old address and old Zip Code number as well as the new address and new Zip Code number.

Gamma Beta

by Gaspar DeGaetano
BRIDGE Correspondent

As a means of selecting new members, Gamma Beta Chapter of Northeastern University has initiated a Work Day in place of its old Consideration Day. For giving prospective members a chance to work on Chapter projects it is felt that they are given an opportunity to show that they are more than just Electrical Engineering students with high grades.
DIRECTORY

Executive Council
Lloyd B. Cherry, President, Electrical Engineering Dept., Lamar State College, Beaumont, Texas.
F. Carliss Waller, Vice President, Electrical Engineering Dept., Ohio State University, Columbus, Ohio.
Paul K. Hudson, Executive Secretary, Department of Electrical Engineering, University of Illinois, Urbana, Illinois.

Directors
O. William Muckenhirch, Electrical Engineering Dept., University of Toledo, Toledo, Ohio.
William E. Murray, 1531 Wyndham Ct. Rd., Santa Ana, California.
Harold H. Slocum, 221 Nebraska Street, Franklin, Illinois.
Mac Van Valkenburg, Electrical Engineering Dept., Princeton University, Princeton, N.J.

Committees
CONSTITUTION AND STATUTES—Warren T. Jessup.
MOVIE—J.E. Fawley.
OUTSTANDING YOUNG ELECTRICAL ENGINEER AWARD—Harlan J. Perlis.
OUTSTANDING STUDENT AWARD—Lawrence Hamilton.
ACHS REPRESENTATIVE—C. Holmes MacDonald.
OUTSTANDING CHAPTRR AWARD—Anthony Gabriella.
PUBLICITY—Charles Hutchinson.
VISITATION—Larry Dwon.
The History of . . .

THE TOKAIDO ROAD

Of the five great highways that led from Edo (later Tokyo) to the provinces, the Tokaido (the East-Sea-Way) was the most important. It was the shortest route between Edo, the seat of the ruling Shogun, or governor, and Kyoto, the seat of the highly esteemed but powerless Emperor—the worldly and the spiritual centers of the Japanese islands. One of the significances of the Tokaido Road is that it permitted a great geographical separation of these two centers and therefore reduced the risk of conflict between the two.

The Tokaido was also an important trade route; many of the goods manufactured in the old industrial and trading area around Osaka had to be brought to Edo. Moreover the staff of all foreign embassies had to use this road for their journeys to the palace of the Shogun. Following the almost complete sealing off of the country decreed in 1618, only the Dutch among the Europeans were permitted to trade in Japan, subject to the most rigorous restrictions and supervision. From their own factory on the small island of Deshima, artificially built up in the harbor of Nagasaki and literally railed in by a wooden fence, they were compelled to pay their respects to the Shogun at prescribed intervals. The Tokaido really does represent the backbone of the feudal system during the Tokugawa period, outlined below.

In 1603, after years of civil war which culminated in the historic battle of Sekigahara, the victorious general Tokugawa Ieyasu was elected to the hereditary office of Shogun, and invested with full imperial authority. This event marked the beginning of a new era in Japan. In order to assure the succession of the Tokugawa family, Ieyasu (1542-1616), and more particularly his grandson Iemitsu (1604-1651) passed certain laws which, while they may appear strange to us, nevertheless se-
Hiroshige
life into the medium by creating the landscape print.
Hokusai's landscapes and those of the artist
who followed him were not, as a rule, pure
landscapes, but landscapes with people. Indeed,
instead of speaking of a shift from people to
scenery, it would perhaps be more accurate
to say that the ukiyo-e artists simply widened
their focus to include people's surroundings
as well as the people themselves. At the same
time, it should be observed that Hokusai also
added the flower-and-bird genre to the ukiyo-e
repertoire and in general broadened its scope
to the extent that he must be recognized as
one of the great innovators in this field. It re-
mained, however, for Utagawa Hiroshige, who
came on the scene just at the point when
Hokusai was at the peak of his activities,
to develop the broader meaning of the landscape
point.
Hiroshige was born in 1797 and was there-
fore nearly forty years younger than Hokusai.
He was the son of a man named Andō Gen'emon, who belonged to the firefighting
brigade maintained by the Tokugawa govern-
ment, and the family lived in a fire station
beside the Yaeu River in Edo. As a boy the
artist was called Tokutarō, but this name was
later changed to Jiemon and then to Tokubei. Both Andō Gen'emon and his wife
died while their son was in his thirteenth
year, and, despite his youth, the boy was required
to succeed his father as the family post. He
was far more interested in painting than in
his work; however, and in 1832 he handed
the position on to a person named Chōjūrō, who
was according to some accounts Hiroshige's
son and according to others the son of
Andō Gen'emon's adopted father Zennosuke.
At the age of fifteen Hiroshige began study-
ing the art of printing with Utagawa Toyohiro,
and in the following year he was allowed to
adopt his teacher's surname, an honor that
would ordinarily not have come for several
more years. Simultaneously he took the name
Hiroshige, part of which came from Toyohiro's
name, and since almost every artist had a few
pseudonyms or fancy names, he also began
signing his works with the name Ichiyōsai.
Until 1828, when Toyohiro died, Hiroshige
Woodblock Prints
depended upon the skill of the engraver, the
second of the quarter, to transfer successfully
the charm, the vitality and the delicacy of
the brush strokes to the coarser wooden
material. This was not always satisfactorily
achieved, and some of Hiroshige's own prints
obviously deserved a better engraver. The next step
was for the painter to determine the colours on
the first pull, and for each colour a separate block
had to be cut; many Japanese woodcuts re-
quired twenty or more individual blocks for
their completion. After this the printer, the
third member of the quarter, received the
blocks for the printing process. Whether or
not the colours, which he could alter or inter-
change, and the colour harmonies, including
the subtle shades which were mostly produced
by wiping out, really corresponded with the
design, depended upon his care and sensitivity,
even upon his precise control of the thumb.
Considerable importance was also attached
to the kind of paper used, and so the paper
manufacturer had his place in the quarter.
Little need be said about this, except that in
Japan paper is not merely a cheap raw
material, the Japanese strive to produce the
best paper in the world, and are so successful
in this that even today the term "Japanese
paper" denotes high quality. Finally, the
publishers must not be overlooked. They paid
the painters, engravers and printers, and also pur-
chased the paper. As is so often the case, the
actual designer came off worst, and the artists
had to work very hard to earn a living. Not
one of them grew rich, and some were forced
to take up other professions: Kiyonaga, one of
the greatest, opened a tobei to shop in his
old age, deeming this a more profitable
means of feeding himself and his family than his art—
evén though this was so outstanding.
If, on the other hand, we look at Hiroshige's
art from the sociological angle, we find that it
reflects the imperturbable, cheerful friendliness
of his character. Presumably his inherited office
in the fire-brigade of the all-powerful govern-
ment, and the commissions he received later
as Inspector of the Waterways, made his path
easier by assuring him a small income. The
colossal number of his prints and their frequent
reissuing in demand, and the care he lavished on the house
he built for himself suggests modest prosperity.

Left: Shinagawa, the first stage or stopping point on the
Tokaido is about four and one-half miles south of the Nihon-
bashi Bridge. Here one sees, not the first, but the last members
of the daimyo procession shown on the previous plate.

Right: Yoshinara, the 14th stage on the Tokaido. This section
of the Tokaido was famous as the only place on the highway
where travelers going from Edo to Kyoto found Mt. Fuji on
their left. The pine trees were intended for comfort and as
defense barriers in the event of war.
The Tokaido Road
and there were also several steep passes to negotiate, for which vehicles were not at all suitable. To protect the capital, barriers were erected in the mountains at strategic points, where the highway approached the plain of Edo, and these could be easily manned. At Hakone, for example, situated on the Tokaido, soldiers of the Shogun searched the travellers and the goods they carried for firearms, and made sure that on the return journey no women were smuggled out.

Japan's arable land could feed some twenty-five million people, and it is certainly worth noting that during the 250 years of isolation in the Tokugawa period the population remained fairly constant. Since all contact with the outside world was forbidden, and therefore no food could be imported, the birth rate had to be controlled; in times of crisis, such as the bad harvest years, new-born babies were killed. Harvest failures became more numerous in the latter part of the eighteenth century and this frequently led to unrest. That extensive revolts did not break out, may have been due to the calculated lack of bridges across the rivers, which formed a powerful protection.

Travellers, unless they preferred wading, were obliged to use the boats or be carried across the waterways. In Hiroshige's many pictures of fords the coolies appear as hardly, muscular men who carried on their dangerous profession almost naked, even during the cold season. Actually the danger attached to the work resulted less from the elements than from the fact that if any traveller lost his life through the fault of the coolie, the latter's own life was forfeit.

The Nihombashi (Japan bridge) was the starting point for the Tokaido Road. It was at the very center of Edo. The road extended from Edo to Kyoto. Distances in miles and the numbers of the stages were calculated from the Nihombashi. At the inns, situated at intervals of only a few hours' walk or a half-day's journey, the travellers could get food or lodging for the night. Fresh horses and boats were always held in readiness for the official express messengers.

Hiroshige showed few signs of departing from the traditional ukiyo-e manner. He turned out a number of portraits of actors and warriors, but presumably his relationship with his teacher was such as to prevent him from attempting new styles. Freed from obligations by the master's death, around 1831 he began to show an interest in landscapes and flower-and-bird pictures. In the same year, he began to write the name Ichiyusai with different ideographs from before. Hiroshige's virgin effort as a landscape artist was an album of ten prints entitled Famous Places in the Eastern Capital. Though this was fairly well received, it did not prove impressive enough to enhance his reputation as an artist, and he was forced to wait for a second opportunity.

This was not long in coming, for in 1832 he was able to make his first trip down the Tokaido, or 'Eastern Sea Route', which led from Edo to the imperial capital at Kyoto, and to gather much new material for his prints. It was the custom in this period for the shogunate to make a gift of horses to the emperor on the first day of the eighth month of each year. The date was one on which Japanese had long celebrated the harvesting of the year's rice by exchanging gifts, and since it happened to coincide with the date on which Tokugawa leyasu had first occupied the castle at Edo, it was considered particularly important by the Tokugawa shogunate. Hiroshige was apparently asked to go along as to make sketches of the journey. The emperor's horses are pictured in the print entitled 'Fujikawa', and it would appear that the procession shown is actually one to which Hiroshige belonged.

There is some question as to whether this was the presentation of 1831 or 1832. Since the drawings Hiroshige made on the way began to appear in print form in 1833, one can assume that the trip was no later than 1832, and since he first used the name Ichiyusai, which appears on some of the prints, in the fourth month of 1832, some critics have concluded that this must have been the year. Still, there is no real proof that Hiroshige did not make the journey in 1831 and then spent a year working on his drawings before publishing them. It would have been unusual for a print artist to devote that much time to the preparation of his work, but Hiroshige may have done it.
**The Tokaido Road**

The Tokaido was about 320 miles long and had fifty-three post stations, excluding those at Edo and Kyoto. It took between ten and sixteen days to cover the entire distance, according to the weather and the number of rest days. During the snow-thaws, however, the swollen rivers and the streams were sometimes impassable for days, and the only alternative was to make unpleasing and onerous detours around the upper reaches. But the Tokaido was more than a mere artery; it was also Japan's busiest tourist center. Everyone met there; princes travelling to and fro, merchants, and pilgrims. Certain parts were famous for costly materials, others for good food or beautiful girls.

The publication of the book "On Shankle's Pony through the Tokaido" by Jippensha Ikku (1760-1831), the best known humorous writer of the Tokugawa period (the Tokaido here indicates the whole district of that name, not merely the road), with clever descriptions of two eccentrics walking from Edo to Kyoto, added enormously to the popularity of the Tokaido.

Everyone knew the two characters, and all were curious to see with their own eyes the scenes of their adventures.

Hiroshige, in his role of Inspector of Waterways in the Tokaido area, seems to have accompanied a delegation of the Shogun to Kyoto in 1832. The fruits of this journey, the series of large-scale woodcuts, "Fifty-three Stages of the Tokaido", more popularly known as the "large" Tokaido, were published during the next two years. The series brought Hiroshige, who had been little known until then, recognition on all sides. His success was based on his ability to remain true to nature and at the same time to organize it in clear compositions; on his amazing gifts of blending fantasy and reality; on the splendor and lightness of his colors; and finally, on the inner serenity that characterizes all his work. Altogether, Hiroshige, who received repeated commissions from publishers, completed or began some twenty Tokaido sets.

Highways of this sort were particularly

**Hiroshige**

possibly have done so.

Recently something that purports to be Hiroshige's diary of his trip has been published. To date only about one third of it has appeared, and to a thorough examination of the unpublished sections shows beyond the shadow of a doubt that the work is a forgery. This "diary" gives the date of the Tokaido trip as 1836, which is quite out of the question.

Basing himself on sketches made during the journey and on earlier works dealing with the Tokaido (see below), Hiroshige designed a series of fifty-five color prints—one for each stopping place, or "stage" on the Tokaido and one each for the terminal points. These began production separately during 1833, and in 1834 the complete series was put on sale. The publisher at the time was the Hoeï Publishers in Edo, but since eleven of the prints bore the signature of both the Hoeï and another publisher named Sendo-kodo Tsuaki, it appears that both houses took part in the work. A good guess would be that the series was begun as a joint publication, but was later taken over by Hoeï. The reason can only be conjectured, but it may well be that Hiroshige's series was too long to be engraved and printed by one house in a reasonable length of time. Woodblock prints constituted, after all, a sort of mass communications medium, and publishers were usually interested in speedy production. Another possible reason is that Hoeï, which was a first-class publisher, might have hesitated to put out on its own a work by an artist who was not yet recognized. If one accepts this second line of thought, one can assume that the instant success of the Tokaido prints led the Hoeï to buy out Sendo-kodo's interest in it before the series was completed.

The Tokaido was and is the most highly traveled route in Japan. It was the best of a series of roads that the Tokugawa government maintained to facilitate administration. From Edo it led down the beautiful Pacific coast, where in several places mountains suddenly meet ocean to form some of the most magnificent scenery in Japan, or in the world. Midway, near Lake Hamana, it turned north to go round the Bay of Ise, and from Miya, which is the present-day Atsuta, it proceeded roughly west, through a range of mountains to Lake Biwa and then Kyoto.

**Woodblock Prints**

with Kunisada, and after the success of his first Tokaido series permitted the latter to use the landscapes in it almost unchanged for his own figure scenes—and was perhaps even grateful to him for doing so. In the modern view these Tokaido sets of Kunisada are almost plagiarisms, or at any rate exploitation of another man's ideas. That Hiroshige, in common with everyone else at that time, did not take this view, is proved by the undisturbed collaboration of the two artists until their deaths.

The impression of Hiroshige's character that we gain from the meagre documentation is fully substantiated in his work—by the tranquility, and the endearing frankness with which he adds interesting, often very witty details to his easily intelligible pictures. It is also borne out by the clarity with which he depicts forms that had hitherto presented many problems, and that Hokusai himself in his earlier landscapes had still rendered in a hard and often over-pointed manner. And finally, in the quality of his work, in the lively expression of mood that he conveyed through the wood-block print—a medium that seems little suited to such effects. Hiroshige was no infant prodigy, no phenomenon in art; he never took his work lightly, never—as Kunisada so frequently did—Repeated himself, or debased a successful idea. But his work radiates extraordinary warmth, charm and easy assurance. Therein, perhaps lies the secret of his lasting and universal popularity, his worldwide fame, and the acceptance of his art as a permanent and valuable contribution to the treasures of mankind.

In 1853 an American naval squadron arrived off Edo and forced the Japanese government to abandon the self-imposed isolation from the rest of the world that had lasted for two hundred and fifty years. The first trade agreements were signed in 1858, the year of Hiroshige's death. The finest ambassadors that Japan was able to send to the rest of the world at that time were cheap woodcuts. They were to be had for a few pence, and they crossed the seas in thousands, often even as wrapping paper. They revolutionized European European Europe. They gave the European a better or more vivid impression of the land of Madame Chrysanthemum and Madame Butter-

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**Left:** Nissaka, the 25th stage on the Tokaido. Travelers proceeded on an uphill course to Nissaka, near which they passed the Onihime Inn. On the hillside in front of the inn dwelled a mysterious figure known as the Oni. She had two faces, one of which was always asleep. The story goes that this face was the one the Oni used to show to men and that the other face was the one she showed to women. One day, when a man went to the Oni to have her face awakened, she became furious and attacked and killed him on the way by bandits. Her blood fell on a stone, which ever since has wept every night in sorrow for her. The picture illustrates the story of a girl who saw in the image of a priest, took the child from the dead woman's body, and gave it to another woman to raise. When he grew up, he sought out his mother's murderers and took revenge upon them.

**Right:** Goya, the 55th stage on the Tokaido, is bypassed by the modern Tokaido Railway, and as a result it is closer to the premodern state than any other town in the Tokaido series. In Hiroshige's time, the waitresses at its inn were known for their persistence in trying to entice customers, and in this picture the artist has depicted two of them literally dragging a pair of travelers into their shop.
The Tokaido Road

designed to give the viewer the feeling that he was actually seeing the localities in ques-
tion—actually taking an imaginary trip down the celebrated highway. With Hiroshige’s album one could view the scenic wonders without leaving Edo, or, if one had traveled on the highway, one had here a ready-made book of
recollections. Small wonder that the reprint was an uproarious hit among the common people. Hiroshige’s pictures lacked the logical composi-
tion of Hokusai’s, but they conveyed the lyrical
qualities of Japanese nature in a much more
beautiful fashion. Scenes darkened by rain,
scenes clouded with mist, scenes lit by moon-
light or whitened by snow—all of these testify
to Hiroshige’s feel for the mood of his surround-
ings.

The Hoeido version of the Tokaido series
brought Hiroshige instant fame. The popularity
that had been Hokusai’s was transferred to
him overnight, and for years thereafter he
reigned supreme in the world of woodblock
prints. Having gained so much from the
Tokaido series, he followed his initial success
with nearly forty more albums on the same
subject. Of these the best known are the
gyôsho and reisho versions, so called because
of the styles of calligraphy used for the titles
of the prints. Aesthetically, however, the Hoei-
do version remained the best of all, and it is
this which is reproduced on the following pages.

It was produced while Hiroshige was still
young, and it contains a number of awkward-
nesses, but these are by no means important
enough to alter the value of the work as a
whole. The fact is that this one album contains
all of Hiroshige’s good features and few of his
bad ones. It is the best single key to the
esthetic sense that dominated his life. When he
died, he must have gone so with the comfort
that he had produced at least one
gigantic masterpiece. His farewell poem
was:

I leave my brush in the East
And set forth on my journey.
I shall see the famous places
in the Western Land.

The “Western Land” is the paradise of the
Buddha Amida, but the poem as a whole sug-
gests a visit from Edo in the east down the
Tokaido to Kyoto in the west.

Woodblock Prints

By then the prints of Kunisada, Kuniyoshi
and Hiroshige? It is easy to demonstrate what
Impressionism and the “Art Nouveau” (Fin de
Siècle), Poster Art and, up to a point, Expressionism, owe to the Japanese craze
that arose primarily from these woodcuts; even occasional misunderstandings could prove fruit-
ful. It is enough to mention the names of Whistler and Toulouse-Lautrec, who, like many other artists, achieved fame by translating the
visual conception, technique and subject matter of
Japanese models into the European idiom.
Meanwhile the great but poverty-stricken Van
Gogh made direct copies in oil of two woodcuts
by Hiroshige, the Obashi Bridge in the Rain
and the Plum Garden of Kameido. This he did
to secure a handy record of the sharply con-
trasting luminous colours, the skillful interpre-
tation, and the unusual viewpoints that
characterize his beloved woodcut master.

The few francs that he occasionally received for
a painting he preferred to spend on Japanese
prints, and twice he arranged exhibitions of
these in the artists’ cafés in Paris. Surely
there could be no clearer proof of Hiroshige’s
greatness than the fact that, only thirty years
after his death, an even greater artist copied
his woodcuts so faithfully. In the
mean-
time, it is true, the prints had not been very
carefully handled in Europe, and today well-
preserved examples are valuable items in
almost all print-rooms. That Vienna, too, has
a comprehensive collection of Hiroshige’s work
is due to Anton Exner, an enthusiastic art-
lover and dealer, who bequeathed the major
portion of his great collection to the Öster-
reichisches Museum für angewandte Kunst; by
so doing he virtually established that museum’s
important collection of Far Eastern art. It is
thanks to his son, who played an essential part
in collecting the Hiroshige prints, that a selec-
tion of them has been made available to the
general public in this book.

Werner Speiser

Last page: Shone, the 45th stage on the Tokaido. Along
with Kambura, this print must be counted as a masterpiec.
It is doubted if any other picture ever painted has
succeeded so admirably in conveying the feeling of a
violent rainstorm. One hears the sound of the bamboo
bending in the wind and shivers with the wetness of the
rain.
BETA UPSILON, University of Kentucky: The semester started with nineteen active members. President Zane was key in implementing this chapter’s film series, which brought both technical and non-technical insights to Kentucky’s student body. HKN also assisted the EE Department by taking charge of a segment of its Freshmen Professions Class and teaching IEEE rules.

During this semester a good effort was made to review the by-laws and constitution. A committee was formed to recommend changes if needed. Ideas were brought forth concerning the revitalization of our IEEE chapter since it has similar goals to HKN. Our chapter also participated in a campus-wide public relations workshop where some helpful knowledge was gathered.

Near the end of the semester we acquired four new members who will be honored with other engineering honorary fraternity brotherhoods at the biennial Engineer’s Honors Banquet.

EPSILON PSI, University of Santa Clara: The Epsilon Psi chapter of IEEE decided to join forces with the Santa Clara Junior and Senior Engineering Societies. A number of EE professors and alumni have already been contacted for a possible meeting on campus.

EPSILON PSI, University of Texas: Our chapter held its 20th Anniversary meeting and elected new officers. The new officers are: President, John Doe; Vice President, Jane Smith; Secretary, Bob Johnson; and Treasurer, Alice Green.

EPSILON PSI, University of Colorado: Our chapter held its annual banquet, which was attended by over 100 members. The keynote speaker was Dr. John Smith, who spoke on the future of renewable energy.

EPSILON PSI, University of California: Our chapter held its annual meeting, where members discussed the future of the chapter and elected new officers. The new officers are: President, John Doe; Vice President, Jane Smith; Secretary, Bob Johnson; and Treasurer, Alice Green.

EPSILON PSI, University of California, Berkeley: Our chapter held its annual meeting, where members discussed the future of the chapter and elected new officers. The new officers are: President, John Doe; Vice President, Jane Smith; Secretary, Bob Johnson; and Treasurer, Alice Green.

Our annual initiation of new members was held January 17, 1972. In addition to the ceremony, our HKN student body was initiated from our faculty Professors Clayton, Dorsey, and Lee (our visiting professor from BMI). The ceremony was well attended and many new members were initiated.

Mrs. Margarita Stovall, one of our most outstanding students and pledges to our chapter, is most fortunate that on the front page of our second issue we had to report the untimely and unexpected death of Mr. Stovall. Because of her high scholastic performance and her invaluable services to our chapter, we unanimously felt that she should be inductively instituted in our chapter on January 14, 1972, the date she would have been initiated along with our other pledges.

The first issue of our newsletter was financed through our Dean, who had faith in our chapter. The future issue will try to finance with the aid of our industrial friends. This means a lot of correspondence. The second issue was financed by Western Electric instead of the usual restless advertisements. We were able to acknowledge their invaluable help in a more tasteful form on the lower right corner of the last page. We hope that we can operate in the same tasteful form in the future too.

As far as tastefulness is concerned, we are really proud of our electrical engineers. This year the editor of our campus student newspaper, the "Campus Digest" is also a senior engineering student. During the past couple of years, the same gutter style nourished in our student newspaper that you can find everywhere else in the nation. Our new EE editor the style and quality of our campus newspaper has improved markedly and we can be proud of it as a student voice of an academic institution. You can hear quite often the charge that engineering students are too passive and they do not get involved in the problems of the campus life and the society. This is definitely not the case on our campus.

Coming back again to our own newsletter, our major aim is to foster Eta Kappa Nu’s goals in our school: to achieve high scholastic standards and improve our overall spiritual and moral standards. To do this we plan to have a regular feature in our newsletter on Tuskegee events that we can be proud of. We will have an article on our mechanics, Mr. Amery, who after his tremendous work in the e-commerce, repairs appliances and built our tire house (putting in the services included) entirely alone. We will have an other story on Tuskegee Blacks, a charter member of our chapter, who used to be a laboratory assistant in the EE department and repaired radios and TVs in a local department store. In addition on Mondays and Sundays he was a taxi driver in Atlanta. With all these activities he was able to keep up a high scholastic average and support his wife while he was a full-time student. Using these kinds of people as our models hopefully will have beneficial effects.

Our annual initiation of new members was held January 17, 1972. In addition to the ceremony, our HKN student body was initiated from our faculty Professors Clayton, Dorsey, and Lee (our visiting professor from BMI). The ceremony was well attended and many new members were initiated.
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### BRANCHES OF ETA

- Merrimac College
- Naval Postgraduate School
- University of Evansville