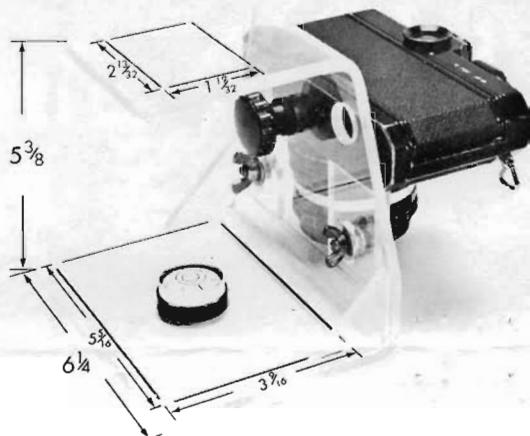


HAND HELD 35MM CAMERA MOUNT FOR AIR MAPPING



35mm Camera with leveling finder attached.



Photo from the level camera.

Good idea saves money

The enclosed camera mount came from a requirement to save the university a fair sum of money in air survey costs.

The requirement was to map the campus and university holdings covering an area 2 miles wide and 3½ miles long. The scale of the map was to be 1: . The only cameras available for use were 35 mm or 2¼ square format. The only aircraft available was a high wing Piper. Calculations showed that with a lens of 50mm at an altitude of 6,000 feet, the map could be produced in three runs of six shots for a total of 18 negs enlarged to 16x20 in prints.

The major problem encountered was how to hold the camera perfectly level while shooting from the open doorway of the aircraft. The enclosed photograph shows a camera mount viewer made of ¼" plexiglass with a center bubble spirit level mounted in the sight line.

A test run showed only one problem, that of ensuring the aircraft flew in level flight – any banking of the aircraft affected the performance of the spirit level due to gravity. The estimated cost of such a job by an aircraft survey company was \$3,000.00 with a delivery date of approximately 2 months. Our cost to the client, based on 100% recovery, including manufacture of viewer, test flight, actual flight, negs, prints and labour amounted to \$400.00 and our delivery time was 2 weeks. The photographer and designer of this viewer, who carried out this project to completion, was David Helsdon.

by

Ted Carter

Illustration Services - University of Guelph

The University of Guelph, located 45 miles west of Toronto, is an agriculture-oriented university. The main campus is situated on 1,100 acres of land, with 6 research farms in the surrounding area. The university is composed of 7 colleges with a faculty and professional staff of 700 and an enrollment of 10,000 students.

Illustration Services is one of five departments within the Office for Educational Practice (previously called Audio Visual Services). The other departments within this office are administration, multi-media production, which encompasses cinematography, television and sound studios, technical services, which encompasses maintenance and repair of audio and visual equipment, projection and equipment operators and operation of the lan-

guages audio lab. Total manpower for the Office for Educational Practice is 38 full-time and 20 part-time personnel.

The Department of Illustration Services is composed of the central photographic, Biomedical photographic and Graphic Arts units. It is manned by 11 photographic and 6 graphics personnel. The department operates on an annual budget of \$350,000 which is fully recoverable. While the biomedical unit is situated within the Veterinary College and does work only for that College, the central photo and graphics units receives its work from the other 93 departments on campus. The department receives an average of 650 work requests per month. These work requests could range from one print required from a negative to

2,000 slides required from art books.

The University of Guelph is a heavy research oriented university and much of our photography is carried out in this area. Manufacture of visual aids is another area that consumes much of our time. Other types of photography carried out by our unit include, public relations, biomedical identification, portrait, copying of art works for reconstruction, aerial and microscopy. We spend a great deal of time each day in consultation with all departments on campus, local photographers and industry, helping solve their photographic problems.

Continued on page 4

Winner

From DUKE UNIVERSITY:

It looks as though Thad Sparks is not only an excellent photographer but also a first rate teacher as well. One of his student work study assistants, Joseph J. Markwordt, 21, a senior in Computer Science recently won the \$2,500 grand prize in the Baltimore Sun's annual photo contest.

Additionally, he won the \$3,000 international 2nd prize in the 43rd annual Kodak International Newspaper Snapshot award. He won this over 370,000 entries in the contest.

Joe has been working for Thad for the last three and a half years and as Thad expresses it, "did not know a camera from an axe when he came to work". All of us as University Photographers would benefit by following the intensity of effort followed by Mr. Markwordt in his project. Also, remember that our enthusiasm and ability can do much to develop new photographers.

The prize winning photo was a school project at Duke. The subject was a black welfare family of 11 in nearby East Durham, NC. For four months he photographed family members, taking more than 400 black and white shots. He turned in 38 for the project. The sensitive portrait of Debra, 18, one of the sisters was among these.

It was a gray winter day when he snapped the picture; Mr. Markwordt recalls, and Debra was sitting in the living room of the small cluttered house watching TV. Securing his Canon AE-1 camera on a tripod, he exposed Tri-X for five seconds with the aperture set at f/16. He used natural lighting to capture the bleakness of the surroundings.

"It was hit or miss," he explains. "I knew what I wanted. It took a long time to print even though I'm better in the darkroom than with a camera. I had to do a lot of burning and dodging and trying different kinds of paper. But I got a hit, exactly what I was looking for."

He also got an 'A' in the course. His girlfriend pressured him into entering the photo contest; he had never entered one before.

Samford Exhibit

Our membership Chairman, Lew Arnold currently has a retrospective exhibit at Samford University in Tuscaloosa, Alabama covering the 20 years he has been their Chief of Photographic Services. This is being sponsored by the Kappa Pi Art Fraternity at Samford and will be on display in their Art Gallery through June 30, 1982. A reception is being held on Thursday May 19 honoring Lew. More than 200 color and black and white photos are featured in the show.



Joseph J. Markwordt's prize winning picture.

TRAVELING EXHIBIT

Thirty-two Honor Award prints by 19 UPAA photographers are being exhibited across the country. The exhibit is scheduled to be shown the first three weeks of each month with the last week being used for travel time between shows. Some slots are still available. If you would like to display, just contact the newsletter editor and the school presently showing the prints so you can be placed on the list for any open slot. The schedule follows:

1982

January

Campbell College, Todd Scarborough
Box 488, Butes Creek, NC 27506

February

Univ. of Kentucky, John Mitchell
0004 Kastle Hall, Lexington KY 40506

March

Univ. of Alabama, Andy Russell
Information Services, Box 1408
University, AL 35486

April

Michigan State Univ., Bill Mitcham
Info Svcs, Rm B-4 Ag Hall
East Lansing, MI 48824

May

Iowa State Univ., Charles Deutsch
Photo Service, Ames, IA 50011

June

Open Date

July

Open Date

August

Open Date

September

Open Date

October

Purdue Univ., Michael Kerper
54 Stewart, W. Lafayette, IN 47906

November

Mansfield State College
Ronald E. Remy, Audio Visual Ctr.
Mansfield, PA 16933

December

Open Date

1983

January

Open Date

February

Open Date

March

Northern Michigan University
Don Pavlovski, 607 Cohadas
Marquette, MI 49855

April

Open Date

May

Open Date

June

Open Date



Lew Arnold

Ilford XP 1 400 film

I suppose most of you have used the relatively new Ilford XP1 400 film.

Personally, I am usually skeptical when someone announces a revolutionary product or idea, I guess I've been "had" before, however, I am quite impressed with this material.

For anyone not familiar with XP1 400 it is a monochrome film nominally rated at 400 ASA.

The interesting aspect being that it may be processed by a kit of chemicals supplied by the manufacturer or alternately may be processed in C41 colour chemistry by either oneself or any photofinishing lab.

Ilford recommend their kit of chemicals as being superior to the C41 process but having tried both methods I can detect very little difference in the resulting negatives and prints, therefore if convenience is the deciding factor just drop your film into a reliable photolab.

Personally being an amateur photographer as well as a professional, I like to do my own processing — this is what a hobby is all about.

The processing procedures are well explained in the pamphlet accompanying the kit which in Canada is marketed containing three 135 x 36 — XP1 400 films and sufficient chemistry to process them. Alternately the films and chemicals may be purchased separately.

The developer is supplied in parts A, B, & C which when mixed together form a stock solution; while the bleach fix is in just two parts A & B which are also mixed to form a stock solution.

Depending on the number of films to be processed and the size of your developing tank, given amounts of the stock solutions are diluted with water and brought to the correct temperature which is said to be quite critical — the processing is then carried out in the normal manner.

I followed the instructions faithfully and the results were great giving an optimum print when rated at 400 A.S.A. I bracketed my exposures rating the film from 50 A.S.A. all the way to 1600 A.S.A.; all negs were printable, but I would say that beyond 1000 A.S.A. the prints were inferior.

Ilford recommend an increase in developing time for films exposed over 1000 A.S.A. I did comparison tests with Plus x rated at 124 A.S.A. and found the XP1 400 superior in grain structure and sharpness.

From the negatives rated at 200, 400 & 800 A.S.A. there was negligible difference although I repeat; the best prints were made from the negs rated at 400 A.S.A.

The chemicals are of the one shot type; that is, to discard them after one usage. I like this as it gives better consistency.

The wet film has a milky appearance

which disappears, and adopts an unusual brownish colour when dry.

Like all things in life there are drawbacks to this product; the cost is higher than the conventional variety, the developing procedure is more complicated and precise and Ilford say little about its keeping properties; my assumption would be that like all dye based materials it will not have the stability of silver based emulsions.

However, it is a useful and welcome addition to our materials and may through competition lead to further developments in the field. Agfa has a similar product I understand and can Kodak be far behind?

Maurice Greene
University of Waterloo
Waterloo, Ontario, Canada

Editor's note: Pat, Maurice's wife has had surgery for cancer and cobalt treatment. She has been given a clear bill of health at her last check-up. Good news for all of us who knew of this. Maurice will undergo an operation in late February but as he says "it's nothing serious". We hope this year will be more fun Maurice, and we'll see you both at the symposium.

JOB WANTED:

Dennis P. Full
113 So. Mt. Vernon Dr.
Iowa City, Iowa 52240
319-338-6598

Photography degree from Hawkeye Tech., Waterloo, Ia. Has done commercial free lance photography. Medical photographer, Univ. Hospital, Iowa City, Ia. Won first place awards at P.P. of A. Four States Convention 1981. References on request. Looking for job with good future in Photography.

1983 Symposium Information

Charlie Deutsch
Iowa State University
Ames, Iowa 50010

Chuck Griemer is program associate while Charlie is in Saudi Arabia.

Arrangements to stay at Holiday Inn Gateway Center and our meetings to be held at Scheman Continuing Education Building have been confirmed at guaranteed prices. (No increase next year.)

Any suggestions for program subjects or speakers would be welcome by Chuck Griemer. More information will be published in a future newsletter.

COMING!!!!!!

We will have sections like these listed below as our newsletter grows:

1. Major Story
Job related story — project, problem, facilities, manpower or economic.
2. Short Feature
Personal Experience
Newest Equipment
Awards and Honors
Photo Essays
3. Personal Notes
Jobs
New Members
Events — Births, Marriage, Divorce & Death
4. Technical Section
Cameras
Custom Made Equipment
Darkroom Techniques
5. Humorous
Photos
Art
Cartoons or Jokes
6. Editorial Dept.
Members Views
7. UPAA Business Section
Newsletter Information
Organization Information
Members — New Members

We need more information, articles and photos from our members, so don't delay. We want all kinds of material short or long. Maybe the list above will give you some ideas.

Attention ! ! !

1982 Symposium

Everett Kosarick
Photo Center
Univ. of Massachusetts
Amherst, Ma.
Phone: 413-545-0536

DATE: June 15-17
MEETINGS AND LODGING: Campus Center — 50 rooms reserved.
AIRPORT: Bradley International
BUS: Peter Pan Bus Co. every hour starting at 6:45 A.M. and up until 11 P.M. No busses at night.
PROGRAM: Will include trip to Old Sturbridge Village, a picturesque place with early American atmosphere. More detailed information will follow in the next newsletter, regarding the speakers and subjects. Be sure to get those prints and publications ready.

Our graphics unit produces art work for visual aids, including both mechanical drawings, and fine art for this purpose. They also produce brochures, journals, university advertising, teaching handbooks, admissions, undergraduate and graduate calendars. Much of the typesetting used in this area is produced by a computer phototypesetter.

Our operation does in-plant production for E-6 processing, slide duplication, black and white printing, black and white film processing, color printing, process camera operation for line and screen negs and diazo printing for overhead transparencies.

We rely heavily on sub-contractors in the Toronto area to carry out areas of production beyond our resources, i.e., 24" x 24" color transparencies and 4' x 8' black and white prints for display use.

A great deal of our work in the research area requires problem solving and team work to produce new photographic techniques, i.e. design of time lapse equipment for root growth and water runoff in soil during storms; how to photograph 200, 1 square mile areas to assess the acreage of corn grown in Ontario. Limitations for the aerial photographs were that each square mile be done in one photograph, that the photograph be surveyable and that the maximum altitude be no more than 6,000 feet, to be able to identify corn; a new method of retrieval and storage of color slides was needed, and microfiche was selected, but because there was no available manufacturer in North America, we designed our own color microfiche camera; because slide duplicating equipment was not satisfactory for our production needs — Repronar and Bowers were too slow and Sicles was too large and costly — we designed our own; since diazo film used for 35mm slides lose 50% of their density in 20 minutes of projection time, we designed a beam splitting unit to fit our duplicator to make diazo style slides on regular color film and hence there is no fading; the University required an air map of the campus, 3½ miles long and 2 miles wide, an estimate with an air survey company in Toronto indicated a cost of \$3,000.00. By designing a mount for hand held use, to be operated out the door of a light aircraft, we produced the map from 18 negatives for a cost of \$400.00.

The President's View

I sincerely hope all of you have enjoyed your Christmas holidays and are back at work with a sense of renewal.

After several years in newspapering, where holidays off were hard to come by, I can look back now with smug satisfaction on eight straight two-week Christmas breaks that have become my due in academia.

Besides the holiday break, another unique factor in our campus connection is our second chance for a new annual start-in September.

We in the University Photographers' Association also have a third chance at new year's resolutions—July, when we take a deep collective breath and with new leaders, sail on for new goals and as yet unachieved old ones.

At our Milwaukee symposium last year we implemented John Mitchell's dream of a two-year lead time for symposium planning. This fiscal year we acquired lapel pins to set us apart in our local crowds. This year we are attempting to implement my dream and John's of regularly published, illustrated newsletters.

And this year we are continuing the tradition of dragging our heels on dues payments.

Well, three out of four ain't too bad!

However, late dues payments not only make it difficult to accurately budget the organization's general expenditures, but they also make it hard to be certain we will be able to afford the newsletter's new look of a two-color, illustrated piece published quarterly.

John Mitchell, continuing in his role of editor; Jim Kent in his new role as publication chairman, and I, in the role of president and pot-stirrer, have determined that it is time to dive in, anyway, with the new schedule. As we do, we are counting on both financial and informational support from all of you "out there".

Financially, my latest report from UPAA treasurer Ralph Hogan at the University of New Orleans indicates a 40% response to his dues notices and that he is having to send out a second mailing. I have been assured that past records show eventual full payment, but I feel we ought to be more conscientious in supporting the only existing organization that speaks for our own special corner of photography.

Information does seem to be coming in. Andy Russell has moved from the University of Alabama to the University of Montevallo; Chuck Greiner of Iowa State is keeping us informed on Charlie Deutsch's work in Saudi Arabia; Thad Sparks reports a personal triumph of one of his student assistants at Duke, and Lew Arnold reports he is showing a retrospective collection of work from his past 20 years as Samford University's chief of Photographic Services.

Let John Mitchell hear from the rest of you. We are family, and are interested in each other's experiences and ideas. Those of us in the Sun Belt really would like to see and hear how deep the snow got in Michigan, Maine or Massachusetts. I plan to be presenting soon a report on our new photo teaching facility in this easternmost corner of Texas.

I'm sure the rest of you have some new techniques, gimmicks or experiences to share with the group. We intend to set up the newsletter with standard sections for personal, technical and other categories, and would count it a real pleasure to have to worry about finding space to put it all in.

Happy New Year to all of you!

SOMETHING TO THINK ABOUT

The print competition has long been caught in a squeeze between those who think it should reflect only our day-to-day university work, and those who say, "I couldn't compete with what I have to shoot!"

Most prints in the competition now can be justified as university work, but not all, in the opinion of many at Milwaukee, and the thrust is toward 'arty' work.

Another angle has surfaced, though just barely, during the past few years, and it may deserve some thought now and discussion at the June symposium at Massachusetts: Why not a 'clip' type competition where only published pictures are eligible in their reproduced form? The concept is a mainstay of the National Press Photographers Association (NPPA) as a monthly event; couldn't it work for us on a quarterly basis with the results published in the newsletters?

The entries could come from catalogs, brochures, news releases or posters.

Our President's Award competition honors one school a year for a total package of picture useage over a year's time. The clip contest could honor individuals on a regular basis throughout the year.

The print competition would remain, of course, as a year-end showpiece.

A Professional Uplift

I hope the following story will interest UPAA members and perhaps encourage them to think along these same lines.

The University of New Hampshire encourages professional improvement for its professional staff.

In 1965 I was helping a student learn to use a 4x5 view camera and we spent many week-ends together photographing. He currently owns the largest commercial studio in Hollywood, Calif.

My proposal for professional improvement for 1981 was two-fold; to study with him for two weeks and document his photographic business and return him to campus so photography and business students could benefit from his expertise.

The basic idea was accepted by my director and approved by the administration and in April of the year (1981) I travelled to Hollywood and studied with my friend for two weeks.

When I returned to UNH I talked with several people about funding this photographer as a visiting lecturer to our campus.

I met with professors in marketing, advertising and of course photography in an attempt to interest them in having him lecture to their classes. All were enthusiastic.

He was eventually invited as the Distinguished Alumni Lecturer for 1981. A fairly heavy speaking schedule was set up which would allow many areas of the campus community to interact with him.

His schedule went something like this:

Monday

8 AM — Marketing lecture at the school of business.

Monday

9 AM — Advertising lecture at the school of business.

Monday

1 PM — Photography classes — Intermediate.

Monday

2 PM — Photography classes — Advanced.

Tuesday

1 PM — Lecturer of the month in the art department.

Tuesday

8 PM — Public lecture (for those who couldn't attend classes and the general public. This lecture was advertised throughout the New England area).

Wednesday

12 PM — Special luncheon for 50 students.

Wednesday

2 PM — Informal talk to students interested in aspects of commercial photography.

Friday

ALL PM — Open workshop for students.

The entire week was a great success and the campus is still talking about it weeks later.

This article is just to let others know that this is the kind of effort we all should be making to better the image of your college, your department, yourself and professional photography.

John P. Adams
University Photographer
University of N.H.
Durham, NH 03824
Charter Member
UPAA

Saudi Arabia

Charles Deutsch, Head Photographer at Iowa State University Photo Service, has accepted a one year position as Project Manager for the Graphic Arts Center, on a contract with the Kingdom of Saudi Arabia.

The Saudi Arabian Government is developing an industrial program in the Jubail area which will include an Industrial Area, Community, Airport and Regional Park. The industrial area, expected to be completed in the late 1980's will contain such industries as oil refineries, petrochemical plants, fertilizer plants, and steel, and rolling and aluminum mills. Secondary industries will be developed to manufacture commercial products from the products produced by the primary industries.

The Graphic Arts Center, located in the Administration Center will include printing, graphics, micrographics, whiteprinting, photographic laboratory, mailroom and associated storage areas. The company Mr. Deutsch represents will determine the equipment, furnishings and utilities required and design the layout for each designated area. Contractor will also procure and test the equipment and furnishings required to make the Graphic Arts Center fully operational.

Excerpts from his letter

Hi Everybody,

Here I am sitting in my motel room looking out the window at the blowing and shifting sands. The temperature is about 80°f. and windy. I am using the motel room as my office for now, at least it has a window, a good thing too, the electricity has been off since 10:30 this morning and my ale is getting warm. I have a small refrigerator in my room. I keep it stocked with Pepsi, "moussy" beer, and a candy bar or two. They have Schlitz ale also but I don't care for it, it tastes to malty. No alcohol in either one though.

I haven't seen many camels yet. There is a herd of about 6 between the motel and town, plus 2 burros and a lot of goats. I have seen a few cats and only a couple of dogs. I think those 'steak' sandwiches I've been eating account for the shortage of dogs.

The amount of construction going on here is unbelievable, I saw in Time magazine that it amounts to about 80 billion dollars worth. It's just miles and miles of new buildings, plants, 4 lane highways, etc. Driving to the building site, which is about 15 miles from the motel, is quite an experience, just one truck after another hauling gravel, sand, cement, equipment, etc. just about bumper to bumper. And the crazy Saudi drivers, they think the white line down the middle of the 2 lane roads are made for them, they go like h—— and all you do is get out of their way. They do have traffic laws which most everyone else pays some attention to, but I think the Saudis know the police and don't worry until they hit something. When someone totals their car along the highway, they just remove the good parts that are left and leave the rest of the car where it is.

Prices are high here for certain things like food and clothing. The stores downtown are filled with watches, radios, cassette players and tapes. They are cheaper than the US, but they aren't something I buy very often. The cost of processing the 24 exposure roll with 23 prints was 51 Saudi Riyals or \$15.00 American which isn't too bad, and the quality could be a lot worse.

Tell Chuck Benn that I haven't seen too many of those mean flies he was talking about. They keep the motel and the town pretty well sprayed. The streets and shops in Jubail are very junky and most are very small, about the size of Regina's stock room, but not near as neat. (I hope its still neat).

I hope everything there is calm with no big problems, I'm sure its running better without me. I hope to be home on December 24th, and be in town a couple of weeks. I'll be in to see every one about January 4th if you are all working. I'm not sure when Max and I will come back over here. The owners of this company are in Riyadh which is about 400 miles from here and it's hard to communicate and know what is going on all the time. There are things like visas, and work permits plus travel and lodging to get worked out.

It is starting to get dark and we still don't have electricity, so I'll say goodbye and hope you all are healthy. I miss you all.

Sincerely,

Charlie

Editor's note: Max is Maxine, his wife.

YOUR OFFICERS AND CHAIRPERSONS FOR 1980-1981

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CONTRIBUTIONS FOR NEWSLETTER:

Repeating what was in the September newsletter, all members should contribute their assistance to the production of this newsletter if it is to be at all successful. Just remember that you do not have to be an experienced writer, just jot down a few notes about how you have found an easier way to do a job or anything you feel would be of interest to our fellow UPAA members. This will then become an easy job for your newsletter editors if the following will contribute by these dates.

by February 1, 1980
Ken Goad, Charles Gonce, Charles Harralson, Maurice Greene, Billy Heckford, Ben Hendricks, Jim Hertel, Ralph Hogan, Mike Kerper, Leo King and Craig Kohl.

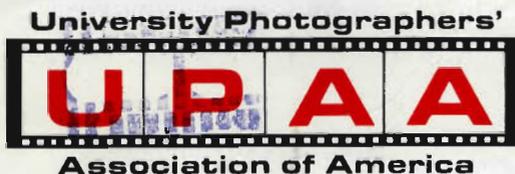
by April 1, 1982
Ev Kosarick, Charles Kreszock, Gale Link, Alan Magayne-Roshak, Sister Anne Marie, Bill Mitcham, Dick Meyers-Walls, Ron Partain, Don Pavlovski, Al Pelletier, Dick Purdie, Ron Reese and Joe Renteria.

by June 1, 1982
Ernie Robertson, Milt Rogerson, Ed Self, John Smith, Phil Szczepanski, Jim Tarr, John Telford, Bob van Outer, Steve Voorhees, John Walas, Bill Wells, Sol Wollman and Joe Zinn.

KEEP THOSE MEMBERSHIP
RECOMMENDATIONS COMING TO
LEW ARNOLD
MEMBERSHIP CHAIRMAN

He indicates he just recently sent out 73 brochures to NPPA members and 22 to Professional Photographers of America members who may be interested in membership in the UPAA.

6



John R. Mitchell
University of Kentucky
0004 Kastle Hall
Lexington, KY. 40506-0

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WISC-MILW UNIV.
BOX 413
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53201