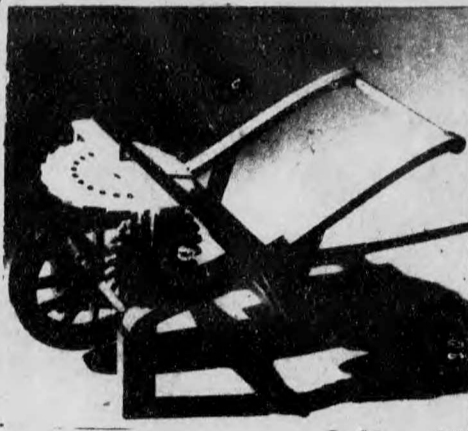


Roller bearing mounting

DA
VINCI

Opposite



Da Vinci the scientist

By ALAN ANNAND

Although Leonardo da Vinci is perhaps best known for his masterpiece, "Mona Lisa", he was as much a scientist as an artist. He lived at the beginning of the Renaissance, a period when man suddenly awakened to the wonders of the world and began to pursue knowledge in earnest. With the creative mind of an artist Leonardo observed the working of natural laws and sought to apply them in practical inventions. Because it was his desire to catalogue all available knowledge, he maintained detailed notebooks full of illustrations and ideas on anatomy, painting, sculpture, architecture, water, military engi-

neering, perspective and a variety of other subjects.

Leonardo thought that mechanics was "the paradise of the mathematical sciences because by means of it one comes to the fruit of mathematics". He anticipated formal statements of theory by Copernicus and Newton and in his study of water formulated principles which centuries later became the basis for the Wave Theory in Physics. He was a brilliant engineer. He designed bridges, roller bearings, transmissions, helicopters, machine guns, tanks, bombs, clocks, jacks and lathes. His designs for "modern" inventions like the automobile and the airplane were impractical only in that it was necessary to wait a

few centuries for technology to catch up.

The IBM exhibit at Mem Hall is designed to give a glimpse of Leonardo da Vinci, the engineer. From detailed sketches in his notebooks, working models of many of his inventions have been made.

This exhibit should be of special interest to physics and engineering students, but as well to anyone who appreciates the practical inventions which have had such great impact on our world. More than this, the exhibit is a portrait of man's creative curiosity — that looks to problems of the future and searches for the answers that turn dream into reality.



Grandparents in the playground

Tom LaPierre: Bizarre

By ALAN ANNAND

The Tom La Pierre exhibit at Mem Hall is, if not wholly original, arresting at first sight. Two studios full of bizarre exhibitions attempt to jar the viewer from his little niche of antiseptic security. Betraying a heavy debt to Hieronymous Bosch, La Pierre peels the skin off mundane realities and lays bare a personal vision that is, if little else, shocking. But shock value rates few points on the aesthetic scale. However fine a draughtsman La Pierre is, he has pushed the density of oddities per canvas to an uncomfortable clutter. Aside from this, La Pierre appears to have a fine sense of body perspective, and although distortions occur they are natural in a bizarre sort of way.

His use of colour is powerful, indeed, and skilfully applied to the ends he has in mind.

Like Alice Cooper, La Pierre works to shock and enrage but, despite the superficial excitement, the reaction is more often laughter than real concern. Phallicism and Venus Imagery abound, but the real preoccupation of the artist's mind appears to be death. Old people wither into purple-and-green-skinned disfigurements, peering into mirrors to find their lost youth or, perhaps, attempting to capture the image of their slow decay. However titillated the viewer might be at the sight of the nude female body, La Pierre's representations rapidly reduce to packages of cunningly disguised meat, barely more appealing than the eviscerated chickens in

evidence. Although the artist may be trying to press a point through repetition, many of his works are clearly redundant and uninspired.

He betrays himself in subtle ways: flippantly, one might accuse him of a fixation with fly swatters and eviscerated chickens; more seriously, he smells of despair, without having confessed his lost ideals. They are nowhere to be seen, unless they recline on velvet couches within the hollow bodies of female mannequins draped with roses and the undergarments of a narcissistic female who is equally void of real humanity. Finally, if we are to believe that art is a mirror of the artist's awareness of man's mind and spirit, we must ask a pointed question: doubtless, La Pierre has a mind, however troubled, but does he have a spirit?

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Feasting
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PER PERSON



BILL OF FARE

OLCOTT WAY ORANGE POUND CAKE BA-BA

1 PACKAGE (APROX. 1 LB. 1 OZ.) POUND CAKE MIX
ONE THIRD CUP SHERRY
ONE THIRD CUP ORANGE JUICE
1/2 CUP SUGAR
1/2 TSP. GRATED ORANGE RIND

PREPARATION

BAKE POUND CAKE AS DIRECTED ON PKG. WHILE IT IS BAKING COMBINE OTHER INGREDIENTS IN SMALL SAUCEPAN. BRING TO BOIL, LOWER HEAT AND SIMMER ABOUT 10 MIN. COOL BAKED CAKE IN PAN UNTIL LUKE WARM. GENTLY POKE HOLES ALL OVER TOP SURFACE INSERTING FORK. CAREFULLY SPOON ORANGE SYRUP OVER CAKE TOP.

TO SERVE

SLICE WARM OR COLD TOPPED WITH WHIPPED CREAM.

BY A.M. KORNER JR.