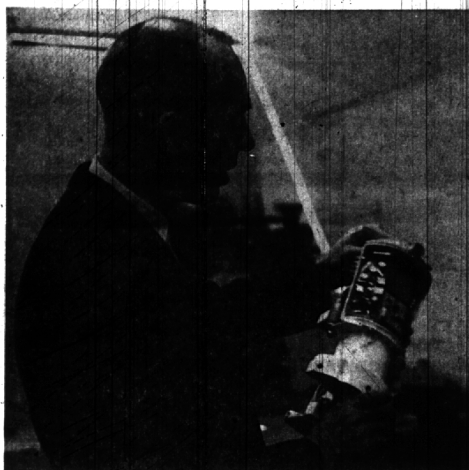
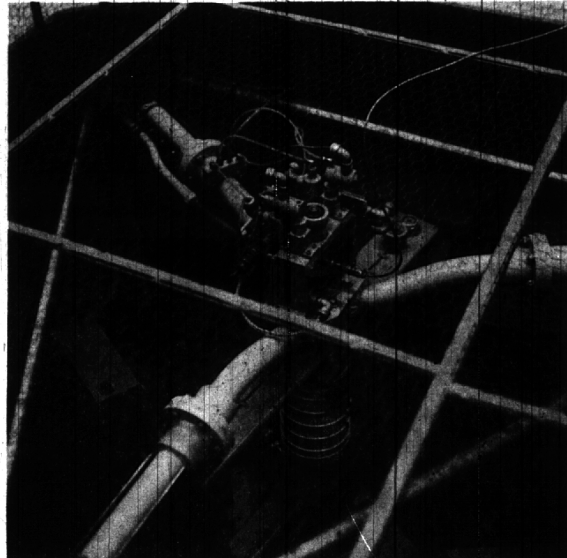


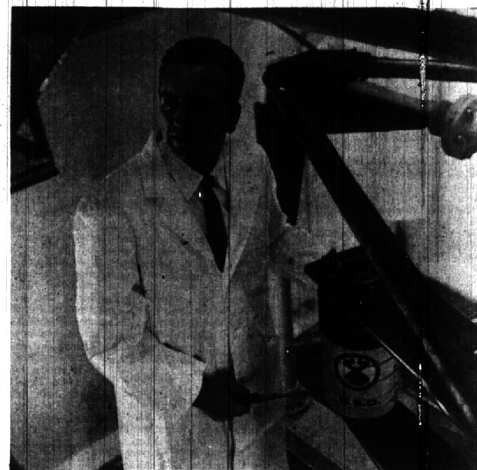
Local Scientists Explore the Effects of Acceleration



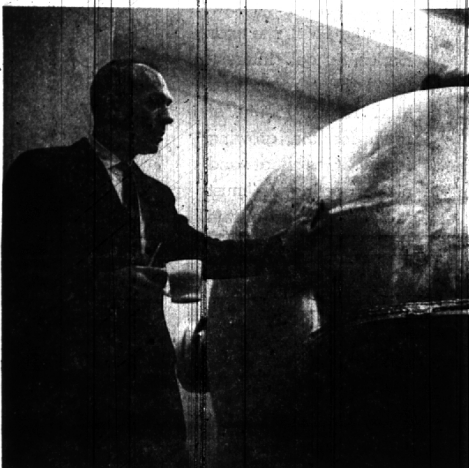
MALCOLM ROSS LOOKS OVER THE "MONKEY COUCH"



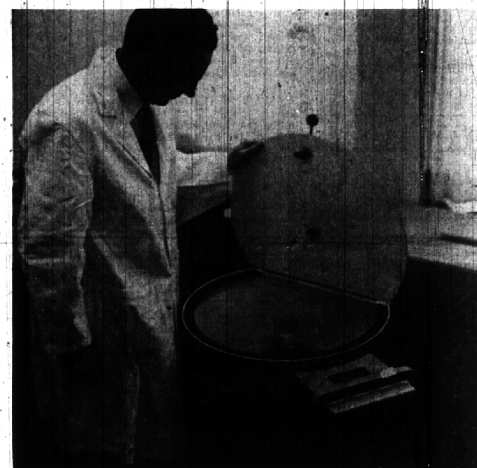
UNIQUE SFAPS CENTRIFUGE PRODUCES UP TO 450 "G" FORCE



LENORD WILLIAMS MAKES ADJUSTMENTS ON SFAPS'S "SPACE CAPSULE"



ROSS TELLS OF FUTURE PROJECTS WITH AN ATMOSPHERIC SPHERE



WILL THE EGGS HATCH? WILLIAMS CHECKS ON "20" HATCHERY

Atmosphere, Gravity Among Things Studied

By EVELINE OEN
Arts Editor

How far is Birmingham from Cape Canaveral? About 900 miles geographically, but maybe not so far in the way of projects.

The spirit of exploration — of experimentation — is being found at 1600 N. Woodward, in the basement of the Gleaner Life Insurance Bldg., which houses the Space Defense Corp., an organization of scientists interested in man and his environment.

The group, which is headed by former Navy balloon-

ist Malcolm Ross of 831 Reddington, Birmingham, is currently concentrating on experiments of the effects of high acceleration and gravitational forces upon living organisms.

THEY ARE also developing facilities for simulating various atmospheric conditions through the control of the mixture, density and pressure of gases within a closed chamber.

Most of the work being done by the group in the area of acceleration and gravitational forces centers around a unique centrifuge called the Space Flight Ac-

celeration Profile Simulator. This machine, which has a six-foot diameter, is able to produce an effect of up to 450 "G's" (one "G" is the normal gravitational force at sea level) simulating possible variations of such forces for almost any missile take-off or re-entry.

The SFAPS unit is equipped so that heart activity, brain wave currents, temperature and respiration data can be seen and recorded during experiments.

"WE ARE working under the hypothesis that man can (See GRAVITY, 5-D)

Travels with the BAA—Abroad

The following is a compilation of two letters—written primarily by Mrs. Don Ahrens and Barbara Brook—on the travels of the Bloomfield Art Association members in Europe.

After a smooth take-off from Detroit Metropolitan Airport, the group made a quick sortie to see the reassembled, controversial 1913 Armory Show, returned to the airport and boarded a jet for Italy—and Rome.

They were met in Rome by a shiny new bus, with "Bloomfield Art Association" on the sides, which drove them through both the newer and older sections of Rome to the Hotel Victoria.

"WE WERE quite sleepy and tired when we notified the hotel

Local Girl Wins Dance Scholarship At Interlochen

Kathy Whitling, daughter of Mr. and Mrs. John G. Whitling, 32305 Wing Lake Road, Franklin, has been named recipient of the Interlochen Toccanni scholarship for classical ballet major for the 1963 summer session.

A senior at Marian High School, Kathy has been a student of Mrs. David Kellam at the Birmingham Conservatory of Music for six years. She is also a member of the newly formed Children's Ballet Theater of Oakland County, a civic ballet company for dancers 12 to 18 years old.

This makes the second year in a row that a local girl has won the Toccanni dance scholarship. Last year's winner was Sharon Snyder, daughter of Mr. and Mrs. Louis W. Snyder, 1455 Lehighville, Bloomfield Hills. Sharon is a senior at Bloomfield Hills High School.

had an afternoon of sightseeing planned—the Colosseum, Caracalla's Baths, St. John Lateran, St. Peter's and Circus Maximus," writes Mrs. Ahrens.

The schedule for the next day (April 20) included visits to the museum, library and Sistine Chapel in the Vatican during the morning and an audience with Pope John, who blessed the BAA and some of the tour members by name, about noon.

THAT AFTERNOON the group "hushed" to the Galleria Borghese. Later in the day, writes Mrs. Ahrens, "a cocktail party was given in our honor by Signora Gasperoni del Corso to see the work of Maestro Massimo Campilli and Pittore Elio Washpings and to meet the artists. Then we had dinner at Ristorante del Corso—with traffic unbelievable, pouring rain, no taxis, but fun. Some people rode in hansom cabs, the horses making better time than cars."

THE FOLLOWING day (April 21) they visited, by special arrangement, artists' studios.

"Signor Giovanni Omasevoli was most gracious. Signor Carlo Matteucci showed us how he restores old valuable paintings, and we saw the recent work of the famous sculptor Pericle Fazzini, including small bronze sketches," according to Mrs. Ahrens.

Barbara Brook writes: "Joyce (Brooks) and I took the local conveyance of a buggy ride and soaked in the wondrous Rome at a sidewalk cafe where we watched the people and where they watched us. Hope we are good ambassadors."

ON APRIL 26, we said "Arrivederci" to Rome and drove through the lovely spring country-side to Orvieto, high on top of a mountain

with the Duomo dominating the city. . . . the cathedral rivals Rheims!" writes Mrs. Ahrens.

From Orvieto, they went on to Perugia, to Assisi, Siena and Florence.

On April 28, writes Miss Brook, "Tex Schwitz (of Cranbrook) met me at breakfast and accompanied us all when we busied around the piazzas, visiting churches, etc. Lunch at Pizzeria Michelangelo."

Sally Dow Performs in Minnesota

Walter Schrott, director of the Birmingham Conservatory of Music, proudly announces that one of the school's faculty members, Sally Dow, was invited to perform with Paul Olefsky, internationally known cellist, in a program of cello-piano works in Fairbault, Minn.

The Civic Music concert, which took place on April 16, was arranged through the National Council and Artists Corp., sponsors of Olefsky's tours.

Miss Dow, a resident of Birmingham, is well-known locally as a member of the Gifford-Dow duo-piano team, heard recently at Oakland University and at the Detroit Institute of Arts.

After studying in Detroit with the late Edward Bredshaw and at Wayne State University, she furthered her education for five years in Europe, as student of Madame LeFebvre in Paris, France, and of Friedrich Gulda in Salzburg, Austria. At present, Miss Dow and Gifford are preparing programs for Highland Park College and Marygrove College.

and what a view, what sights! I've never been to his studio, where he works for now."

ALSO THAT DAY they saw the fifizi, Balsoli Gardens and a foundry (shown by Bruno Bearz), who demonstrated a "lost wax method" of casting.

The next day took the group to the Metec Chapel and the Pitt Palace. "Raphaela look good in their old age," writes Miss Brook. They also saw the Galleria Uffizi ("revealed in Titians, Raphael, Cimabue, Botticelli, Leonardo, Lippo Lippi and a Michaelangelo") and the Colini silver factory.

Wonnberger Speaks At Writers' Confab

"Writing: A Way of Life" will be the subject of Carl G. Wonnberger, who is director of the Cranbrook Summer Theatre School and chairman of the Cranbrook School english department, as he speaks before the first annual convention of creative writers at Central Michigan University, Mt. Pleasant, next Saturday.

Wonnberger, a member of the staff of the National Scholastic Writing Awards, The Mt. Pleasant conference for students and their advisers will include both morning and afternoon sessions on May 17 and will be run largely on a workshop basis.

Soloist Has Recital

Margaret McLeod Ebert, soprano soloist and choir member at Kirk-in-the-Hills, will present a recital at 8 p.m. Sunday in the noon sessions on May 17 and will be run largely on a workshop basis.

ART FOR ART'S SAKE

How Much Should a Painting Cost?

How would you price a bird's song or a brilliant sunrise? The value of creative efforts is just as intangible. And the artist is often as confused as anyone in trying to price his paintings.

Paintings are not really efficient products. The artist spends time thinking, planning and possibly going off in unproductive directions. He is aiming for an aesthetic statement rather than a salable product. There can be no specific value placed on a philosophic truth or a captured moment of eternal beauty.

LET'S GO to pricing the other way: how much are people willing to pay?

Again, it is difficult to assess the emotional or intellectual appeal that a painting holds for the buyer. Over the years a flexible scale of prices has evolved. Following is a general survey of prices for art work from inexpensive reproductions to very expensive "big name" originals.

Museums, galleries and book stores stock prints of paintings priced from \$1.50 to \$25. Owning good quality reproductions is a good way to become acquainted with top quality art work at very reasonable rates.

REPRODUCTION PRINTS are photographic or mechanical copies of art work. Famous works by old masters to paintings by French Moderns and other contemporaries are available in reproduction.

Original prints differ from these copies in that they are printed directly from a block or plate made by the artist. Each print is an "original." These prints run the gamut in both price and quality from \$5 to \$150. Many good contemporary artists sell handsome, multicolored prints in the \$25 to \$75 range.

Buy prints by the top "name" artists to get the most for the least. Imagine being able to afford an original Picasso!

NEXT ON THE traditionally ascending price scale are the drawings and water colors.

There is no rule why oils cost more than water colors. They just do.

A very good water color often costs the same as a not very good oil painting. Small water colors might cost as little as \$20. The general range is from \$50 to \$200. Drawings are similarly priced.

Oil paintings usually start at \$75 or \$100 and go up and up. \$200 is about average.

The up-and-up part of the pricing is affected by many factors. Beyond the quality of the artist's work is the value of his reputation.

Into the mental computer of the gallery director's mind goes such information as this:

How much did the artist's last painting sell for?

What prizes has he won?

What museums own or show his work?

What famous collections own his work?

The gallery director arrives at an amount. Good promotion and publicity can increase that amount. Current trends of style or media and the status of art in general also alter prices.

BUYING ART WORK as investment is a hazardous way to get rich quick. Those who have been most successful are very knowledgeable and shrewd. There is little room for hopeful amateurs.

Special exhibitions and festival events present some of the best buys. Galleries often feature "young collector" shows. The artists are urged to contribute work priced well below \$100.

Typical of all these sales will be the Cranbrook student sales (one begins Saturday) and the Birmingham Art Festival Artist's Mart in June.

Take your pick of a wide range of all media, from paintings to crafts.

Win Honors in Art Show

Nils Eklund, son of Mr. and Mrs. Ivar Eklund, 7350 Cold Spring Lane, W. Bloomfield Township, again won top honors in the National High School Art Exhibition which opened in New York City Monday.

A senior at Cass Technical High School in Detroit, Nils won an Arts Students League of New York scholarship, the \$50 Strathmore award, plus five gold medals for charcoal, mixed media, collage, general design and commercial design.

OTHERS FROM this area receiving gold medals were Marilla Corwin, Hilary Hackett and Patricia Hewlett, all of Kingswood School, all for textile design, and Peter Luther of Southfield High School for jewelry. Receiving honorable mention was Carl Booth of Bloomfield Country Day for an ink drawing.

Taking third prize and receiving a commendation in photography was Ted Grossbart of Bloomfield Hills High School.

By CAROLYN HALL