



F. R. Meisch Papers.

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KILBRIDE-BRADLEY GALLERY OCT 18-31 1963

FRANCIS R. MEISCH, A.I.A.
ARCHITECT
5528 YORK AVENUE SOUTH
MINNEAPOLIS 10, MINNESOTA

1.	Habitat	\$ 200.00	1963	R
2.	Red Rock Store	200.00	1963	K-B GALLERY Mar 11, 1964
* 3.	Highland	200.00	1963	STEVE BASCOCK
4.	Millstones	200.00	1963	R
5.	Tidal Flats	200.00	1960	K-B GALLERY
6.	Snowfall	200.00	1963	K-B GALLERY MAR 11, 1964
7.	Togwotee Pass	250.00	1960	R
8.	Purgatory Creek	175.00	1962	K-B GALLERY
9.	Red Oak Creek	150.00	1963	K-B GALLERY
10.	Winter Willows	150.00	1960	R
11.	Kaibab Forest	200.00	1962	R
12.	Red Mountains	150.00	1962	R
13.	Peninsula Road	150.00	1963	R
* 14.	South Fork	150.00	1963	H & B (BOWEN)
* 15.	Harbor View	150.00	1963	
* 16.	Hay Barn	150.00	1963	BEECH
17.	Hawthorne Park	175.00	1963	K-B GALLERY
18.	Mountain Mist	150.00	1962	R
19.	In the Cascades	150.00	1962	R
20.	North Shore	150.00	1963	R
21.	Stranded	150.00	1963	R
22.	Watchman's Cabin	150.00	1963	R
23.	Stage Stop	150.00	1963	R
* 24.	Snow Country	125.00	1963	-
26.	Evening	125.00	1963	K-B GALLERY SOLD
* 27.	The Ranch Road	50.00	1960	TWIMPSON
28.	Lookout Point	60.00	1960	R
29.	Columbia River	75.00	1960	R
30.	Shadows	75.00	1960	R
31.	Ruins	60.00	1961	R
32.	Boulevard Bridge	75.00	1963	R
* 33.	Flight South	75.00	1963	
34.	Tree Forms	90.00	1963	R
35.	Pine Lake	75.00	1963	R
* 36.	Marsh Marigolds	100.00	1963	BOWEN

24	Snow Country	125.00	1963	R
* 25	Wisconsin	125.00	1963	BOWEN

36 TOTAL
21 RETURNED
15
8 SOLD
7 TO GALLERY

ALL RETURNED
BY APRIL 2, 1965

625

THE POTBOILER

VOL. X, No. 6

Kilbride-Bradley Art Gallery

OCTOBER, 1963



Arthur Kerrick

EXHIBITION OF PAINTINGS BY

the Late ARTHUR KERRICK

An exhibition of paintings, watercolors and drawings by the late Arthur Kerrick opens Friday, October 4th at the K-B Art Gallery.

The opening will be from 5 till 9 p.m.

From the Corcoran Gallery of Art in Washington D.C. in their catalogue in December 1940:

"Arthur Kerrick, native of Minnesota, studied at the Arts Students' League, New York, Minneapolis School of Art and in Europe. In 1937 the United States Government sent him to Alaska to paint characteristic scenes which later were viewed in a Minneapolis one-man show. Has shown in exhibitions at the Minnesota State Fair, Chicago, Kansas City, and Philadelphia."

From the St. Paul Sunday Pioneer Press of October 31, 1954:

".....Probably the busiest artist in Minnesota, Arthur Kerrick and his wife Agnes live year-round in a unique home on the shore of isolated Perch Lake near Houlton, Wisconsin.....a mecca for relaxing artists, art students and just friends on week-ends. An ordinary week-end finds up to 50 visitors lolling or strolling at the place."

Kerrick beams when he talks about it. He has the build, geniality and good will of a Santa Claus--even to the twinkle.A drunken sailor helped launch him as an artist. It happened during World War I on a Navy ship anchored in a French port. The sailor went berserk on wine and started shooting. Kerrick's back and legs were shattered. On his disability money, he attended a Minneapolis art school, later becoming an instructor.

When World War II all but closed art schools, Kerrick turned to driving a taxicab. "It was the best time of my life," he said. He learned a lot about people during that period....."

Mrs. Arthur (Agnes) Kerrick writes: "Art started the Minnetonka Art Center and the first class was held in the home of Mrs. Charles Kelly. He also started the St. Croix Valley class (Stillwater) Eau Claire, Amery and Hudson and of course the Kerrick Painters in Mpls. These all started after teaching at the Walker Art Center.

There are two of his pictures in the permanent collection of the Minneapolis Institute of Arts and also a scholarship in his name... He taught in Orlando, Florida... Had a one man show at the Maitland Art Research Center in Maitland, Florida. Exhibited at the Chicago Institute of Art, Philadelphia and has a painting in the collection of the Corcoran Gallery of Art."

September 3, 1963. Mac and Lorraine Le Sueur write:

"Art Kerrick was a big man --big in stature both physically and artistically. He was an ingenious inventor of new techniques in the gouache medium and he taught these principles to his many students."

He was active in the W.P.A. Art Project, a prodigious exhibitor and loved by the artists and students alike.

He has left behind him a wealth of beauty on canvas and paper in his own unique style which the discriminating collectors now have an opportunity of acquiring thru this last exhibition of his work at the Kilbride-Bradley Art Gallery."

"Medicine Lake" Oil Painting by Arthur Kerrick.



"HAVEN'T A THING TO WEAR?"



The Distribution of the Principal Moles on the Human Body

ANTHONIE'S
4826 Chicago Ave.

LETTERS

Gentlemen:

Somewhere, somehow, it has been written (in the sand) that everything and anything pertaining to art, winds up at BOCOUR.

The Potboiler arrived the other day and I am simply enchanted when it comes to zany stuff. Do add me to the mailing list and I'll be happy to send you my two bucks.

I agree with you...Artis everywhere.

Leonard Bocour
Bocour Artist Colors Inc.
New York, N. Y.

Dear Robert:

Seems I have to get outta town to get enough time for writing and I just want to thank you and "Happy Wally" for "them kind words" in The Pot-boiler.

I've always enjoyed your various editions and wish you and the Gallery and the exhibitions all good luck.

Halsey Hall
Hotel Kenmore
Boston, Mass.

That's what I call Letters of Good Taste. One from the "voice of art materials" and the other from the "voice of the Minnesota Twins."

CARBO TALKS was the simple slogan with which Anna Christie was advertised when it was finally released in 1930, two years after the coming of sound. The first words the star spoke from the screen were, "Gif me a viskey, ginger ale on the side —and don't be stingy, baby."

The Potboiler
Dear Sirs,

It's time to get back to decency! After Bird on Head #49 and #50, we think it's time to start a campaign to "Klean up Kilbride's Dirty Bird's On Head." Enclosed is a Bird on Head to get you back on the right(eous) path again...taken from the March 1914 issue of The National Geographic....

Good luck in your fight back to decency, cleanliness and all that is sweet, pure, innocent and...forget it. We like you just the way you are. Why fight it.

Marcia and Dick Reed
St. Paul, Minnesota

BIRD ON HEAD #51



Photo by Ernest Harold Baynes

THE BEST KIND OF A BIRD ON A HAT

There's no question about it, Bird on Head #51 is one of the most tasteful, serene and really classy BOH's in our whole silly collection. And from a 1914 NATIONAL GEOGRAPHIC too! More taste and class. Gentleness? Hell no! Below the photo was part of the story written by some "bird-lovin' cat-blasters!"

THE ENEMIES OF THE BIRDS

Of bird enemies, cats are undoubtedly the worst, and maudlin sentiment should not be wasted upon them, for they are incorrigible. The plain, ordinary alley cat should be eliminated when possible, and they make fine fertilizers when planted about the roots of one's favorite grape-vine. Cat - possessing neighbors should be warned that if their cats are caught trespassing they will be turned into fertilizer.

Red squirrels are next on the list and should be shot on sight, but I have never found the depredations of the gray squirrel to warrant similar treatment. Bird-chasing dogs are a nuisance and should be restrained during the breeding season.

Skunks and foxes should both be discouraged, and the wily raccoon and elusive weasel also, if perchance they are found to lurk about.

Of the hawks, the cooper and sharp-shinned hawks should both be shot at sight, while of the owls, the great horned is incapable of reform. The little screech-owl is almost always beneficial on account of the numbers of mice it often de-

I hope the person who wrote that story in 1914 didn't see the story below in my 1963 morning paper.

30,000 Birds Killed by Television Tower

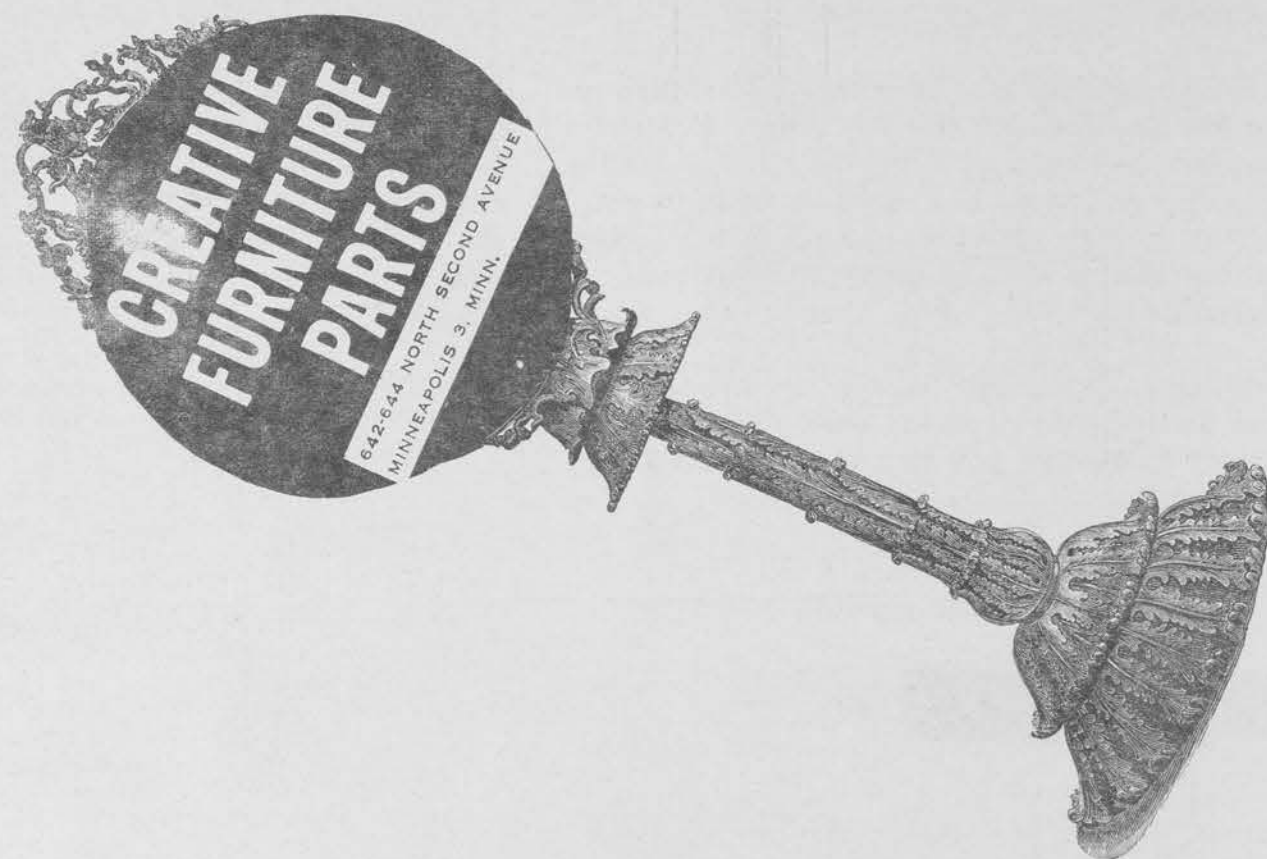
By TRYGVE AGER
Minneapolis Tribune Wisconsin Correspondent

EAU CLAIRE, Wis. — An estimated 30,000 migrating song birds were killed at a 1,000-foot television tower here last week, the heaviest toll since it was constructed in 1957.

Dr. Charles Kemper, Chip-

pewa Falls, Wis., a director of the Wisconsin Society for Ornithology, said the birds were killed by flying into the tower or its guy wires.

HE IDENTIFIED 61 different species among the dead birds—including many types of warblers, vireos and



The panel invited by the Museum of Modern Art for its discussion of pop art. From left to right: Henry Geldzahler, Assistant Curator of American Painting and Sculpture at the Metropolitan Museum of Art, whose publications include articles in *La Gazette des Beaux-Arts* and *Art News*; Stanley Kunitz, critic and editor as well as the author of three volumes of poetry, whose honors include his recent election to the National Institute of Arts and Letters; Hilton Kramer, art critic of *The Nation* and frequent contributor to *ARTS*, who is currently teaching at Bennington College; Leo Steinberg, Associate Professor of Art History at Hunter College, who is well known for his lectures in recent years at the Metropolitan Museum; Dore Ashton, author of *The Unknown Shore*, whose critical articles last year won the Frank Jewett Mather Award; moderator Peter Selz, Curator of Painting and Sculpture Exhibitions at the Museum of Modern Art, whose publications include works on Art Nouveau, German Expressionism and "New Images of Man."

I cut out A SYMPOSIUM ON POP ART from ARTS MAGAZINE. Above are the people who made up the SYMPOSIUM ON POP ART and on the next page is the last page of A SYMPOSIUM ON POP ART that I cut out of ARTS MAGAZINE'S article called A SYMPOSIUM ON POP ART. I suppose it's an interesting symposium if you're interested in POP ART SYMPOSIUMS, I suppose.

agree with about on... from ARTS Magazine....

...is evident, for instance, when he begins to describe the show at the Janis Gallery. He says: "It is full of things to talk about. There is a small refrigerator whose door opens to the sound of a fire siren. There is an old-fashioned lawn mower joined to a painting on canvas. There are collections of old sabers and discarded eyeglasses under glass. There are even paintings, like you know, with paint on canvas, of pies and sandwiches and canned soup..." and it goes on listing these things. Now, at no point is there any indication that Mr. Kramer submitted to any one of these objects singly. Mr. Kramer is the person I have in mind who makes a general rapid survey and is interested in the generalization about the common features. This is a valid way of doing it. It is not the only way of doing it, and it is one that I suspect for my own purposes, because it will never yield an answer to the question whether an individual work is art or not. Now for myself, I feel pretty certain that a good many of the exhibits in the Janis show were not art.

KRAMER: How do you know that?

STEINBERG: This is entirely a matter of... [cut off]

KRAMER: And if they aren't art, what are they?

STEINBERG: Perhaps I should modify this. They are art in so far as things produced in the art classes in schools, from first grade up, are art, because they are art classes. In so far as work done in the art department of the layout department, where the art editor lays things out on a magazine—in so far as this is art, this is perhaps the kind of thing that some of the followers of pop art will also produce. Therefore, if I say, offhand, that I suspect that they are not art, they may be only that kind of thing.

KRAMER: A low form of art.

STEINBERG: A low form of art—yes, or I think for instance... [cut off]

KRAMER: But not exactly non-art.

STEINBERG: What is non-art?

KRAMER: Well, that's what I'm asking you, because you are the only member of this panel who has declared himself as being uncertain as to whether these objects are art objects. And if they're not art objects, you must have another category that you place them in. Is it experience, or intellectualism? STEINBERG: Well, they could be attempts to create art objects, which misfire, couldn't they?

KRAMER: Yes—"failed" art.

STEINBERG: Yes.

KRAMER: Still art.

SELZ: May I bring up another point? A point that has been discussed comparatively little on this panel. We picked the term pop art. We might have called it New Realism as they did in the Sidney Janis Gallery, or New Dada. And this New Dada thing interests me. What is the relationship (I think this is something worth exploring) between this and Dadaism? Dada, as we know, was essentially a conscious movement by writers and artists against the spirit of conformity and the *bourgeoisie*. Now this neo-Dada is to some extent—well, we heard Mr. Geldzahler say that the alienation was over, that everything is nice now, and using very much of a Madison Avenue term, he says it's nice because it "keeps things moving." Now if this art is as closely related to advertising and the whole campaign of Madison Avenue that we are so familiar with, as some people say it is, what is its relation to Dada?

GELDZAHLER: The difference between the beginning and the end of the question was a little complicated.

SELZ: Let's try to discuss for a minute its relationship to Dada.

GELDZAHLER: Leaving out Madison Avenue or bringing Madison Avenue in? KUNITZ: Briefly, obviously, one finds sources of pop art in Dada, and I think the term New Dada has a degree of relevance. Certainly if you think of Schwitters' *Merzbilder*—there's a great relationship there. And then the *objets trouvés* and so forth. But it seems to me that the profound difference is that Dada was essentially a revolutionary movement. It was a movement that had great social passion behind it. It was a form of outrage. And it was launched against the very bourgeois society which the Dadaists felt were responsible for the First World War. It was launched as an attack upon them. Now the New Dada instead embraces, in a sense, the bourgeois symbols. And is without passion.

STEINBERG: I want to use a technique of Professor Ernst Gombrich, who never gives a lecture without quoting a *New Yorker* cartoon. One of my favorite *New Yorker* cartoons, and one that I think was really prophetic in showing that a new pathway for our admiration was being grooved. This was a cartoon showing an exasperated wife who exclaims to her husband, "Why do you always have to be a non-conformist like everybody else?" Just about that time there was a show of nineteenth-century French drawings mounted in New York, and the artists who were not the well-known revolutionaries of French official art history

were labeled as "non-dissenters." I was immensely impressed with this term—this is an invention of real genius—the non-dissenters. Because after being educated as we have been, all of us, in this century, to read the history of art is just one damn rebel after another, and that's all there is, see—the succession of Delacroix, and then it's Courbet, and then it's Manet, and then it's Cézanne, and then it's Picasso—suddenly we find that there is an alternative mode of conduct, the *non-dissenter*. This is terrific, you see, and this suddenly becomes an avenue of extraordinary novelty and originality. You don't always have to be a non-conformist like everybody else. So my answer to Mr. Kunitz is simply this: Sure, Dada was revolutionary. Every art movement we have known for a hundred years was revolutionary. And it may be that the extraordinary novelty and the shock and the dismay and the disdain that is felt over this movement is that it doesn't seem revolutionary like every other.

GELDZAHLER: The great excitement and so on of Dada was its anti-formal nature after the great formal revolutions of Cubism, etc., and the break of sequence with the First World War. Dada was an anti-formal excitement. Pop art is definitely a formal art. It's an art of decisions and choices of composition. And I think Mr. Selz has downgraded the extent to which, for instance, Roy Lichtenstein changes the comic strip he's working from and the painting that's finished. I've seen the comic strip, I've seen the painting, the colors... [cut off]

ASHTON: What do you need, a magnifying glass? [laughter]

GELDZAHLER: You don't need a magnifying glass, Dore. All you need is a pair of eyes, and an open, willing spirit, and a soul, and a... [cut off by laughter]

KRAMER: I think that the question of the relationship of pop art to Dada has really not been taken seriously. It should be. But I think if it's going to be taken seriously, Dada itself has to be looked at in a way that nobody has really been willing to look at it for a long time. And that is that Dada was revolutionary *only* in its ideology, not in its aesthetics. You cannot say that Schwitters broke with Cubism. That's an absurdity. Cubism provided the entire syntax for everything he did. And so, if you're going to compare pop art with Dada, you would have to be very clear about what you're talking about, whether its avowed social ideology or its actual plastic accomplishments. They do not coincide by any means.

[discussion opened up to floor]

SMITH BROTHERS

..Maidenform dream bra..

American

Pay this Cheque from our Balance to the Order of

IN UNITED STATES
TWENTY DOLLARS

COUNTERSIGN HERE IN PRESENCE OF PERSON CASHING

FITZGERALD

NO SMOKING PLEASE!
IT ANNOYS THE LADIES.

KILROY WAS HERE

SALT LAKE CITY

EAST SIDE WEST SIDE WANTS SMITH

UTAH

Denver

Cheyenne

PLEASE READ THE
Titles to yourself.
LOUD READING
ANNOYS YOUR
NEIGHBORS

Ladies!
kindly Remove
YOUR HATS

Just a moment PLEASE
While The
OPERATOR
CHANGES A REEL

GENUINE DURHAM

Smoking Tobacco!

MANUFACTURED BY
W. T. BLACKWELL & CO.
DURHAM, N. C.

So if that's Mother Nature there might be something called Father Art and of course that leads us into today's discussion in depth concerning Dada and Pop Art and I'm sure that later on we shall prove our initial point by pointing out the fact that there has never been an art movement known as Mama or Mom Art.

Fortunately I happen to be very bright with a great deal of perception so I understand all this stuff. I'm also a whiz on dates and batting averages. (Babe Ruth hit 714 home runs in his career. That kinda stuff I'm real good at.) Here's about Pop Art...

For over ten years editors have been going nuts about reproducing paintings in the art pages of their newspapers and magazines. This has been the period of non-objective art, abstract-expressionists, swingers, drippers, blobbers and action cats. Big paintings. Big son of a guns. Ten feet by nine feet. Big son of a guns. Color, forms and texture. Big son of a guns. Patterns. Designs. Texture. And really big.

Now you reduce this to a 3 inch by 4 inch for a black and white newspaper cut on the art page and somehow and in some magic way you've got a 3 inch by 4 inch piece of fuzz. It seems to lose something. Color reproduction in the slick magazines turns these paintings into colored fuzz. The artist's profundity is not conveyed by this medium and it won't be unless Life, Look, Time and all the magazines decide to issue a nine foot edition.

So along comes a kid with bad eye sight who enlarges the funny papers so he can see what Mutt and Jeff said to Orphan Annie. Meanwhile down the block there's an art student with a Campbell Soup fetish. (I like Chicken-Rice myself but I don't love it. .I think.) A sign painter gets the idea to frame his sign.

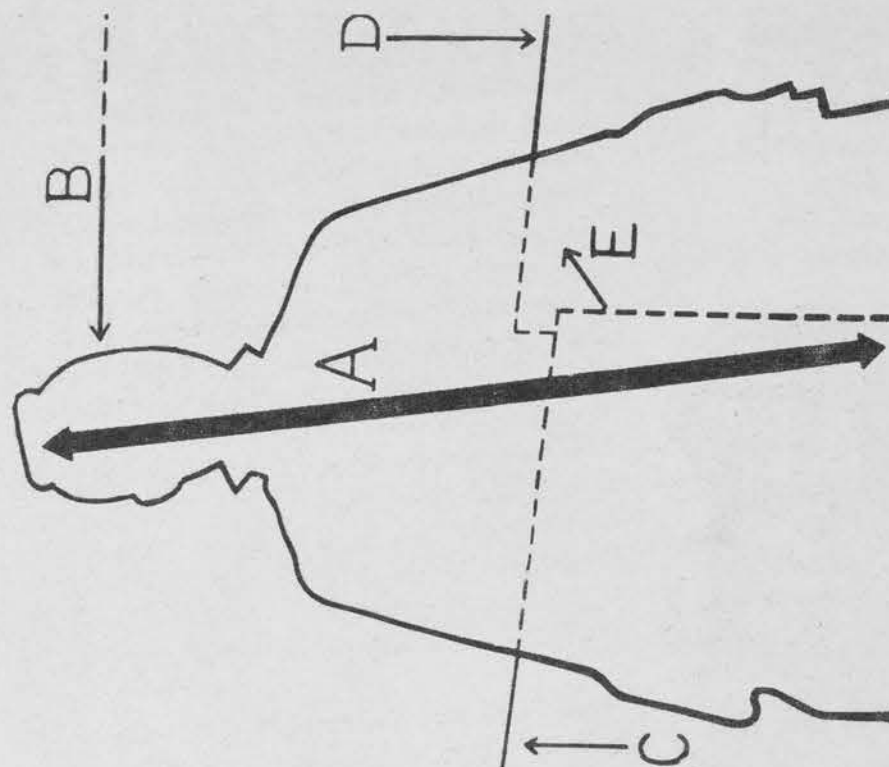


Father Art-Dada To Pop

And the art dealer smells a buck. Next the art writers who are now punchy after making up all those dizzy reviews of non-objective art for the past 15 years are happy as pigs in mud to write about something nice and familiar and simple as a can of beans or even 40 cans of beans. And of course comic strips, soup cans and posters reproduce well on the printed page so the press declares a new art movement! And museums don't want to be caught with their pantaloons down again so they do what they think they're told. All of a sudden....POP goes the easel!!

Now even the layman has heard of Pop Art and the layman laughs again and the collector buys it all because he doesn't want to be a layman. And the bandwagon rolls. And the experts debate. The people argue. An art student punches a critic and the critic punches her back. Tempers flare. A curator pinches a trustee. An artist kicks his mistress. A mouse smacks a cat. A car chases a dog. Angry letters are written in black crayolas. The layman laughs. The layman yawns. Campbell Soup sues Coca-Cola. Joan Crawford sues 7-Up. Esthetic manifestoes are tacked up on outhouses. A "popper" pins a "Kick Me" sign on the back of an aging Dada artist. Sen. Goldwater comes out in favor of the Renaissance. White House is re-decorated with Pop Art only.

The band wagon is now crowded, stuffed, jam-packed, full and over-POPulated with people. As the screaming wagon rolls over the countryside, 7 guys sneak off in the moonlight for the hills. An artist, critic, curator, dealer, publicist and two other con men. They'll be back when the time is right with a new art movement and a new gimmick.



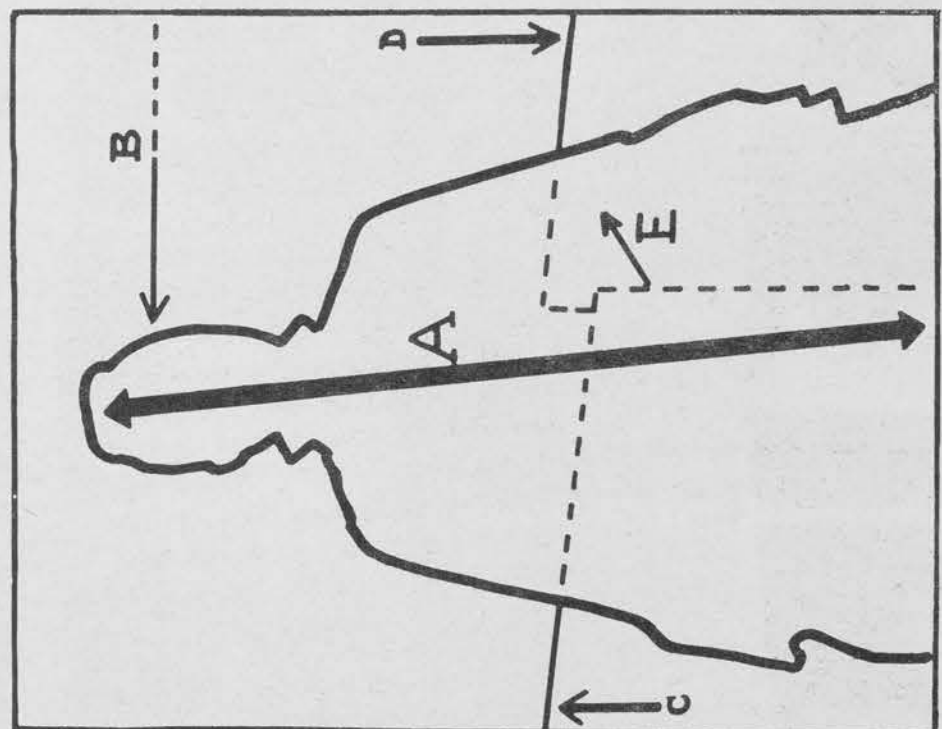
Portrait of Mme. Cézanne, oil on canvas, about 72 inches high (edges slightly cropped in photographing), by Roy Lichtenstein, recently exhibited and sold to a private collector by the Ferus Gallery, Los Angeles, Calif.

You know what happened? I started out by making one page of talk about Pop Art and nothing fit and so I had two pages, three, four and today I got ART NEWS magazine in the mail.

In an article by Erle Loran (who went to the Mpls. School of Art, how about that, kids) called Pop Artists or Copy Cats? he seems to find a certain resemblance between his diagram in his 1943 book and a new painting by popper, Roy Lichtenstein. The painting just sold for about \$2,000. I suppose in fairness you might say that certain aspects of the painting are similar to the contents of the diagram but of course Lautrec was influenced by Japanese wood-cuts and thus artists learn from each other. Where would Dubuffet be without Ingres?

And son of a gun, I just thought of a better title than "Father Art, From Dada to Pop." If I wasn't too lazy I'd do the whole works over and call it, "Dada the Father of Pop".

Photographic enlargement of diagram, plate XVIII, p. 86, from Cézanne's Composition by Erle Loran, University of California Press, 1943, 1963; copyright 1943, by the Regents of the University of California, Berkeley.



if you need the POTBOILER for a year, send \$2. to the K-B at 68 South 10th.

if you desire a picture frame ask for AUSTEN. if you want parking nickels ask for Groucho.

if you want a book, see K-B first and then go get a book.

if you feel the need for Art Materials, go to Bart's or Rodgers first.

if you just want to chat, get lost.

K-B Public Service: #8



With this photo a man sneezed his way into cinema history. In 1893 Fred Ott, a former comedian working as a laboratory mechanic for Thomas Edison, was filmed in the world's first studio, in New Jersey, doing his sneezing act. Because of this Ott has been called the world's first motion picture actor, but his right to the title has been sharply disputed.

THE SNEEZE THAT MADE CINEMA HISTORY

Exhibition of Paintings by Francis Meisch

Opens Friday October 18th

An exhibition of paintings by the architect and artist, Francis R. Meisch opens at the Kilbride-Bradley Art Gallery on Friday, October 18th. The opening is from 5 till 9 p.m.

Biography: Born in St. Paul, Minnesota 1915. University of Minnesota (Bachelor of Architecture); Massachusetts Institute of Technology (Master in Architecture). Studied drawing and watercolor under Elmer Young and Ivan Doseff; etching and composition under S. Chatwood Burton; life drawing under John Reid; drawing, etching and graphics under Samuel Chamberlain.

Taught architecture, drawing and watercolor at North Dakota State College. Plant engineer and architect for Northwest Airlines, Inc. Architect with McEnary and Krafft. Currently architect with The Cerny Associates, Inc.

Art Exhibitions:

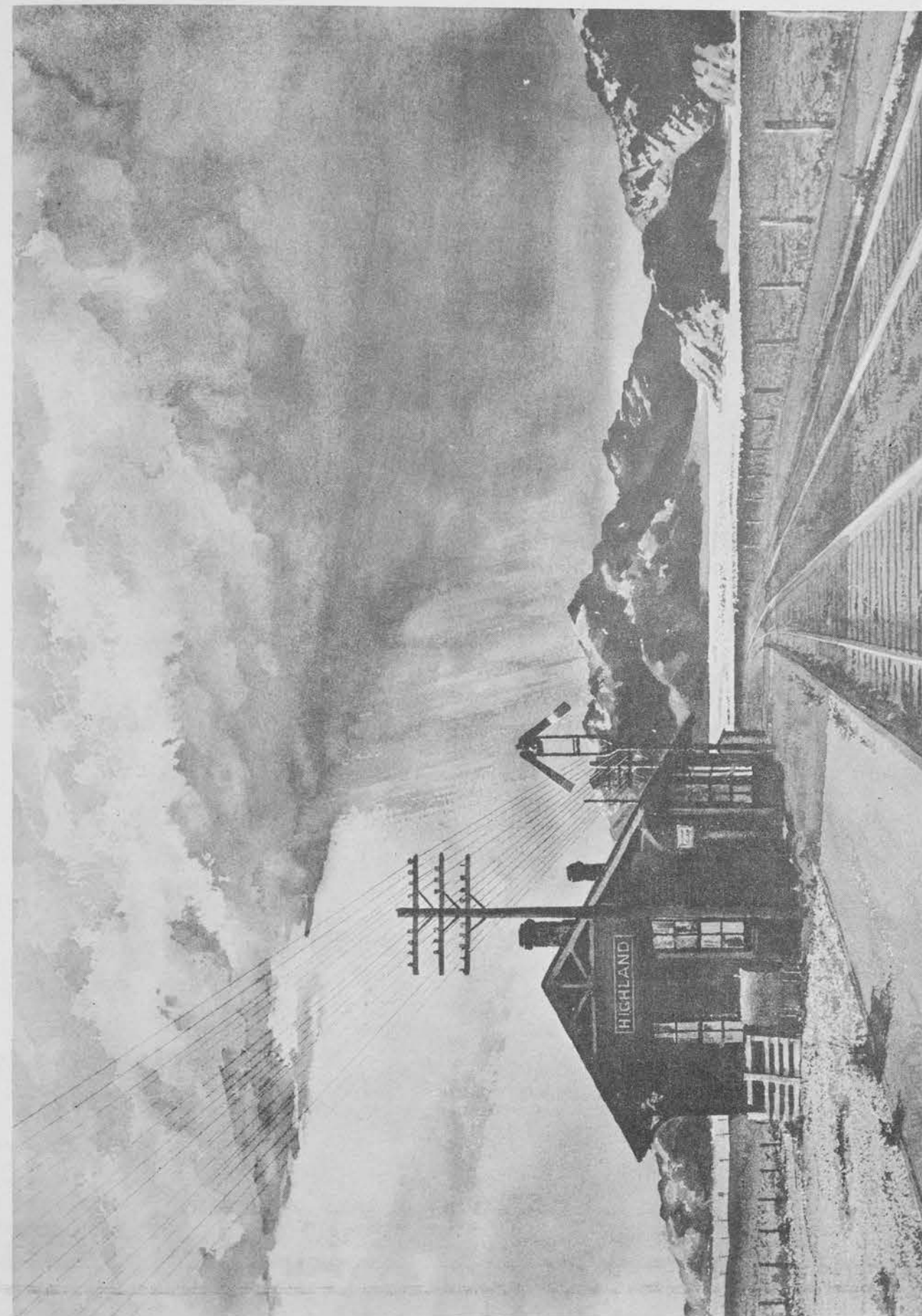
University of Minnesota Little Gallery 1937.
Big Ten Traveling Art Exhibit 1937.
Minneapolis Institute of Arts-15 exhibitions.
The Women's Club of Mpls. 11 Spring shows.
Joslyn Art Museum. 4 Midwest Biennials
Minnesota State Fair. 15 annual exhibitions.
Walker Art Center Biennials. 1947 and 1951.
Minnesota Artists Association exhibitions.
Davenport Municipal Art Gallery.
St. Paul Gallery exhibitions.
American Watercolor Society 1951-53-63.
Red River Annual Exhibitions. 1960-63.
First National Bank Exhibition. 1960.
Grand Rapids Art Gallery. 1963.
Watercolor U.S.A. Springfield Art Museum.



Francis Meisch (above) has been in over 100 art exhibitions and has been awarded 16 prizes since 1943.

(Editor's note: I must admit I didn't include all the exhibitions that Francis Meisch was in. It's much too long a list for me to type. He's a very talented guy but so was Humphrey Bogart.)

The late Humphrey Bogart's private peccadilloes confirmed the popular image of him as a what-the-hell guy. He began his career as a stage juvenile said to have been the first to utter the immortal line, "Tennis, anyone?"



WATERCOLOR BY FRANCIS MEISCH.

New York Times.

SPORTS



SPORTS

Science Finds 26 Ways to Miss

Attention Met Fans:
Physicist Tells How
Not to Get a Hit

A California physicist has tried to prove, with equations and several thousand words, what every Met fan knows in his heart—the odds are strictly against the batter.

There are, in fact, 26 ways a batter can fail to hit the ball, says Dr. Paul Kirkpatrick in the August issue of the American Journal of Physics.

It is not just a matter of "execution," as Casey Stengel succinctly puts it. There are 13 factors a batter must have working if he is to connect:

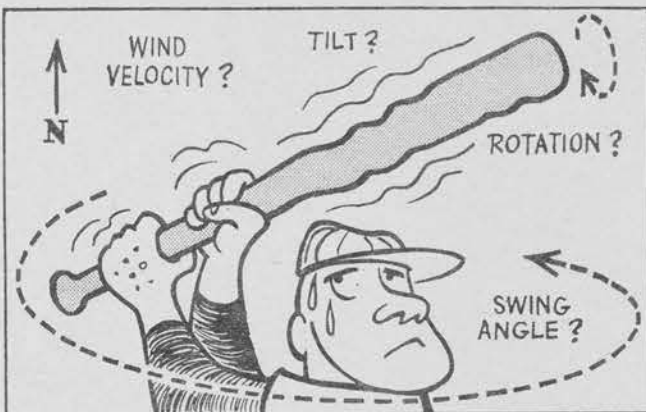
The three positions of a bat, the bat's three angular "tilts," three positions of the angle of swing, three of speed and one of timing.

Since an error may be made on each factor by too much or too little—too high a swing, too low a swing, etc.—Dr. Kirkpatrick concludes that there are 26 ways of going wrong.

Dr. Kirkpatrick leads up to his conclusions with these remarks:

"The pitched ball spends about two-thirds of a second in its flight to the plate. In this moment the batter must make his observations, complete his forecast of the manner of the ball's arrival, decide upon his consequent plan of action with enough time left to allow [his muscles] to give the best suitable values for its 13 coordinates."

There is, however, even in a



Fred Schwab for The New York Times

world that must be shared with the New York Yankees, room for humanism. For Dr. Kirkpatrick says:

"Incidentally, these things must be done in hostile surroundings, at appreciable personal risk . . . often subject to high-level acoustic annoyances."

Before a ballplayer thinks he has the problems of physics and hostility solved, however, he must choose the optimum bat.

The optimum bat should have its greatest mass at the area where it will strike the ball. The handle must be thin enough to whip around so that, like the fiberglass pole used in vaulting, the implement is bent into a convex curve.

"The hope is that the energy thus stored is returned at about the instant of collision," says Dr. Kirkpatrick.

The author cites Robert

Hook (1936), the Mets' pitcher law on curvatures named after him. But there is also a Jay Hook (1936—), the Mets' pitcher and mechanical engineer, who publicly has explained why a curve ball curves.

"Contrary to ***how-to-bat instructions, the ordinary law of reflection does not correctly give 'the effects of spin, friction, imperfect elasticity . . . and bat velocity in the observer's frame of reference.'"

If the batter has done everything suggested above, and brushes up on his coordinates and vectors, success may be his. He should be able to, in the words of Dr. Kirkpatrick:

"Crush the ball to half its regulation diameter and make it take up its return flight at a velocity of 140 feet a second—possibly."

Or, expressed another way:

$$v' \cos \phi = \frac{(1+e)(V+\omega r) + v \cos \theta [(m/M) + (m^2/I) - e] + (K/M) + (s\Omega/I)}{1 + (m/M) + (m^2/I)}$$

TWINS SEND YANKS TO A 6-2 SETBACK

Stigman Posts 15th Victory
—Howard Clouts No. 28
Before Crowd of 34,836

By JOHN DREBINGER

Special to The New York Times

BLOOMINGTON, Minn., Sept. 14—The Yankees, who clinched the American League pennant last night when they defeated the Minnesota Twins, slipped into reverse today.

With quite a few of the regulars excused following last night's boisterous celebration, Ralph Houk's Bombers lost to the Twins, 6-2, in the opener of a day-and-night program with the Twins before a crowd of 34,836.

Dick Stigman went all the way in scoring his 15th victory and the aYnks used just enough fgront-liners to escape a hsut-out.

".....and the aYnks used just enough fgront-liners to escape a hsutout." Just because the Potboiler mimicked their slogan last month with "All The News That Fits, We Print" the Times is now spelling like like we do.

MORE ABOUT SPORTS

The average person, say scientists, can drink an ounce of 100-proof whisky an hour for five or six hours before his mental performance is disrupted. At two ounces an hour, this level is reached in only two hours.

Tottenham, Manchester United Win

HOTSPUR CRUSHES BLACKPOOL, 6 TO 1

Manchester United Defeats West Bromwich, 1-0, and Retains Soccer Lead

LONDON, Sept. 14 (Reuters)

—Tottenham Hotspur, routed by the Blackburn Rovers last week, stormed back today with a 6-1 home soccer victory over Blackpool in the English League.

Manchester United held the First Division lead by defeating the second-place team, West Bromwich Albion, 1-0, before 50,453 spectators. United was without its star forward, the Scottish international Denis Law, who has a knee injury. The 19-year-old center forward, Dave Sadler, got the goal in the second half.

The all-England inside forward, Jimmy Greaves spearheaded the Spurs' revival with three goals before a crowd of 38,138. John White, Bobby Smith and Cliff Jones netted the other goals for Tottenham, which led, 3-0, at the interval.

The league champion, Everton, was held to a scoreless draw by lowly Ipswich Town. And it was the East Anglian

Standing of Leaders

ENGLISH LEAGUE					SCOTTISH LEAGUE				
First Division					First Division				
W.	T.	L.	P.		W.	T.	L.	P.	
Manch. U.	5	2	0	12	Leicester	3	3	1	9
W. Brom.	4	1	2	9	Not.	4	1	2	9
Blackburn	4	1	2	9	Burnley	4	1	2	9
Second Division					Second Division				
Swindon	6	1	0	13	Derby Co.	4	1	2	9
Sunderland	5	1	1	11	Newcastle	4	1	2	9
Mid'brough	4	2	1	10	Leeds	3	2	1	8
Third Division					Third Division				
Coventry	5	1	0	11	Oldham	4	0	2	8
Bo'mouth	5	1	0	11	Shrewsb.	4	0	2	8
Q. P. Reng.	4	0	2	8	Crystal	3	1	2	7
Fourth Division					Fourth Division				
Chesterfield	3	3	0	9	Gillingham	2	4	0	8
Torquay	4	1	1	9	Newport	3	2	1	8
Aldershot	4	1	1	9	Workington	3	2	1	8

side that came closets to scoring.

The Blackburn Rovers gained a 5-1 away victory over the Wolverhampton Wanderers. This lifted them among the leading challengers in the league race.

ENGLISH LEAGUE					SCOTTISH LEAGUE				
First Division					First Division				
Aston Villa	2	Chelsea	0		Airdrieonians	4	Kilmarnock	5	
Bolton Wanderers	0	Leicester City	0		Celtic	4	Third Lanark	4	
Burnley	2	Birmingham City	1		Dundee	1	Dundee United	1	
Fulham	1	Arsenal	4		Durferline Athletic	2	Hearts	2	
Inswich Town	0	Everton	0		East Stirling	4	Queen of South	0	
Liverpool	1	West Ham United	2		Hibernian	2	Falkirk	2	
Manchester United	1	West Bromwich Albion	0		Partick Thistle	0	Rangers	3	
Sheffield United	1	Sheffield Wednesday	1		St. Johnstone	3	St. Mirren	2	
Stoke City	0	Nottingham Forest	1		St. Mirren	2	Motherwell	1	
Tottenham Hotspur	6	Blackpool	1		Second Division				
Wolverhampton Wanderers	1	Blackburn Rovers	5		Arbroath	2	Montrose	4	
Second Division					Ayr United	0	Alloa	2	
Charlton Athletic	5	Huddersfield Town	2		Brechiy City	3	Forfar Athletic	0	
Grimsby Town	2	Newcastle United	1		East Fife	0	Cowdenbeath	2	
Leeds United	0	Swindon Town	0		Hamilton Academicals	2	Berwick Rangers	0	
Leiston Orient	1	Southampton	0		Queen's Park	2	Dumbarton	1	
Plymouth Argyle	0	Derby County	0		Stenhousemuir	4	Morton	5	
Portsmouth	1	Norwich City	1		Stirling Albion	1	Clyde	1	
Preston North End	2	Middlesbrough	2		Stranraer	1	Albion Rovers	5	
Sunderland	2	Manchester City	0		IRISH LEAGUE CITY CUP				
Third Division					Ballymena United	0	Distillery	3	
Bournemouth	4	Millwall	0		Bannor	1	Crusaders	4	
Bristol Rovers	3	Southend United	1		Cliftonville	0	Glenfuran	6	

Above is a clipping from the New York Times. Class. That's class when you print the results from London. The results from what.. I'm not sure. A game perhaps. Maybe a game with a stick or a ball or an axe. Yes.. I think I remember now. It's a sport with two or three teams and the point is to swim across the river or stream with your axe and sneak up on a player or spectator and deflate his rubber ball before he punches you in the mouth with a wicket unless you say "May I?" before he does.. providing you

THE NEW YORK TIMES, SU

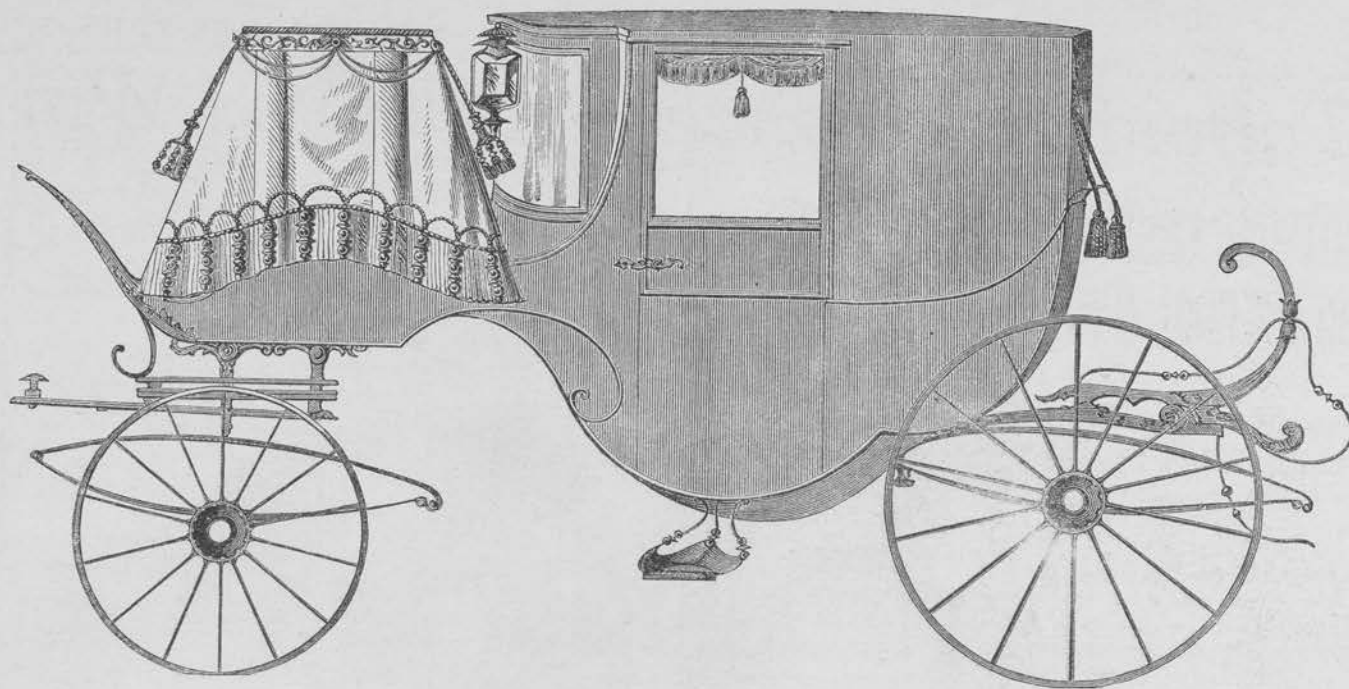
RUGBY UNION
Blackheath 19, Old Merchant Tailors 3.
Harlequins 16, Coventry 16.
Old Cranleighans 17, Oxford 9.
Richmond 39, Cork Co-Optimists 18.
Aberavon 6, Llanelli 6.
Bedford 41, London Irish 9.
Birkenhead Park 9, New Brighton 20.
Bridgewater and Albion 6, Penarth 16.
Bristol 16, Newport 0.
Cardiff 11, London Welsh 14.
Cheltenham 5, Stroud 8.
Cros Keys 6, Abertillery 9.
Exeter 22, Esher 8.
Gloucester 22, Lydney 6.
Leicester 22, Bath 3.
Maesteg 18, Weston-Super-Mare 6.
Manchester 5, Fylde 14.
Neath 23, Bridgend 3.
Newbridge 13, Pontypool 0.
Newton Abbott 13, Barnstaple 6.
Northampton 21, Headingley 5.
Northern 5, Glasgow High former pupils 14.
Notts 3, Rugby 12.
Nuneaton 24, Sleaford 9.
Plymouth Albion 8, Pontypridd 15.
Swansea 3, Ebbw Vale 5.
Teignmouth 0, Devonport Services 29.
Torquay 5, Truro 6.
United Services Chatham 0, Old Blues 33.
Glasgow Academicals 17, Waterloo 10.
Penzance and Newlyn 6, Metropolitan Police 5.
Redruth 8, Rosslyn Park 11.



In Britain, the familiar green stamp is pink and grey.

have one foot on the turf at all times and this enables your opponent the opportunity to borrow your axe and he receives two free swings to break your umbrella and if successful you get to stomp on his bowler three times. Points are scored on neatness and aptness of thought.

Now just think about the local Telly sportcasters, Dahl, Buetel, Horner, Scott, Tighe and Parker and how would they rattle off all these "results" every night. You try reading all these scores in ten minutes. Go ahead, try it.



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The POTBOILER comes to you from...from...
well actually it comes to you from the handsome mail-
man but before Grounouski's Group gets it
we have to paste all this nonsense up.

And "we" are the:

KILBRIDE-BRADLEY ART GALLERY
68 SOUTH 10th STREET
MINNEAPOLIS 3, MINNESOTA



MEISCH WATER COLORS

OCTOBER 18 TO 31, 1963

You are cordially invited to a preview
of an exhibition of recent watercolors
by Francis Meisch
Friday, October 18, 4:00 to 9:00 p.m.

68 SOUTH TENTH STREET

MINNEAPOLIS, MINNESOTA 55403

KILBRIDE - BRADLEY ART GALLERY

KILBRIDE-BRADLEY ART GALLERY

July 10, 1963

Dear Francis,

I'm trying to arrange a schedule of one man exhibitions from September 1963 till June 1964 at this gallery. And I would like to know if you would be interested in a show of your work.

I've always liked your paintings very much and I'm sure the public would like to see a large exhibit of your work.

Enclosed is my "great" plan for last year which I've amended but I'll send you a copy anyway to give you some idea about shows at this gallery. At this time I would appreciate it if you would drop me a card or call Dick Sampson at the gallery and let us know if you want a one man show and when you would be ready to exhibit.

I sincerely hope you're interested in an exhibition.

Thanks,



Bob Kilbride

68

South

Tenth

Street

Minneapolis 3,

Minnesota

Telephone:

Federal

6-0252

TA 57193
AFTER NOONS
3208 HENNEPIN

September 22, 1963
5528 York Avenue South
Edina, Minnesota 55410

Mr. Richard Graber
Edina Morningside Courier
12 Suburban Square
Hopkins, Minnesota 55343

Dear Mr. Graber:

I am enclosing photographs, biographical information sheet, and some facts that I thought might be of special interest concerning my husband's work.

Francis R. Meisch, 5528 York Avenue South, Edina
(architect and artist) He is an architect with The Cerny Associates
Inc., Architects and Engineers, Minneapolis.

The one man show of recent watercolors will be at the Kilbride-Bradley Art
Gallery, 68 South 10th Street, Minneapolis, from October 18th through 31st.
The opening will be on Friday October 18 from 4:00 to 9:00 p.m.

He is a past president of the Minnesota Artists Association.

He has had paintings included in more than one hundred exhibitions.

Of special significance is the fact that he has had work included in three
national exhibitions and three regional exhibitions as well as local shows
since the beginning of 1963. The national and regional shows are as follows:

National Shows:

1. Contemporary Watercolor Exhibition at Grand Rapids Art Gallery, Grand
Rapids, Michigan. (Invitational Show - 1 painting)
2. American Watercolor Society 96th Annual Exhibition at The National
Academy Galleries, New York. (Jury Show - 2 paintings)
3. Watercolor U. S. A. at the Springfield Art Museum, Springfield,
Missouri. (Jury Show - 1 painting)

Regional Shows:

4. Fourth Red River Annual at the Rourke Gallery, Moorhead, Minnesota.
(Jury Show - 1 painting)
5. The Third Minnesota Biennial at the Minneapolis Institute of Arts,
Minneapolis. (Jury Show - 1 painting)
6. The 52nd Annual Fine Arts Exhibition at the Minnesota State Fair, Saint
Paul. (Jury Show - 1 painting)

If you have any questions, please call me at 927-4865.

Sincerely yours,

Elaine Meisch (Mrs. F. R.)