



F. R. Meisch Papers.

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Perspectives:

**The Earnest Young Man with the Flying Parti:
Francis R. Meisch**

Although Francis Meisch has just celebrated his twenty-ninth birthday, he has a pretty good idea of the place to which he'd eventually like to retire. He was reasonably sure of the kind of higher education he wanted quite a while before it was time for him to start it. He looked around, during the early stages of the current war, for a job which would help prosecute it and, at the same time, had a rosy future. He satisfied himself that the aviation industry fulfilled these two requirements, and he got an architectural job with an airline. He's done pretty well at it.

He is not smug in being so sure of himself; far from it. He is only deadly serious about his work. Meisch's ideals are pretty strongly with him, at work or at play.

As long as he can remember, Francis R. Meisch has been interested—as he deprecatingly puts it—in drawing and painting. We aren't sure how far back his memory carries, so we can't tell you about his being born with a brush in his hand; but we can state that he was born, and where: in St. Paul, Minnesota, on October 9, 1915. That is a matter of record. Furthermore he lived in St. Paul until he finished his formal education, and St. Paul is the site of his present home office. Chronologically, the story goes something like this:

Meisch acquired some facility in sketching, together with an appreciation of nature, during summer vacations from high school. He spent most of these working on his grandmother's farm in the hilly country of southeastern Minnesota. The facility developed into a certain ability and led, before high school days were over, to an intense interest in architecture. By the time college days came along, he was sure that architecture was to be his profession, even though those were also the days immediately after the New York stock market hit bottom, when architects were selling their share of apples on city street corners.

When he entered college, Meisch had already read both Louis Sullivan's "Autobiography of an Idea" and Wright's "Autobiography." He expected to find the study of architecture a logical, exciting adventure. He says he was disappointed to find that the best "philosophy of design" available involved considerable cold cribbing. It was rather an unpleasant experience, that freshman year; faculty and students alike were confused over what architecture really was. Meisch began to wonder if his reading had misled him. He felt pretty bad over it at times, and after one year he quit to go to work for an architect—any architect—to find out for himself whether architecture *was* the glamorously idealistic profession he had envisioned, or just another business, albeit one in which facility with a pencil helped.

By the time he re-entered the University of Minnesota he had a feeling that he knew what he wanted out of a formal education. He worked his way through a five-

year course in four and a quarter years and got his degree in March, 1939. His earlier practice at landscape sketching helped mightily, enabling him to do renderings and other free lance work part time during the academic year and full time during vacations. Working his way through college meant no janitorial jobs; it meant furthering himself in his chosen profession. Everything he did he turned to that same account.

This practical experience was gained in offices fairly close to home—in Minneapolis, St. Paul, and Eveleth, Minnesota; and in the St. Anthony Falls Hydraulic Laboratory at his University. It varied in kind from small homes to municipal buildings, from hospitals to power plants; and a good half of it was what even he calls engineering, rather than architectural, in nature.

In 1939, with a graduate scholarship to his credit, he entered Massachusetts Institute of Technology. After getting his Master's in 1940 at Cambridge he went back west again, but not home. For a year he instructed in the Department of Architecture at North Dakota Agricultural College, where he taught Sophomore Design, assisted in the other design courses, and had classes in freehand drawing, water color, history of furniture and interior decoration, and history of painting and sculpture. The architectural department was quite small. An instructor had to double in brass as well as possess lots of it.

Defense was the cry in 1940. Anybody who had his eyes and ears open knew we were in for a war ourselves. Besides, "defense" entailed lots of construction jobs if not lots of architecture. The combined appeal of patriotism and practicality was not lost on Francis Meisch. At the end of the school year he returned to St. Paul and went to work again at the drafting board, and debated with himself on the advisability of continuing teaching.

When a defense job in a part of the country he had never seen presented itself, Meisch decided to take it. As a draftsman for the firm of Shanley, Van Teylingen and Henningson, he went to Great Falls and West Yellowstone, Montana, and to Idaho Falls, Idaho. The job was concerned with the U. S. Army Winter Training Camp program, and, like many war projects, was terminated before it reached the construction stage. Next he went to work in Las Vegas, Nevada, for the McNeil Construction Company of Los Angeles, as a draftsman in their engineering unit. The job here was the design of contractor's facilities for a magnesium plant.

By this time 1942 had rolled along, Meisch began to feel the need of some permanent connection. He remembered the boost the first world war gave the automobile industry, and he looked around for a field which could expect the same stimulus from World War II, one whose ground-floor doors were still open. Aviation was, of

course, the answer. But Meisch wasn't satisfied with "aviation" in general; he took a long, hard look at aviation manufacturing and decided it was by no means as attractive as the business of commercial airline operation. Air transport had scraped along for years, with most airlines running on financial shoestrings. The war boomed them. He didn't see how their business could decrease after the war; by all the signs it should expand as only a few had previously dreamed it could. Manufacture of aircraft, on the other hand, would probably be a rather tough business once military contracts ceased. So, on the score of prospects, air transport was his choice.

What about the need for architectural services? Could he justify being an architect for an airline? He rather thought he could. He got a job in the engineering department of Northwest Airlines, whose home offices are in St. Paul. That was in February, 1942, and he has been plugging away excitedly at buildings and facilities for airlines ever since.

Ton-mile costs now roll glibly off the end of his tongue, to be translated, by the time they become pencil scratches on a luncheon tablecloth, into more efficient buildings—offices, terminals, overhaul shops, etc.—or airports, or headquarters, or any phase of aviation construction to which design talent can be applied. In ordinary times, "ever since 1942" would not be a very long period, but during an air war and in the aviation industry it is the equivalent of a normal decade. Meisch did not come by his familiarity with ton-mile rates without an intense apprenticeship.

In the course of his work for the airline he had as his first project the completion of, and installation of machinery and equipment in, a shop addition to Northwest's main overhaul hangar. There followed one project after another related to war contract construction: more shops, offices, restaurant facilities, and other work. A major job was the design and setting up of a large outdoor bomber modification center, complete even to utilities and equipment. This was in a terrific rush, and was handled by the Army's Corps of Engineers after development of the basic scheme. There was another, more complex modification center, set up by the airline, and there were hangars for the Air Transport Command.

Meisch's guess about the future of air transport seems confirmed by one phase of his current activities. Soon after the tremendous importance of military aviation was recognized, and larger, faster, more powerful planes were designed and built, all kinds of municipalities, from the largest to the smallest, began thinking and asking questions about expanding airports, building new airports, providing new administration buildings and the like, and getting and sustaining airline service. The Engineering Division of Northwest Airlines was flooded with requests for advice, opinions, information.

The Engineering Division began to get uncomfortable about the situation. They did not customarily wear turbans, nor did they peer into crystal balls. Their company was far too occupied with the day-to-day problems of running the business to give such requests the serious attention everybody realized they deserved. It became apparent that somebody had to do some research, and consequently the Engineering Department, in addition to being concerned with design and construction, found itself studying, analyzing, collating, drawing conclusions on postwar airport and airport building design problems. It had to be 'way ahead of the rest of its company's departments. Not only did it have to solve existing problems, it had also to anticipate the problems of the next few years, and find solutions for them.

That is progressive architecture indeed! Is it any wonder that Meisch is excited over it? Only twenty-nine, and with a bear by the tail—if he weren't a phlegmatic Minnesotan, the mere prospect would be his ruination. At times it must exasperate him to have to deal in today's stodgy realities. As it is, he works with a Plant Engineering Section to which he gives much credit, under a Chief Engineer and Chief Plant Engineer who apparently have high regard for his abilities. The majority of his company's airport and airport building problems and design are routed to Meisch.

In 1942, the same year that he went to work for Northwest, Meisch married Elaine Hanson, interior decorator, whom he met working over a drafting table. His year-old son exhibits talents more destructive than constructive—a common enough failing at that age. As is common, too, in these days, his job cuts deeply into his personal life; in truth, he is more subject than most of us to absences from home. Expected and unexpected travel, much of it by air, often takes him away for days on end. If he finds spare time, he reads, paints, or sketches in water color, but he has to forego etching, an old love, because he has neither the time nor an etching press.

Francis Meisch's grandfather settled the family homestead, the four quarter-sections in southeast Minnesota where a younger Meisch spent his high school vacations. The original farmhouse and outbuildings stood in a river valley from which spread small wild canyons whose sides were steep, eroded bluffs. The stand of buildings has since been replaced by one farther back from the principal valley, closer to the more profitable farmland which the family accumulated as it prospered.

Some day Meisch hopes to build his own family a home on the fairly level top of one of the spurs between the finger-like ravines, above the site of the old homestead. The view up and down the valley is superb, he says; and the sunsets are gorgeous. He hopes he won't be so busy, so he can sit outdoors and paint, and smoke the pipe he prefers to the more convenient cigarette, while, perhaps, he discourses with a friend pleasantly, if rather earnestly, about the merits as students of young men from Middlewestern farms, young men to whom springhouses and barns and silos are architecture, to whom a ten-story building is a novel sight, to whom eggs and darts are henfruit and arrows. He found them pretty good material when he was teaching, 'way back before he got into that air transport game.



Meisch, Vernon Lundquist, Northwest's Chief Plant Engineer, and Richard Frahm, architectural designer, discuss an airport planning problem.

FRANCIS R. MEISCH, A.I.A.

ARCHITECT

5528 YORK AVENUE SOUTH
EDINA, MINNESOTA 55410

Biographical Data

Architect and artist; born Saint Paul, Minnesota; educated in the public and parochial schools in Saint Paul; 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, Airport Engineer, and Architect for Northwest Airlines, Inc. Architect with McEnary and Krafft, Minneapolis; then with The Cerny Associates, Inc., Minneapolis; and now with Haarstick Lundgren and Associates Inc., Saint Paul.

Exhibited in over 150 local, regional, and national shows. Recipient of numerous awards. Represented in public, private and commercial collections. Watercolor illustrations for the Ford Times and for Northwestern Bell Telephone Company publications.

Member of The Old Water Colour Society's Club, London. Member of the Minnesota Artists Association 1945-67, President 1952-53.

Architect and artist; born in Saint Paul, Minnesota; educated in parochial and public schools of Saint Paul; University of Minnesota; and Massachusetts Institute of Technology.

Exhibited:

University of Minnesota - Little Gallery - 1937
 Massachusetts Institute of Technology - 1939
 Big Ten Traveling Art Exhibit - 1937
 The Minneapolis Institute of Arts - Twin City Artists Exhibitions - 1937, 1938, 1942, 1943, 1944, 1945, 1946, 1947, 1948-49, 1949-50, 1951, 1952, 1953, 1959.
 The Women's Club of Minneapolis Spring Salon - 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1954, 1956, 1958,
 Joslyn Memorial Art Museum - the Midwest Biennial - 1948, 1950, 1952, 1958. 1960
 Joslyn Memorial Art Museum - rental and Sales Gallery - 1958, 1959. 1960
 The Minnesota State Fair - 1950, 1951, 1952, 1954, 1955, 1956, 1957, 1958, 1959. 1960
 Walker Art Center - Regional Biennial - 1947, 1951. Xmas Show 1947.
 Walker Art Center - Sales and Rental Gallery - 1953 to 1960.
 Dayton Company Centennial Minnesota Art Exhibition - 1949.
 Rainbow Cafe, Minneapolis - One Man Show 1953, Group Shows, 1949, 1951, 1958
 Minnesota Artists Association - Aquatennial Shows - 1950, 1951 - Winter
 Carnival Shows - 1950, 1951, 1952, 1953, 1954, 1956, 1958, 1959.
 Swedish American Institute - 1952, 1953, 1958.
 Davenport Municipal Art Gallery - 1950
 Saint Paul Gallery and School of Art - 1949, 1953, 1956, 1957, 1958, 1959 -
 Sales and Rental Gallery - 1958, 1959, 1960.
 The American Life - WDAY Exhibition of Regional Contemporary Art - 1956.
 American Watercolor Society - 1951, 1953.
 Also at Bjorkman's Petit Salon, Oak Ridge Country Club, West gate Theatre,
 and the Midland National Bank, and The Golden Rule, First State Bank of Saint Anthony Village 1959.

Awards:

First Prize in Watercolor 1944, 1949, The Minneapolis Institute of Arts.
 Honorable Mention in Watercolor 1943, 1953, The Mpls. Institute of Arts.
 Honorable Mention in Watercolor 1954, Minnesota State Fair
 Second Award - Popular Vote, 1959, Minnesota State Fair.
 Special Mention 1950, The Midwest Biennial, Joslyn Art Museum.
 Meritorious Painting 1951, Third Biennial, Walker Art Center.
 Second Award 1945, Third Award 1949, Fourth Award 1948, The Women's Club.
 Second Award - Popular Vote 1959, The Golden Rule Second Annual Exhibition

Represented in the permanent collection of the Minneapolis Institute of Arts with watercolors and drawings.

Also represented in the collections of The First National Bank of Saint Paul, The Marquette National Bank of Minneapolis, The Midland National Bank of Minneapolis, The Mutual Service Insurance Company, The Dayton Company, Northwest Airlines Inc., Precise Products, The Robbinsdale First Bank, and in many private collections.

Please Return

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Massachusetts Institute of Technology - 1939
Big Ten Traveling Art Exhibit - 1937
The Minneapolis Institute of Arts Twin City Artists Exhibitions - 1937,
1938, 1942, 1943, 1944, 1945, 1946, 1947, 1948-49, 1949-50, 1951, 1952, 1953
The Women's Club of Minneapolis Spring Salon - 1945, 1946, 1947, 1948, 1949
1950, 1951, 1952, 1954, 1956, 1958
Joslyn Memorial Art Museum - the Midwest Biennial - 1948, 1950, 1952, 1958
The Minnesota State Fair - 1950, 1951, 1952, 1954, 1955, 1956, 1957
Walker Art Center - Regional Biennial - 1947, 1951 - Xmas Show 1947
Walker Art Center Sales and Rental Gallery - 1953, 1954, 1955, 1956, 1957, 1958
Dayton Company Centennial Minnesota Art Exhibition - 1949
Rainbow Cafe, Minneapolis - One Man Show 1953; Group Shows 1949, 1951, 1958
Minnesota Artists Association Aquatennial Shows - 1950, 1951
Minnesota Artists Association Winter Carnival Shows - 1950, 1951, 1952, 1953,
1954, 1956, 1958
Swedish American Institute, Minneapolis - 1952, 1953, 1958
Davenport Municipal Art Gallery- Art and Artists Along the Mississippi - 1950
Saint Paul Gallery and School of Art - 1949, 1955, 1956
Bjorkman's Petit Salon Art Gallery - 1953
Oak Ridge Country Club - 1953, 1954, 1956
Westgate Theatre - 1955
The American Life -WDAY Exhibition of Regional Contemporary Art 1956
American Watercolor Society - 1951, 1953
Midland National Bank 1957-1958

Awards:

First Prize in Watercolor 1944, 1949, The Minneapolis Institute of Arts
Honorable Mention in Watercolor 1943, 1953, Minneapolis Institute of Arts
Honorable Mention in Watercolor 1954, Minnesota State Fair
Special Mention 1950, The Midwest Biennial Joslyn Memorial Art Museum
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Taught architecture, drawing and watercolor at North Dakota State College. Plant engineer and architect for Northwest Airlines, Inc. Architect with McNary and Krafft. Currently architect with The Cerny Associates, Inc.

Exhibited: University of Minnesota Little Gallery 1937 and Big Ten Traveling Art Exhibit 1937.

The Minneapolis Institute of Arts - 15 exhibitions since 1937.

The Women's Club of Minneapolis - 11 Spring salon shows since 1945.

Joslyn Memorial Art Museum - 4 Midwest Biennials since 1948

The Minnesota State Fair - 15 annual exhibitions since 1948

Walker Art Center Regional Biennials of 1947 and 1951

Minnesota Artists Association shows at St. Paul Public Library, the Rainbow Cafe, Dayton Company, Powers, Schunemans, Swedish American Institute, etc. including Aquatennial Shows and Winter Carnival Shows.

Dayton Company Centennial Minnesota Art Exhibition 1949

Davenport Municipal Art Gallery art and artists Along the Mississippi 1950

Saint Paul Gallery and School of Art Twin City Artists Exhibition 1949 and their annual art mart shows.

The American Life - WDAY Collection of Regional Art 1956

American Watercolor Society Annual Exhibitions 1951, 1953, 1963

Red River Annual Exhibitions 1960, 1963

The Minnesota Artists' Biennials, Minneapolis Institute of Arts 1957, 1963

The First National Bank of Minneapolis Exhibition 1960

Grand Rapids Art Gallery Contemporary Watercolor Exhibition 1963

Springfield Art Museum Watercolor U.S.A. Exhibition 1963

One man shows: Rainbow Cafe, State Bank of Saint Anthony Village, Bjorkman's Petit Salon Art Gallery, Alley 29 Art Shop.

Work handled by: Walker Art Center sales and rental gallery

The Joslyn Memorial Museum rental and sales gallery

Minneapolis Institute of Art Museum Shop

The Saint Paul Gallery Art Shop

Kohn Lindstrom Gallery

Recipient of sixteen awards since 1943.

Represented in public and private collections.

3:30

Jerry Loomis

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Exhibited: University of Minnesota Little Gallery 1937 and Big Ten Traveling Art Exhibit 1937.

The Minneapolis Institute of Arts - 15 exhibitions since 1937. - *in permanent collection*

The Women's Club of Minneapolis - 11 Spring salon shows since 1945.

Joslyn Memorial Art Museum - 4 Midwest Biennials since 1948

The Minnesota State Fair - 20 annual exhibitions since 1948

Walker Art Center Regional Biennials of 1947 and 1951 *and 1964*

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Dayton Company Centennial Minnesota Art Exhibition 1949

Davenport Municipal Art Gallery art and artists Along the Mississippi 1950

Saint Paul Gallery and School of Art Twin City Artists Exhibition 1949 and their annual art mart shows.

The American Life - WDAY Collection of Regional Art 1956

American Watercolor Society Annual Exhibitions 1951, 1953, 1963, 1964, 1970

Red River Annual Exhibitions 1960, 1963, 1964, 1965, 1966, 1971

The Minnesota Artists' Biennials, Minneapolis Institute of Arts 1957, 1963, 1970

The First National Bank of Minneapolis Exhibition 1960

Grand Rapids Art Gallery Contemporary Watercolor Exhibition 1963

Springfield Art Museum Watercolor U.S.A. Exhibition 1963

Wichita National Centennial Art Exhibition 1970

One man shows: Rainbow Cafe, State Bank of Saint Anthony Village, Bjorkman's Petit Salon Art Gallery, Alley 29 Art Shop, Kilbride Bradley Gallery, First Edna National Bank, Old Log Theatre, Honeywell.

Work handled by: Walker Art Center sales and rental gallery N

The Joslyn Memorial Museum rental and sales gallery

Minneapolis Institute of Art Museum Shop

The Saint Paul Gallery Art Shop

Kohn ~~Minnetonka~~ Gallery

Recipient of *twenty four* ~~sixteen~~ awards since 1943.

Represented in public and private collections.

Work reproduced in two NW Bell calendars

" " for cover of NW Bell magazine

Illustrations for Ford Times.

Whitney?

Lets get this up to date and add more.

PRIVATE SHOWINGS



Santorini

"When you look at one of my watercolors, you get a certain feeling, a certain mood."

SHOWINGS

FRANCIS MEISCH

When Frank Meisch retired as an architect almost three years ago, he experienced none of the emotional upheaval that many people face when they find themselves without an office to report to each day. Meisch merely began devoting his time to what had been a sideline for almost 50 years—his art. That's not to say, however, that his art was ever less important to him than his architecture.

"Architecture bought houses and put four kids through college," he says. "By and large, it was the economic base that gave me the freedom to do what I want to do now. Being a weekend watercolorist gave me the freedom that I wouldn't have had as a full-time artist, because I didn't have to depend on it as an income. I could paint what I wanted the way I wanted and not worry about an audience."



Meisch's manner is that of a man who hasn't spent much time worrying about anything. As he sits in the comfortable studio on the second floor of his home near Minnehaha Creek in Edina, Minnesota, his serene manner belies the vibrancy of his work in paintings like *Moming Market*, which portrays activity in a small South American town called Puma. "I like a gutsy watercolor," he says. "I like to be challenged."

Meisch's challenge takes the form of "magic realism," a phrase often associated with his work. "I try to capture moods," he says. "I'm creating illusions.

Peru, Guatemala, Mexico, and most of the United States, provided fodder for his art.

Meisch credits at least a portion of his talent to genetics: one uncle was an artist, another an architect, and one side of his family farmed the land in southern Minnesota. "I acquired a real love of the countryside during the time I spent on the farm," he says. The affection is evident in his work.

Although he's been at it for many years now, Meisch still recalls his first sale. It was to the late Juliana Force, then director of the Whitney Museum of American Art. "I decided that if a museum director was interested in my paintings, I'd better stick to it," he says.

And stick to it he has. Meisch's work has appeared in 200 exhibitions and sixteen one-man shows, as well as in several publications. It is also represented in many public, private, and corporate collections throughout the country. Not bad for a weekend painter.

—Vicki Stavig

After all, when you look at one of my watercolors, if there's depth there, that's an illusion. You get a certain feeling from looking at it, a certain mood."

A native of St. Paul, Meisch received a Bachelor of Architecture degree from the University of Minnesota and, later, a master's in architecture from MIT, which he attended on a scholarship. Although he went on to teach architecture at North Dakota State College and work as an architect for almost 50 years, Meisch never lost interest in his painting.

"Early in my work, I would look for subjects that were typical of the region—grain elevators, main streets in small towns, old barns, sheds," he says. While designing aircraft buildings for Northwest Airlines, he was able to broaden his scope, however. He traveled almost two-thirds of each year for his job, and found time to visit many museums that he wouldn't otherwise have been able to see. Those travels, which included several trips to Europe as well as journeys to Alaska, Canada, Columbia, Ecuador,

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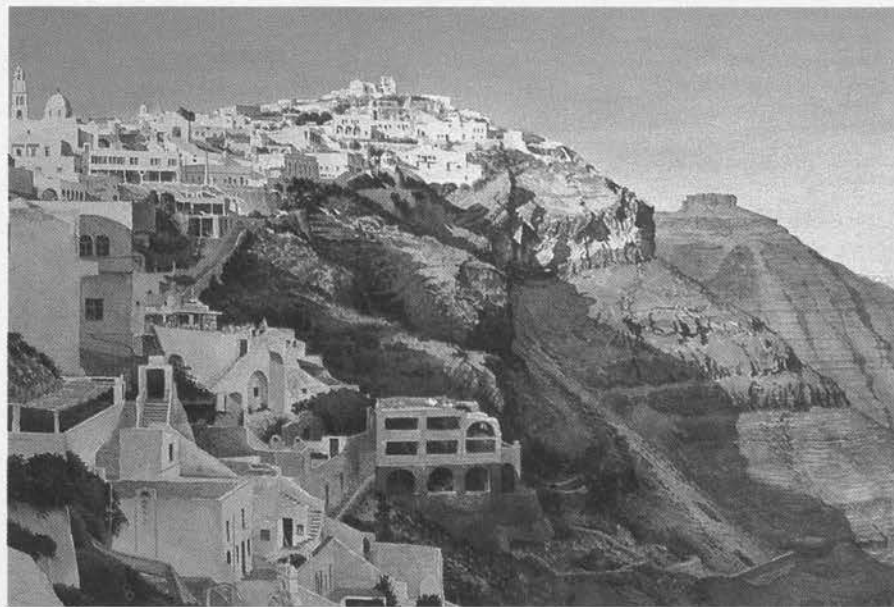
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—Vicki Stavig

June 5, 1986

Heidi Libera
Midwest Art
Dorn Communications, Inc.
7831 East Bush Lake Road
Minneapolis, MN 55435

Dear Heidi:

In response to your telephone call I am enclosing one
35 mm color slide of a watercolor painting that is
titled "Santorini". Santorini is a village on the
Greek island with the same name.
I am also enclosing one polaroid color portrait.

Sincerely,

Francis R. Meisch

5528 York Avenue South
Edina, MN 55410

Who'sWho

Marquis Who's Who Inc.
200 East Ohio Street
Chicago Illinois 60611

Publishers of
Who's Who in America

Dear Biographee:

It is my pleasure to inform you that you have been nominated for inclusion in the Thirteenth Edition of WHO'S WHO IN THE MIDWEST.

I have enclosed a copy of our biographical data form. Would you be kind enough to fill out and sign this form and return it in the postage-paid envelope? Promptly, please, so that we may have this data in time for the new biennial edition.

Although the public may regard selection as a kind of recognition of your accomplishments--and quite justifiably so--it is not really the purpose of Who's Who to confer distinction. WHO'S WHO IN THE MIDWEST is a reference work--not a social register.

Published since 1949 by Marquis Who's Who, America's leading biographical archivists, WHO'S WHO IN THE MIDWEST is intended primarily to serve the needs of the nation's public, institutional, and private reference libraries. (There are very few that do not keep the current edition on open shelves.)

Consequently, your qualifications were examined by unbiased appraisers of current research and reference interest in your life, positions, awards, and achievements. And, it is appropriate to add, the possible future interest. For once your biography appears in any Marquis Who's Who reference volume, it will be perpetually available to future historians.

Which brings me again to the enclosed data form. From the information given us, we prepare biographies in Who's Who format. Prepublication proofs are sent for

(Next page, please)

checking to those whose biographies are to be included in the book in order to ensure that each entry is accurate. To be certain that all this may be done in time for the new Thirteenth Edition, please complete the form and return it within a couple of days.

On behalf of the Board, let me congratulate you on the accomplishments that have led to consideration of your name for inclusion in WHO'S WHO IN THE MIDWEST United States and Canada.

Sincerely,



Kenneth H. Petchenik
Executive Director for
Product Development

P. S. Selection of any name, of course, carries with it no cost or obligation. Listings in any Marquis biographical volume are not for sale.

P. P. S. Because names for our publications are researched from more than one source, duplication may arise. If you have recently supplied data for another of our volumes, please advise us (without again sending your data) so that we may spare you future mailings.

MW/DA

Who'sWho

Marquis Who's Who, Inc.
200 East Ohio Street
Chicago, Illinois 60611, U.S.A.

Biographical Data Form

Please type or print clearly.
Do not abbreviate.
Do not attach additional information.

F. R. Meisch MW/13
5528 York Ave. S.
Minneapolis, Minn. 55410

Name Francis Roman Meisch
Spell out all names in full First Name Middle Name Last Name

Business activity Business or Industry code 15 Title or function code 107 and 109
Please see reverse side

Place of birth Saint Paul, Minnesota Date of birth October 9, 1915

If born outside the country in which you are now resident, indicate year of arrival.

Father's name Henry Anton Meisch
First Middle Last

Mother's name Leona Anne Wilwerding
First Middle Maiden surname

Education University of Minnesota 1933-39 Bachelor of Architecture with distinction
Name of schools with dates of attendance, degrees received, with dates; honorary degrees with names of schools and dates

1939; Massachusetts Institute of Technology 1939-40 Master in Architecture 1940.

Married Elaine Agnes Hanson Date of Marriage October 9 1942
Complete maiden name of wife, or husband's name. Month Day Year

Children Richard Alden; Lynn Ann; Lois Elaine; Robert Walter
In order of birth; include first names of married daughters and full names of their husbands.

Brief career summary Instructor in Architecture North Dakota State College 1940-41; drafts-
Give in chronological order with position, name of company, location, dates; location and dates of professional practice.
Note: Specify type of business if not indicated by company name.

man on defense projects 1941-42; plant engineer, airport engineer, architect for
Northwest Airlines, Inc. St. Paul, Minn. 1942-50; chief draftsman for McEnary and
Krafft, Architects, Minneapolis, Minn 1950-54; head of materials control for Gerny
Associates, Inc. Architects, Engineers, Planners, Minneapolis and St. Paul, Minn.
1954-64; architect with Haarstick Lundgren and Associates Inc., Architects and
Engineers, St. Paul, Minn. 1964 to present.

Additional professional or commercial activities Watercolor artist - exhibited in over 150 local,
Corporate directorships or similar positions; teaching, consulting, etc.

regional, and national shows - recipient of numerous awards - represented in many
private, commercial, and public collections.

Civic and political activities Minneapolis Chamber of Commerce 1958-64
Include offices held and dates

Member of Mayor's Committee to select a flag for the City of Minneapolis

Member of the State of Minnesota Fort Snelling Sesquicentennial Stamp Committee

Non-business directorships and trusteeships
Foundations, trusts, hospitals, universities, etc.

Military record Decorations
Active duty only Military awards

Other honors Registered Architect Minnesota and North Dakota; National Council
Professional, public service; fellowships and grants

of Architectural Registration Boards Certificate No. 438

Other affiliations Corporate Member of the American Institute of Architects, Member of
Fellowships and memberships in commercial and professional associations, societies, fraternities; political party; specific religion. Include offices held and dates.

the Construction Specifications Institute, Member of the American Society for

Testing and Materials, Member of Minnesota Artists Association 1945-67

Lodges Old Watercolour Society's Club, London
Clubs Twin City Philatelic Society,

Trans-Mississippi Philatelic Society, International Society for Japanese Philately.

Special achievements recipient of philatelic awards for Japanese stamp collection
Research, inventions, books published, books or journals edited, major artistic or architectural works, musical compositions; include dates.

Contributor of articles to professional publications. Watercolor illustrations

for Ford Times, Northwestern Bell Telephone Company Calendars and for NWB Magazine

Addresses: ☒ Home 5528 York Avenue South Edina, Minnesota 55410 U.S.A.
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Biographical
Data Form

Please type or print clearly.
Do not abbreviate.
Do not attach additional information.

F. R. Meisch MW/13
5528 York Ave. S.
Minneapolis, Minn. 55410

Name Francis Roman Meisch
Spell out all names in full First Name Middle Name Last Name
Business activity Business or industry code 15 Title or function code 107 and 109
Please see reverse side
Place of birth Saint Paul, Minnesota Date of birth October 9, 1915

If born outside the country in which you are now resident, indicate year of arrival.

Father's name Henry Anton Meisch
First Middle Last
Mother's name Leona Anne Wilwerding
First Middle Maiden surname

Education University of Minnesota 1933-39 Bachelor of Architecture with distinction
Name of schools with dates of attendance, degrees received, with dates; honorary degrees with names of schools and dates
1939; Massachusetts Institute of Technology 1939-40 Master in Architecture 1940.

Married Elaine Agnes Hanson Date of Marriage October 9 1942
Complete maiden name of wife, or husband's name. Month Day Year

Children Richard Alden; Lynn Ann; Lois Elaine; Robert Walter
In order of birth; include first names of married daughters and full names of their husbands.

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Date April 12, 1971

Signature

Francis R. Meisch

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(3) Therefore DO NOT NOW supply THEM again.

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WEEKLY BULLETIN



MINNEAPOLIS BUILDERS EXCHANGE

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VOLUME LXXIX NO. 12 MARCH 25, 1966

WRITE, WIRE CALL ON SECONDARY BOYCOTT BILL H.R. 10027

Representatives of the construction industry close to the scene in Washington are very much alarmed over the lack of protest on the part of the nation as a whole against the secondary boycott bill. One of the differences when comparing it with 14b, the right to work bill amendment that was defeated last session, is that the protest against the secondary boycott bill is only raised by the construction industry as an interested party. Because of this, support is necessary from everyone in the industry such as the various industry organizations, architects and engineers and possibly other constituents. There are many in Washington who feel that Congress may be willing to give labor the secondary boycott bill because they were beaten down on the 14b right to work issue.

If you haven't contacted the Minnesota Congressional delegation expressing your strong opposition against the Secondary Boycott Bill, now is the time to do it. Bring out the impact of the boycott bill on wage settlements in the future. Send a copy to Sen. Everett Dirksen of Illinois; he may embark upon another anti-labor filibuster if given enough support. The bill, H.R. 10027, the bill to legalize secondary boycotts in the construction industry, was cleared for floor action on March 10th and could come up at any time. Latest information is that it will probably come up after Easter. Write now, if only to let the Minnesota delegation know that you are opposed to this legislation. Write Senators Eugene McCarthy and Walter F. Mondale; Representatives Clark McGregor, Donald Fraser, John Blatnik, Joseph E. Karth, Albert H. Quie, Alex G. Olson, Odin Langen, Ancher Nelson. All addresses Washington, D.C. 20515. Complete names and addresses were published in the February 11th issue.

ART COMPETITION WINNERS

First award in the Minneapolis Builders Exchange Art Competition and Exhibition held March 17-20 at the Exchange plan room was awarded to William Saltzman, Minneapolis, for his oil painting, "High Rise Complex" valued at \$400. Second place award was to Andrew J. Ostazeski for his painting "Urbanus Familia" an acrylic on canvas valued at \$200. Both paintings were named as purchase awards by the Exchange. Honorable mentions were given to Bernard Repinski of Stevens Point, Wisconsin, for his paint spray "Friendly Angles"; Francis R. Meisch, Edina, for his water color "Glass Plant"; Joyce Blegen, Wayzata, for her collage "Lake Shore Drive" and Esther Griffin, St. Paul, for her collage "Structural Maze". Thirty-nine paintings were entered in the first exhibition sponsored by the Exchange.

DEATH

It is with regret that we inform you of the death of Henry F. Langendorf, 32, who died of a heart condition Tuesday, March 22nd, after being hospitalized for several weeks. Mr. Langendorf was a regular user of the Exchange facilities representing Trussbilt. Funeral was held 1:00 p.m. on Friday.

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SECTION 1

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(2) Data you may have supplied since it was prepared ARE NOT SHOWN on this card, as they are filed separately.

(3) Therefore, DO NOT SUPPLY AGAIN.

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enr., architect N.W. Airlines, Inc., 1942-50; chief draftsman McNary & Kraftt, architects, Mpls., 1950-54; head materials control dept. Cerny Assos., Inc., architects, engr., planners, Mpls., St. Paul, 1954-64; architect with Haerstlick, Lundgren and Associates, Inc., St. Paul, 1964—. Exhibited in over 100 local, regional and nat. shows, 1937—, latest being Am. Watercolor Soc., 1963, Watercolor U.S.A. show Springfield (Mo.) Art Mus., 1963; represented in permanent collections Mpls. Inst. Arts, numerous comml. and pvt. collections. Mem. Mpls. Mayor's Com. to Select Flag. Recipient numerous awards for paintings. Registered architect, Minn., N.D. Mem. A.I.A. (corporate mem., dir.), Minn. Artists Assn. (pres. 1952-53, dir. 1949-52, 59-61), C. of C., Twin City, Trans-Miss. philatelic socs., Internat. Soc. Japanese Philately, St. Paul, Walker art centers, Mpls. Soc. Fine Arts, Plumb Bob, Commacini, Constrn. Specifications Inst. Contr. articles to prof. publs. Home: 5528 York Av. S., Edina, Mpls. 55410. Office: 1st Nat. Bank Bldg., St. Paul 55101.

(The above sketch DOES NOT CONTAIN revisions recently supplied by you but THEY ARE ON FILE AND WILL BE USED)

SECTION 2

FOR NEW DATA NOT NOW IN THE FILE

In the annual Northwestern Bell Telephone Company competition for paintings for their appointment calendar, one water color was selected for the 1965 calendar and one was selected for the 1966 calendar.

Artist contributor to the Ford Times at the request of the Ford Motor Company.

NATIONAL BIOGRAPHEE FILE

No.

MW/CP

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NW 1965

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Who's Who in the Midwest

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Phone: SUperior 7-2008

1897 - Our Seventieth Year - 1967

Dear Marquis Biographee:

Beginning at once, pre-typesetting compilation on the new Eleventh Edition of WHO'S WHO IN THE MIDWEST is to get under way.

I therefore enclose - for careful scrutiny, correction, and necessary additions to bring your data down to date - the biographical sketch of you appearing in a previous edition. Please return this promptly, even if there are no changes, as each sketch must be in its alphabetical place in the file before compilation can commence.

The new Eleventh Edition of WHO'S WHO IN THE MIDWEST, being assembled under the direction of the Editorial Board in charge of all Marquis reference works, including "Who's Who in America" - will be an entirely revised and enlarged compilation of the life-records of citizens of the Midwestern United States carefully selected under our standards for gauging reference essentials, and based on seventy years' experience in publishing biographical dictionaries in service throughout the world.

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We are aware, of course, that both biographees of long standing, like yourself, and those to be listed for the first time in this new edition, expend personally valuable time in supplying data and checking proofs for this reference work.

One recognition we are able to give to this degree of cooperation our Editors must of necessity request under such circumstances is to extend to these biographees substantial (up to 20%) discounts on their designating before publication any individual requirements for copies, so that the initial print order can be economically set to include them.

I am mentioning these rather substantial dollars-and-cents preferences - involving savings of as much as \$5.70 per copy - because you, as a WHO'S WHO IN THE MIDWEST biographee, are of course more than welcome to avail yourself of them to any extent you desire, whether for your personal library or any other you may desire to benefit through them - I shall accordingly have a restricted biographee's form enclosed with this letter. Your signature will completely validate its discount privileges.

Because of the compilative requirements mentioned, the helpful courtesy of an early response will be appreciated.

Yours very truly,

Jackson Martindell
Jackson Martindell
Publisher

MW/HG
Five Enclosures

The watercolors of Francis Meisch have frequently been called "magic realism". This seems an apt phrase as the viewer is magically transported to the spot and immediately establishes an identity with the painting.

Francis is also an architect and his paintings reflect his architectural training. A strong sense of form combined with a sensitivity for color is apparent in every watercolor.

Francis has paintings in galleries, public buildings, and private homes throughout the United States. He has received many awards, but the real tribute to his work is in the continuing enthusiasm and appreciation of this community.

Books and the Arts

6D V

THE MINNEAPOLIS STAR

Thursday, Oct. 12, 1967

Old Log Gallery Shows Meisch

★ ★ ★ ★

★ ★ ★ ★

Artist Displays Dramatic Array

By JOHN K. SHERMAN

The Old Log Theater has extended its gallery policy to include leading and established Twin Cities artists, and the first showing under the new order is a handsome array of 30 water color landscapes by Francis Meisch.

What we have here is the old and honorable art of water color as applied to the external world, manifested in Meisch's work with a technical polish that goes with bold patterning and unified ideas. His forms—boathouses, old buildings, street scenes, mountains—have great "presence" both at close viewing and at a distance.

The scenes show a gift of dramatic simplification with detail not merely embellishing but strengthening to the concept. Harbor and mountain views have sweep and grandeur, while other pieces take on the character of documentaries—particularly the one titled "Yesterday's Candidate" showing a weather-worn building front flaunting an old election poster.

Once in a while Meisch gives in to the obviously picturesque, but not often: usually the mood is compelling, as in his chill, still winter scenes, and in the feverish nocturnal glitter of movie marquees in Chicago. Color range in all cases subscribes to the pictures' prevailing tone. On view through Nov. 22.

★ ★ ★

Two artist-travelers have recently returned home with big portfolios of paintings conceived or done abroad. Birney Quick's sojourn in Europe last season has produced 20 large water colors and smaller drawings on display through Oct. 31 at the Kilbride-Bradley Gallery.

Quick shows a brushy style and a polychrome palette in these vibrant visions of churches and towns and countryside, ranging through Spain, Italy, Holland and France. They have an on-the-spot quality of direct transcript of the scenes at time of viewing.

The artist here sees a pluralistic world where detail crowds in and color is in constant flux. This makes pulsating surfaces—his "Golden Florence" is reminiscent of Kokoschka's agitated brushwork—and sometimes it produces a teeming jangle of things all demanding equal attention.

Other pieces are quieter and more pulled together—"The Flat Lands" with a Dutch windmill and "spectacle" sky, and a brooding "Cordoba." Quick's are restless and upbeat pictures, touched with humor (as in the grappling lovers in "Farewell to Ireland") and quick noting of passing impressions (as in "Waiting Lady").

✦ ✦ ✦

Elof Wedin, who prefers Scandinavia, is the other traveler, with 18 oils of Norwegian boats, harbors and mountains exhibited at the International Design Center, 300 Marquette Av. These are rugged, half-abstracted impressions of a rugged land, where boats in the form of slabs of orange and red are backgrounded by dark-hued coastal peaks.

Two harbor scenes are evoked in throbbing patterns of roughly rectangular blobs of bright hue against darkling surroundings. The color is often slapped on with a palette knife in thick slices of pigment, giving a tactile effect as well as gay vibrations to the eye.

JOHN K. SHERMAN is book and arts editor of The Minneapolis Star.

Who's Who in the Midwest

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1897 - Our Sixty-sixth Year - 1963

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The enclosed career sketch of you has been prepared from the data you so helpfully made available to our Editors at their request. It is sent so that you may have an opportunity to check it before it goes to the compilers now at work on the Ninth Edition of WHO'S WHO IN THE MIDWEST.

It would seem to be mutually desirable that the sketch be accurate in every particular, and we accordingly confidently ask your assistance to that end. Even professional proofreaders are not infallible, and of course cannot be expected to have a knowledge of individual names and dates.

That printing, the Ninth since its founding, will be an entirely new compilation of the life records of residents of the Midwestern States, carefully selected under Marquis standards based on over sixty years' experience in publishing biographical dictionaries in reference service throughout the world.

*

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The steadily increasing use of this volume in libraries, news and editorial offices, business organizations, and cultured homes makes down-to-date accuracy essential in respect to each listing selected for the new compilation. Therefore, we ask that you kindly go over your own data ... or have them gone over ... word by word, noting such alterations as may be required.

No obligation is incurred by you in so doing - indeed, the Editors fully realize it is they who are under obligation, since the reference serviceability of their compilations to an important degree results from the kindly cooperation of the men and women making available to them details of meritorious achievement.

As one way in which we can reciprocate for this cooperation, it is our practice to allow those who, like yourself, thus assist our Editors, substantial discounts on their prepublication bookings. These discounts, applied to the new Ninth Edition of WHO'S WHO IN THE MIDWEST, reduce the cost to them to but \$20.50 delivered (21% preferential privilege), on prepublication subscriptions accompanied by remittance. On bookings involving setting up open accounts and invoicing on delivery after publication, their preferential is 13%, making their billed price but \$22.60. To others, the regular after-publication list price - \$26.00 - applies.

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Sincerely yours,

Jackson Martindell

Jackson Martindell
Publisher

MW/SA

Five Enclosures

MEISCH, ELAINE AGNES

Interior Decorator

b Mpls Minn May 17 1918; d of Arthur and Agnes (Anderson) Hanson; m Francis R Meisch of St Paul Minn Oct 9 1942; ch, Richard, Lynn Ann, Lois, Robert; educ, pub schs Minn, U of M BA 1939, pg wk U of M; Alpha Alpha Gamma; int decor H S Cleveland Co Mpls 1939-43; tchr of int design Mpls (Minn) Adult Educ 1941-43 and 1947-49, loc schs Mpls 1949-51, Adult Educ Edina Minn 1962-63; mem Assn of Women in Arch (nat treas 1939-43, co-chm nat conv 1962, p loc sec, p loc vp, mem loc Bd of Dir 1962-64); mem Mpls Inst of Arts, Walker Art Center, St Paul Art Center; active GSA (ldr 1953-62, p day camp counslr, p neighborhood chm, now troop consult); mem PTA; co-recipe with husband Chgo Trib contest awd; recd GSA Serv Awd; Episc; home, 5528 S York Ave, Edina.

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Marquis National Biographee Reference File-Midwestern Section

WHO'S WHO IN THE MIDWEST—(9th Edition)

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Essential corrections in this proof will be printed in the sketch itself whenever possible, or in a separate section especially provided for them, as the galleys are now moving into page makeup, and often changes in the sketch itself are not possible.

Since WHO'S WHO IN THE MIDWEST can not, because of present-day production costs for books of its size, be printed for stocking, the press runs for it and its companion Marquis biographical dictionaries are now held as closely as possible to subscriptions in hand before press time and the known additional requirements of reference centers and the book trade. Accordingly, to you as a biographee, use of the enclosed subscription form which you are entitled to validate on returning this proof to the Editors, checked, as they request, provides not only the substantial discounts so extended in reciprocation for cooperating with them, but an assurance of delivery as a result of your booking being included in the press run.

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def. projects, 1941-42; plant engr., airport
enrg., architect N.W. Airlines, Inc., 1942-50;
chief draftsman McNary & Kraft, architects,
Mpls., 1950-54; head materials control dept.
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Notice the line for checking signature above to the right.

August 4, 1986

Robert Lesch, Superintendent
Fine Arts Department
Minnesota State Fair
Saint Paul, Minnesota 55108

Dear Robert;

In accordance with our conversation on Friday morning, August 1st, I am enclosing a resume, biographical sketch and information that I usually give to galleries, Select what you need out of it to suit your purposes.

I also went over Minnesota State Fair Exhibition Catalogs and compiled exhibition data on my work at State Fairs from 1948 - 85. A copy is enclosed.

I have also gone over paintings available and have picked out two watercolors from each ten year period. They are as follows:

	Title	Year Painted	Price
1.	Fisherman's Cove	1944	N.F.S.
2.	House on New Brighton Road	1944	N.F.S.
3.	Under the Big Top	1955	N.F.S.
4.	Reflections	1958	800
5.	The Yellow Car	1964	500
6.	Minnesota Street	1967	800
7.	Palo Fleshada Pass	1978	N.F.S.
8.	Standing Bull	1978	1,500
9.	Popocatepetl	1984	2,000
10.	Temple of the Inscriptions	1985	1,000

Paintings numbered 3, 5, and 6 have been in State Fair exhibitions. Painting number 2 was my first 1st Prize in watercolor - Twin City Artists Exhibition at the Minneapolis Institute of Arts. Painting number 7 (a New Mexico mountain scene) was a Courage Center Christmas card - 65,000 sold.

I will bring these in when it is convenient for the Fine Arts staff to handle them. Use your own judgement on what you wish to show.

Sincerely,

Francis R. Meisch

Francis R. Meisch Minnesota State Fair Fine Arts exhibition data

1948 2 watercolors
1949 Minnesota Territorial Centennial - invitational
2 watercolors, 2 pencil drawings
1950 1 watercolor
1951 2 watercolors
1952 1 watercolor
1953
1954 1 watercolor Honorable Mention
1955 2 watercolors
1956 2 watercolors
1957 2 watercolors
1958 Minnesota Statehood Centennial - invitational
3 watercolors (2 were juried)
1959 1 watercolor Popular vote - Second Place
1960 1 watercolor
1961 1 watercolor
1962 1 watercolor
1963 1 watercolor
1964 1 watercolor
1965 2 watercolors
1966 2 watercolors
1967 2 watercolors
1968 2 watercolors
1969 2 watercolors
1970 2 watercolors Honorable Mention on one
1971 1 watercolor
1972 1 watercolor juried, Invited Artist 45 watercolors
1973 3 watercolors
1974
1975 1 watercolor
1976 2 watercolors
1977 1 watercolor
1978 3 watercolors Merit Award on one
1979 3 watercolors
1980 1 watercolor
1981
1982
1983
1984 1 watercolor Merit Award
1985 2 watercolors Merit Honor