



F. R. Meisch Papers.

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FRANCIS R. MEISCH, A.I.A.
ARCHITECT
2815 - 41ST AVENUE SOUTH
MINNEAPOLIS 6, MINNESOTA

FRANCIS R. MEISCH

PERSONAL AND FAMILY RECORD:

Birthdate: October 9, 1915.
Birthplace: Saint Paul, Minnesota
Father: Henry A. Meisch
Mother: Leona A. (Wilwerding) Meisch
Brothers: None
Sisters: None

Religion: Roman Catholic

Married: October 9, 1942

Wife: Elaine A. (Hanson) Meisch

Children: Richard A. Meisch Born: October 5, 1943
Lynn A. Meisch Born: February 17, 1945
Lois E. Meisch Born: August 3, 1948
Robert W. Meisch Born: September 13, 1950

EDUCATION RECORD:

Baker School, Saint Paul, Minnesota
Saint Cecilia's School, Saint Paul, Minnesota June 2, 1929
Murray Junior High School, Saint Paul, Minnesota 1929-1930
Central High School, Saint Paul, Minnesota June 16, 1933
University of Minnesota, Minneapolis, Minnesota.
Attended 1933-34, 1935-39.
Bachelor of Architecture with Distinction, March 1, 1939
Massachusetts Institute of Technology, Cambridge, Massachusetts
Attended 1939-40 on Graduate Scholarship
Master in Architecture, December 20, 1940

HONORS AND AWARDS:

Horton Art Scholarship (Univ. of Minn.) 1937
Elected to Commacini (Honorary Architectural Fraternity)
Elected to Plumb Bob (Honorary Institute of Technology Fraternity)
School Medal of the American Institute of Architects 1939
Graduate Scholarship to Massachusetts Institute of Technology, 1939
Semi-finalist Paris Prize in Architecture 1938
Freehand Drawing Prize (M. I. T.), 1940
Finalist for Rome Prize in Architecture (M. I. T.), 1940
Finalist for Rome Prize in Architecture (Fargo), 1941

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ACTIVITIES RECORD:

University of Minnesota:

Social Chairman of the Architectural Society 1937-38
President of Commacini 1938-39
Member of Plumb Bob 1938-39
Art Editor, Minnesota Techno-Log 1937-38

Twin Cities Philatelic Society 1931 to present.

Fargo Philatelic Society 1940-41

Exhibition Chairman 1941

International Society for Japanese Philately 1951 to present.

Contributed Articles to Society Bulletins

Trans-Mississippi Philatelic Society 1957 to present.

Designed cachets for Society

American Institute of Architects:

Corporate Member, 1945 to present.

Member of Minneapolis Chapter of the A.I.A.:

Past member of the Board of Directors

Chairman and member of various committees

Member of Minnesota Society of Architects of the A.I.A.:

Program Chairman for Regional Convention - Rochester, 1954

Member of State Honor Awards Committee, 1959

Member of joint A.I.A. - A.G.C. (Associated General Contractors)
Committee 1957 - present.

Member of joint A.I.A. - M.C.P.A. (Minnesota Concrete Products
Association) Committee 1960 - present.

Minnesota Artists Association:

Active Member, 1943 to present.

President 1952-53

Chairman of various committees, such as Membership, Public
Relations, Program, Nominations.

Edited Association Bulletins

Member of the Board of Directors 1949-54, 1959-61

Member of the Museum of Modern Art, New York, 1943-48

Member (Artist member) of Walker Art Center

Member (Artist member) of the Minneapolis Society of Fine Arts

Member (company membership) of the Minneapolis Chamber of
Commerce. Served on Aviation Committee, 1957-58.

Member of the Minneapolis City Council's Committee to judge
competition entries and select a flag for the City of
Minneapolis.

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RESUME OF WRITINGS AND PUBLICATIONS:

1. Bachelor of Architecture Thesis
University of Minnesota, 1939.
A Municipal Power Plant for Anoka, Minnesota.
2. Cambodian Sculpture
Massachusetts Institute of Technology, 1939
3. Maya Sculpture
Massachusetts Institute of Technology, 1940
4. Master in Architecture Thesis
Massachusetts Institute of Technology, 1940
A Hydraulic Laboratory and Soil Mechanics Laboratory
for Massachusetts Institute of Technology.
5. Architecture and Air Transportation.
This was the feature article in New Pencil Points,
November, 1943.
6. Air Terminals for Mass Air Travel
This was the feature article in Pencil Points
November, 1944.
7. Coauthor with William Pedersen of house planning book,
"Our Home" in 1946.
8. Article on "Airports and Airport Buildings" for The
United Educators, Inc. for the American Educator
Encyclopedia, 1945
9. Technical assistant to Progressive Architecture magazine
for their May, 1953, issue on Airport Terminal Buildings -
20th Century Building Type.
10. Many reports for the firms wherein employed.
11. Many volumes of architectural specifications and documents.
12. Drafting room manual for Thorshov & Cerny, Inc.
13. Personnel manual for Thorshov & Cerny, Inc.
14. Articles for the Bulletin of the International Society
for Japanese Philately.

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RESUME OF ARCHITECTURAL EXPERIENCE:

1. Started architectural work after first year in college as apprentice architectural draftsman and delineator for R. C. Chapin, Architect. Experience on the designing and detailing of residential work, offices, and on the proposed Elliot Park Housing Project of Stravs, Dorr, Bersback, and Chapin. Location: Minneapolis.
2. Five months later transferred to the office of C. H. Buetow, Architect, Saint Paul, as a draftsman and delineator. Experience on municipal buildings, hospital, fire stations, filling stations, etc. Left to spend summer on farm before returning to college.
3. While attending college, worked part time during the school year and full time during vacations under Dr. L. G. Straub of the Hydraulics Department on the design and details of the Saint Anthony Falls Hydraulic Laboratory for the University of Minnesota. Also ran routine hydraulic experimental models and performed special drafting. Made several models (architectural) of the proposed laboratory building and supervised their construction by mechanical personnel.
4. In the spring of 1937, attended college part time while doing renderings of small houses, schools, etc. During the summer of 1937 acted as freelance designer and did several small houses and supervised their construction. Also did renderings for various architects, surveying, drafting of surveys, topographic mapping, etc. Carried this work on part time through following school year.
5. During the last half of 1938 was in the full time employ of E. H. Berg, Architect of Eveleth, Minnesota, as manager of his Minneapolis office. Did drafting, designing, and renderings. Experience on field house, hospital, theatre, and schools.
6. Spent one month designing the architectural and structural work and doing the working drawings for several diesel-electric power plants for G. M. Orr and Company, Consulting Engineers, Minneapolis, Minnesota.
7. Returned to the University of Minnesota, winter term, 1938, to do bachelor's thesis: "A Municipal Power Plant for Anoka, Minnesota". Received degree, March 23, 1939.

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RESUME OF ARCHITECTURAL EXPERIENCE (continued):

8. On graduation went to Duluth, Minnesota, to work for E. H. Berg, Architect, on school designs. Bond issues failed to pass and work terminated. Returned to Saint Paul to do free lance drafting including several houses and an apartment building. Could not get position with architectural firm because I planned to leave in the fall to do graduate work at M.I.T. Worked during the summer for Dr. L. G. Straub at the Saint Anthony Falls Hydraulic Laboratory of the University of Minnesota.
9. One year (1939-40) of graduate work at Massachusetts Institute of Technology. While there entered several national architectural design competitions with fellow graduate student, Keith I. Hibner. These competitions were open to all architects and architectural students in the United States - they were not part of the required work at M.I.T. In the Architectural Forum - Owens Illinois Glass Block Competitions, we were awarded:
Sixth Prize in Competition No. 3.
Third Prize in Competition No. 4.
Fourth Grand Prize.
Did master's thesis: "A Hydraulic Laboratory and Soil Mechanics Laboratory for Massachusetts Institute of Technology". Finished in fall 1940. Received master's degree, December 20, 1940.
10. Accepted position at North Dakota State College, Fargo, as Instructor in Architecture. As one member of a faculty of three in the Department of Architecture, had to teach Architectural Design to freshmen and seniors, Water Color, Freehand Drawing, Life Drawing, History of Painting and Sculpture, and History of Furniture and Interior Decoration.
11. On leaving Fargo in June 1941, sought employment on defense construction work. Worked for a few weeks for G. M. Orr and Company in Minneapolis and for R. C. Chapin, Architect, in Minneapolis.
12. Accepted position as draftsman in Great Falls, Montana, with Shanley, Vanteylingen and Henningson, Architects and Engineers, for U. S. Army Winter Training Camp at Henry's Lake, Idaho. Worked as draftsman and squad captain on this project at Great Falls and West Yellowstone, Montana, and at Henry's Lake and Idaho Falls, Idaho, from August, 1941 to November, 1941. Project cancelled by Army directive.

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RESUME OF ARCHITECTURAL EXPERIENCE (continued):

13. Accepted position at Las Vegas, Nevada, with the McNeil Construction Company of Los Angeles, California, who were contractors for the Basic Magnesium Plant. Worked as a draftsman and designer for contractor's facilities such as office buildings, warehouses, site plans, docks, restaurants, sewage disposal systems, shops, barracks, trailer camp, etc. Worked from December, 1941, until February, 1942, when I resigned to return to Saint Paul, Minnesota, because of my father's illness.
14. Accepted position with Northwest Airlines, Inc., Saint Paul, Minnesota, in February, 1942, and was employed with them until December, 1950. Was hired because of my architectural experience to complete their Minneapolis shop addition and to move their shops from Saint Paul to Minneapolis. Started in the capacity of a Plant Engineer. Was advanced to position of Assistant Chief Plant Engineer, Airport Engineer, Architect, and Chief Architect. Work at first was concerned chiefly with war time construction and projects for the military; then the emphasis shifted to postwar planning, and later to postwar development work. The experience was quite varied. It consisted of the actual performance or the supervision of the following items: The investigation of buildings sites and airport sites. Preparing reports on site investigations, costs, estimates, and making recommendations. Making special surveys, and preliminary drawings for projects. Designing buildings, doing working drawings, details, estimates, specifications, and supervision of construction. Building types included hangars, shops, restaurants, offices, airport administration buildings, passenger stations, barracks, modification centers, etc. Became a Registered Architect in Minnesota on August 27, 1943, by examination. On February 10, 1944, received Certificate No. 438 from the National Council of Architectural Registration Boards. On December 10, 1945, was registered to practice architecture in the State of North Dakota. In this period represented Northwest Airlines in their advisory contacts with states and municipalities in the field of airport planning. Spoke to municipal groups, clubs, commissions, committees, city councils, etc. including seminars at the University of Minnesota, etc. Wrote articles on airport and terminal building planning. Was a member of many airline technical committees for the planning and development of such airports as: Seattle-Tacoma International Airport, Minneapolis-Saint Paul International Airport, Chicago Airport Program, Milwaukee County Airport, Alleghany County Airport, Idlewild Airport, Portland, Oregon, Miles City, Montana, Fargo, North Dakota, La Crosse, Wisconsin, Anchorage, Alaska, etc.

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RESUME OF ARCHITECTURAL EXPERIENCE (continued):

14. (continued) Cooperated with local authorities in various municipalities and served on airline committees planning terminal buildings at New York's Idlewild Airport, Washington National Airport, Willow Run Airport, Seattle-Tacoma Airport, Portland, Billings, Spokane, Duluth, Eau Claire, La Crosse, Chicago Midway, Chicago Douglas (O'Hare Airport), Fargo, Bismarck, Aberdeen, Bozeman, Jamestown, etc. The personnel supervised varied from zero to thirty five or so. Was a member of the Air Transport Association of America committee on Airport Standards, chairman of the committee on Terminal Building Standards. Member of Northwest Airlines postwar planning committee on Hangar and Shop Facilities and the committee on Airport and Terminal Building Facilities. Received the Andrew J. Haire Airport Award Honorable Mention Certificate for Exceptional Achievement in 1945. With wife (who is an interior architect) entered the Chicago Tribune Better Rooms for Better Living Competition in 1947 and won 2nd prize.

In postwar period did preliminary designs for the NWA Seattle hangar, designed Minneapolis Hangars constructed 1948, designed Passenger Terminal at Spokane constructed 1947, designed Passenger Terminal Addition at Anchorage constructed 1949, etc. In 1950, I tired on the constant travel imposed by my position and the large percentage of time spent talking about architecture rather than in creating architecture. Resigned to enter private practice.

15. Accepted position as draftsman with McEnary and Krafft, Architects, Minneapolis, Minnesota, in December, 1950 and was employed by them until August, 1944. Two weeks after employment was advanced to Chief Draftsman. Held this position at time of resignation. Worked on churches, residences, banks, schools, etc. Supervised drafting room, wrote specifications, interviewed salesmen, conducted field supervision, met with clients. Personnel supervised varied from five to seven in number. Resigned because of offer of better position, in August, 1954.
16. Accepted position with Thorshov and Cerny, Inc., Architects, Minneapolis, Minnesota, (now The Cerny Associates, Inc., Architects and Engineers). Was hired to set up specification and research work when firm had thirty five employees. Have advanced to position on staff as Head of the Materials Control Department. This department writes specifications, interviews salesmen, keeps cost records, does research and trouble shooting, maintains the drafting room manual and standards, and approves all materials specified and used.

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RESUME OF ARCHITECTURAL EXPERIENCE (continued):

16. (continued) The Materials Control Department does the field supervision of construction. This requires an average of seven inspectors for an annual \$ 24,000,000 construction volume. Specification writing requires one assistant to handle this volume. Specification typing is performed by one typist using punch tape automatic typing. Peak loads are handled by assistance from steno pool. Current work load requires my acting as Project Architect on \$1,500,000 project and supervision of Job Captain and five draftsmen, plus coordination of the work of the structural, electrical, and mechanical engineers assigned to the project.

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RESUME OF ART EXPERIENCE:

1. Studied freehand drawing and watercolor under Elmer Young at the University of Minnesota. Studied drawing very briefly under Mac LeSeuer in WPA art classes in 1934. Studied shades and shadows under Ivan Doseff and life drawing, etching, and composition under S. Chatwood Burton at the University of Minnesota. Did watercolor sketching and pen drawing in summer to prepare for and to improve my ability to do architectural renderings. Work shown in the University of Minnesota Little Gallery at Northrup in 1937. Etching accepted in Big Ten Traveling Art Exhibition, 1937.
2. Studied life drawing under John L. Reid, etching, pencil drawing, and composition under Samuel Chamberlain, and art history under Henry Seaver at M.I.T. Did research papers on Cambodian Sculpture and Maya Sculpture at M.I.T. Exhibited watercolors in fall show of summer sketches at M.I.T. in 1939.
3. Taught freehand drawing, life drawing, and watercolor plus art history subjects at North Dakota State College, Fargo, North Dakota, 1940-41. Continued watercolor painting and discontinued drypoint work and etching because of lack of etching press.
4. Continued watercolor painting and sketching as a hobby while out west in Great Falls, Montana, Idaho Falls, Idaho, and Las Vegas, Nevada.
5. Sold first painting in 1943 to Juliana Force of the Whitney Museum of American Art. Received Honorable Mention in watercolor in 1943 and First Prize in Watercolor in 1944 at the Minneapolis Institute of Arts Annual Twin City Artists Exhibitions. Elected to active membership in the Minnesota Artists Association in 1943.
6. Travel for Northwest Airlines gave me opportunities to gather material for watercolors in many parts of the United States, Canada, and Alaska. It also allowed me to see many exhibitions and visit galleries in many cities. During this period built up library on watercolor. Exhibited whenever time and paintings were both available.
7. Have continued painting to the present time - activity is limited to watercolor, and to pen and ink, felt pen, or pencil sketching in conjunction with water color work.

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RESUME OF ART EXPERIENCE:

8. In 1947, The Jensen Printing Company purchased the water color painting, "White Barn" from the Walker Art Center Biennial of Paintings and Prints for use on their 1948 calendar.
9. Vacations were directed each year into new areas to gather material for paintings.
 - 1949 to Toronto, Canada, and vicinity.
 - 1953 to the Badlands and the Black Hills of South Dakota
 - 1954 to northern Minnesota and the Northshore.
 - 1955 to northern Minnesota.
 - 1956 to Colorado and the Rockies.
 - 1957 to the upper penninsula of Michigan.
 - 1958 to the Northshore and Canada.
 - 1959 to Wyoming and Jackson Hole.
10. In 1953 the Sales and Rental Gallery of Walker Art Center began handling my watercolors.
 - In 1958 the Rental and Sales Gallery of the Joslyn Art Museum in Omaha began handling my watercolors.
 - In 1958 the Sales and Rental Gallery of the Saint Paul Gallery and School of Art started handling my water colors.
 - In 1960 the Martham Gallery in Omaha requested to handle my watercolors.

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AWARDS:

- 1943 The Minneapolis Institute of Arts, Hon. Mention in w.c.
- 1944 The Minneapolis Institute of Arts, First Prize in w.c.
- 1945 Women's Club Spring Salon, Second Award.
- 1948 Women's Club Spring Salon, Fourth Award.
- 1949 Women's Club Spring Salon, Third Award.
- 1949 The Minneapolis Institute of Arts, First Prize in w.c.
- 1950 The Joslyn Museum - The Midwest, Special Mention.
- 1951 Walker Art Center, Third Biennial, Meritorious Painting.
- 1952 Women's Club Spring Salon, Popular Vote
- 1953 Schuneman's-Winter Carnival Show, Honorable Mention.
- 1953 Schuneman's-Winter Carnival Show, Popular Vote
- 1953 The Minneapolis Institute of Arts, Hon. Mention in w.c.
- 1954 Minnesota State Fair, Honorable Mention in w.c.
- 1959 Minnesota State Fair, Second Place - Popular Vote.
- 1959 Golden Rule Exhibition, President's Gold Medal.
- 1959 Golden Rule Exhibition, Second Prize, Popular Vote.
- 1960 The First Red River Annual, Honorable Mention.

REPRESENTED:

- The Minneapolis Institute of Arts permanent collection -
three watercolors and two drawings.
- The First National Bank of Saint Paul, Minn.
- The Marquette National Bank of Minneapolis, Minn.
- The Midland National Bank of Minneapolis, Minn.
- The Mutual Service Insurance Company, Saint Paul, Minn.
- The Dayton Company, Minneapolis, Minn.
- Northwest Airlines, Inc., Saint Paul, Minn.
- Precise Products, Minneapolis, Minn.
- The Robbinsdale First Bank, Robbinsdale, Minn.
- Northern Natural Gas Company, Omaha, Nebraska.
- Northwestern Hospital School of Nursing, Minneapolis.
- Mullery Paper Products, Saint Paul, Minn.

Also in many private collections.

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EXHIBITED:

University of Minnesota - Little Gallery - 1937.
Big Ten Traveling Art Exhibit - 1937.
Massachusetts Institute of Technology - 1939.

The Minneapolis Institute of Arts Annual Twin City Artists
Exhibitions - 1937, 1938, 1942, 1943, 1944, 1945, 1946,
1947, 1948-49, 1949-50, 1951, 1952, 1953

The Minneapolis Institute of Arts First Biennial - 1959.

The Woman's Club of Minneapolis Spring Salon - 1945, 1946,
1947, 1948, 1949, 1950, 1951, 1952, 1954, 1956, 1958.

The Joslyn Memorial Art Museum - The Midwest Biennial - 1948,
1950, 1952, 1958, 1960.

The 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.

Walker Art Center - Xmas Show - 1947.

Walker Art Center - Reality and Fantasy - 1954

Walker Art Center - Sales and Rental Gallery - 1953, 1954,
1955, 1956, 1957, 1958, 1959, 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.
Minnesota Artists Association - Winter Carnival Shows - 1950,
1951, 1952, 1953, 1954, 1956, 1958, 1959.

Swedish American Institute, Minneapolis, - 1952, 1953, 1958.

Davenport Municipal Art Gallery, Davenport, Iowa, - 1950.

Saint Paul Gallery and School of Art - 1949, 1955, 1956, 1957,
1958, 1959.

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EXHIBITED (continued):

Saint Paul Gallery and School of Art - Sales and Rental Gallery,
1958, 1959, 1960

Saint Paul Gallery and School of Art - Alley 29 Galley - 1960.

The American Life - WDAY Exhibition of Regional Contemporary
Art - 1956 (invitational) Fargo, North Dakota.

American Watercolor Society Annual Exhibition, New York, -
1951, 1953.

The Golden Rule Annual Exhibition, Saint Paul, - 1958, 1959.

First State Bank of Saint Anthony Village - 1959.

The First National Bank Exhibition, Minneapolis, - 1960.

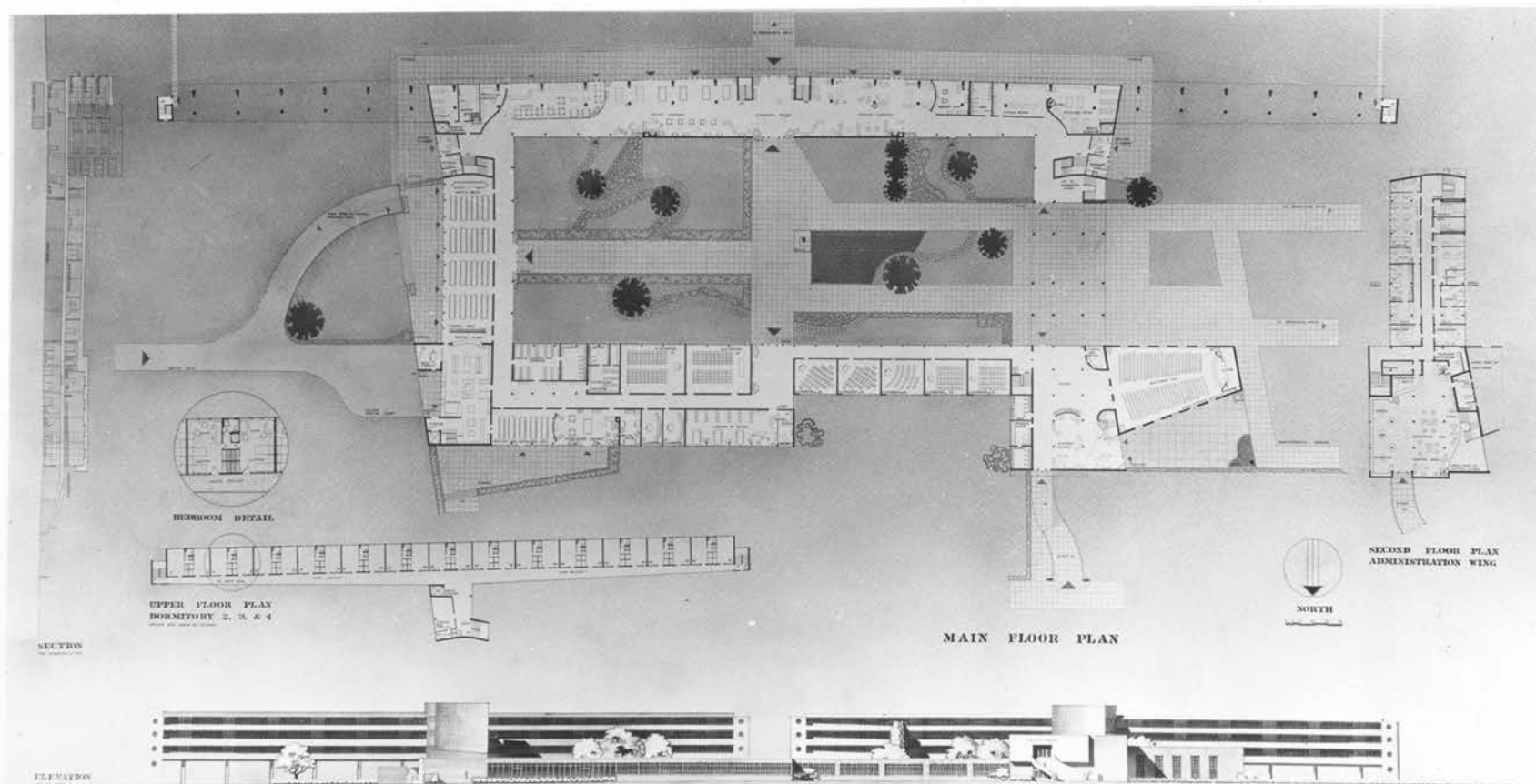
Also at Bjorkman's Petit Salon, Oak Ridge Country Club, Westgate
Theatre, Midland National Bank, etc.

The First Red River Valley Annual, Fargo, - 1960.

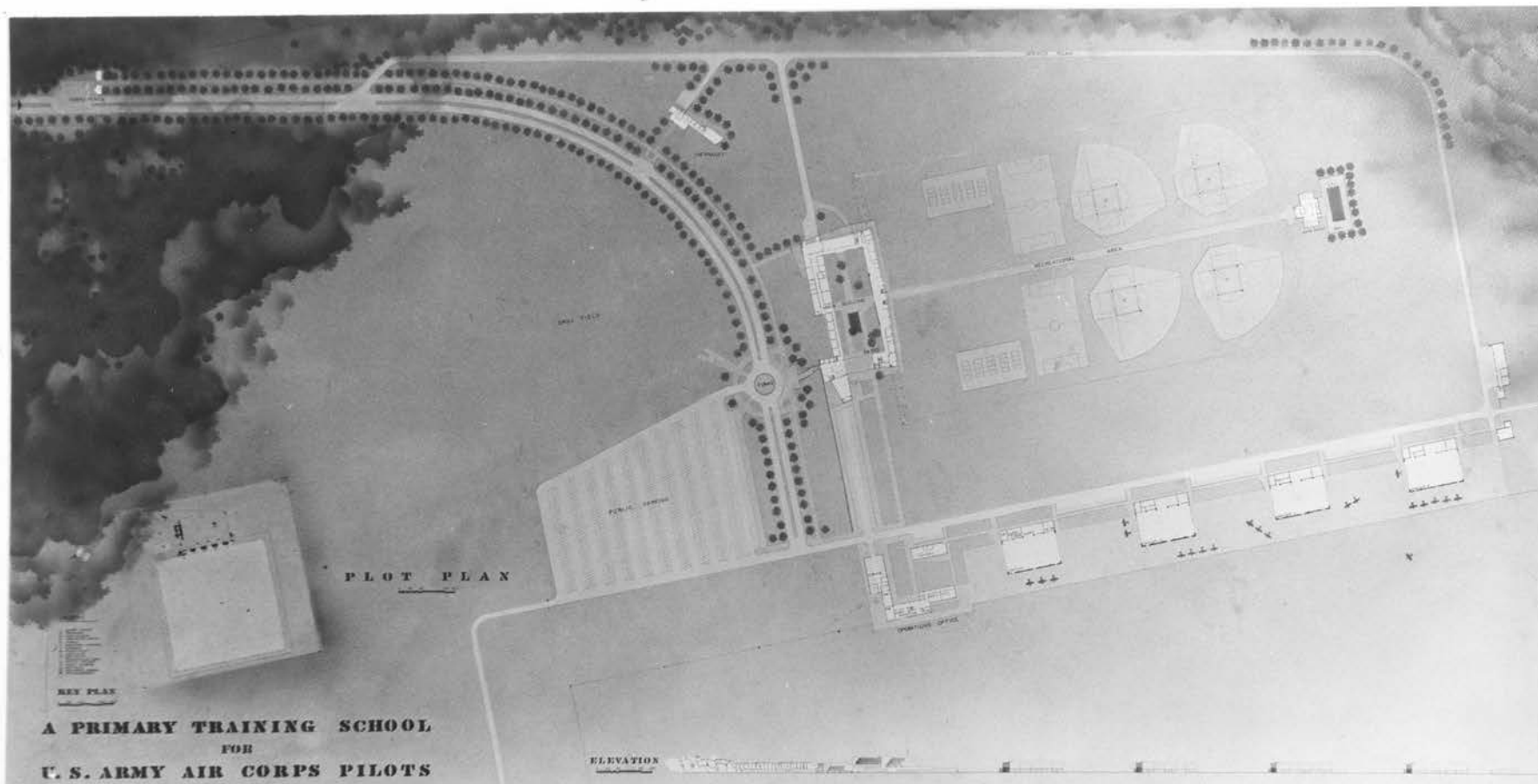
Marthan Gallery, Omaha, Nebraska, - 1960.



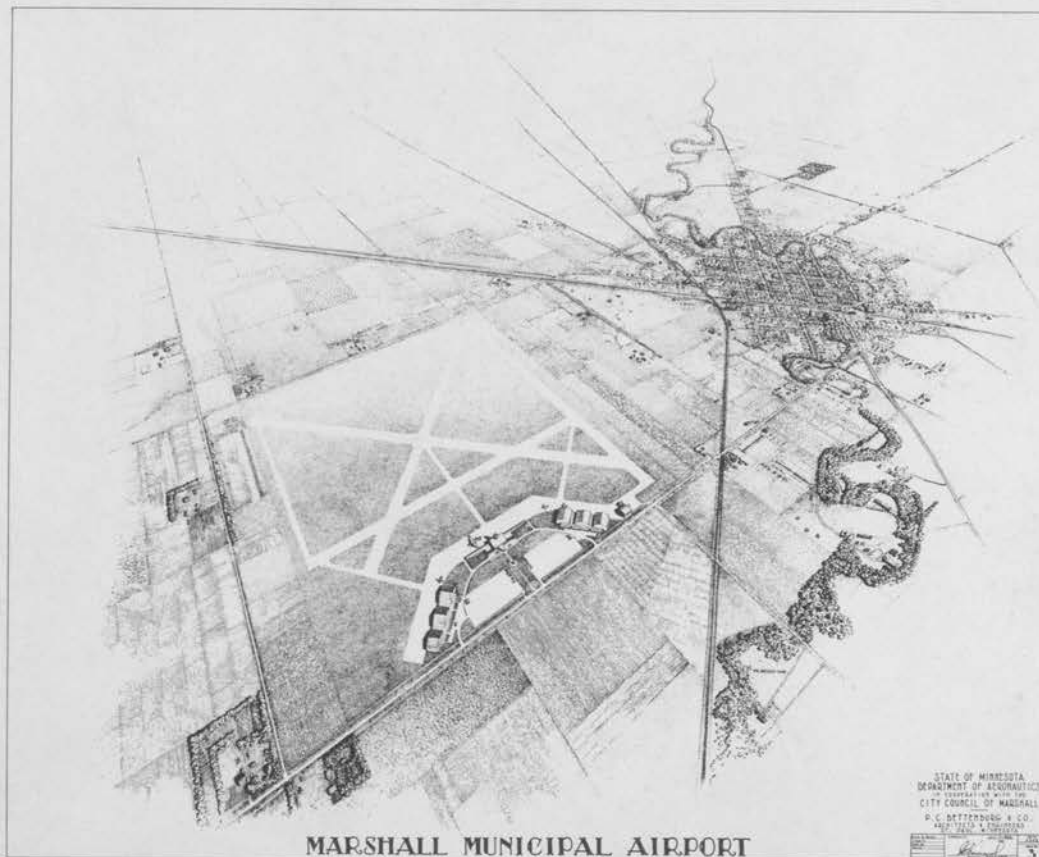
- PENSION TO THE MUNICIPAL HOSPITAL -
- VIRGINIA, MINNESOTA -
- ELWIN H. BERG, ARCHITECT -
- EVELIN, MINNESOTA -



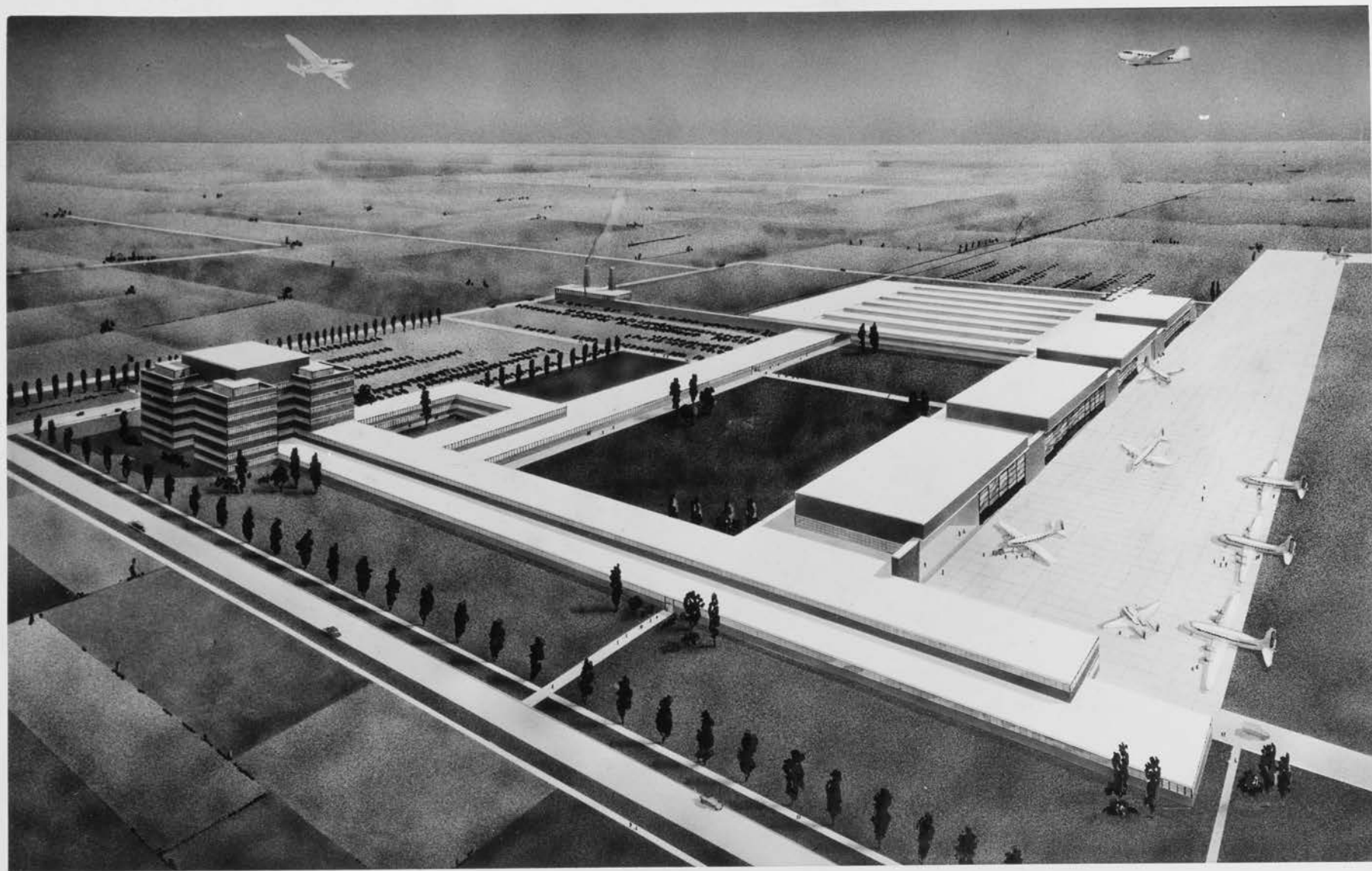
CASH PRIZE IN ARCHITECTURE



CASH PRIZE IN ARCHITECTURE



MARSHALL MUNICIPAL AIRPORT

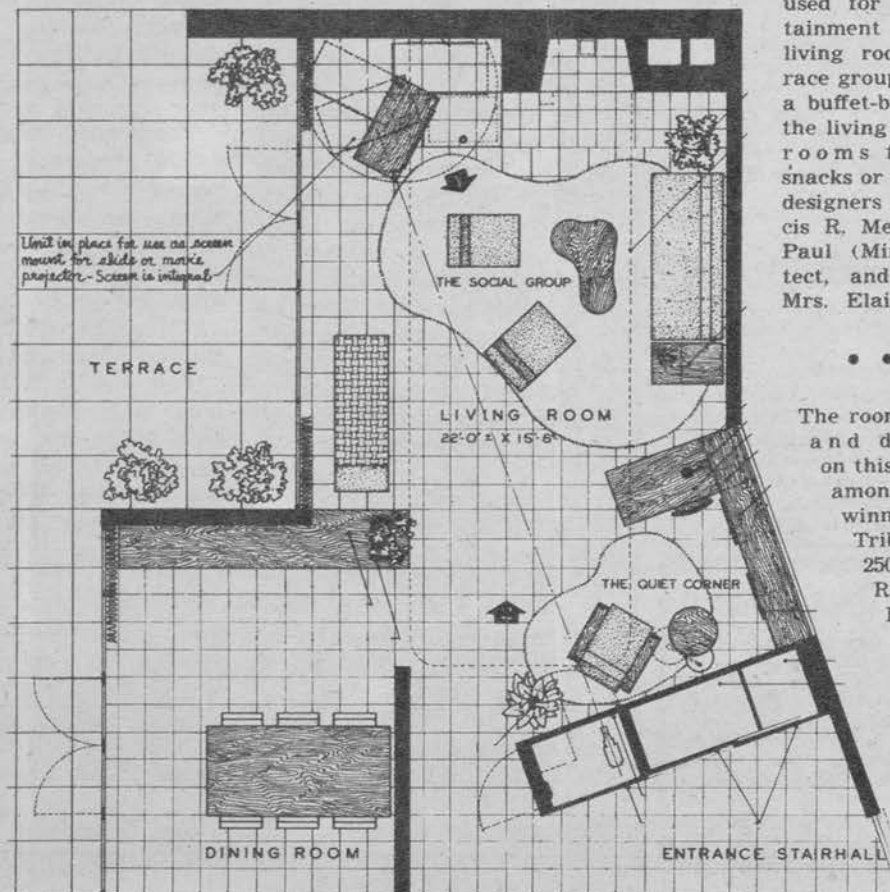
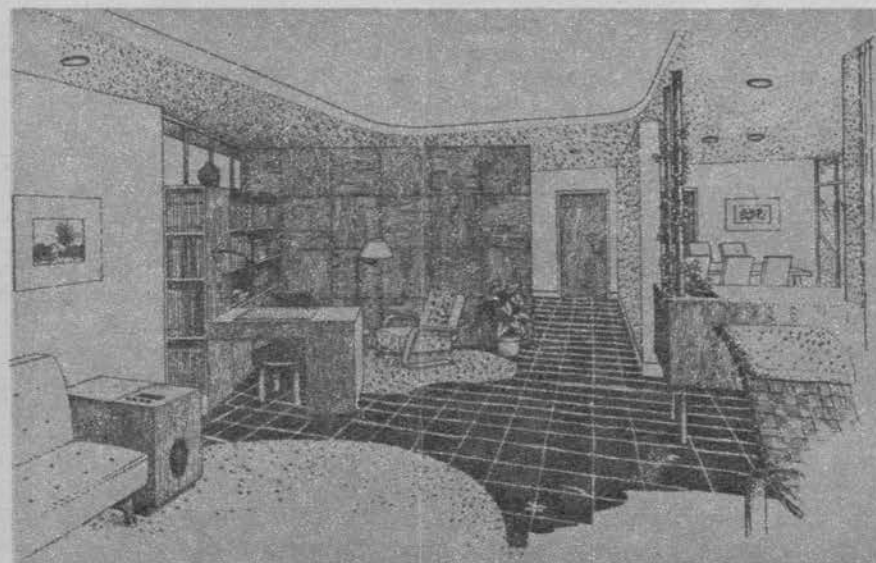
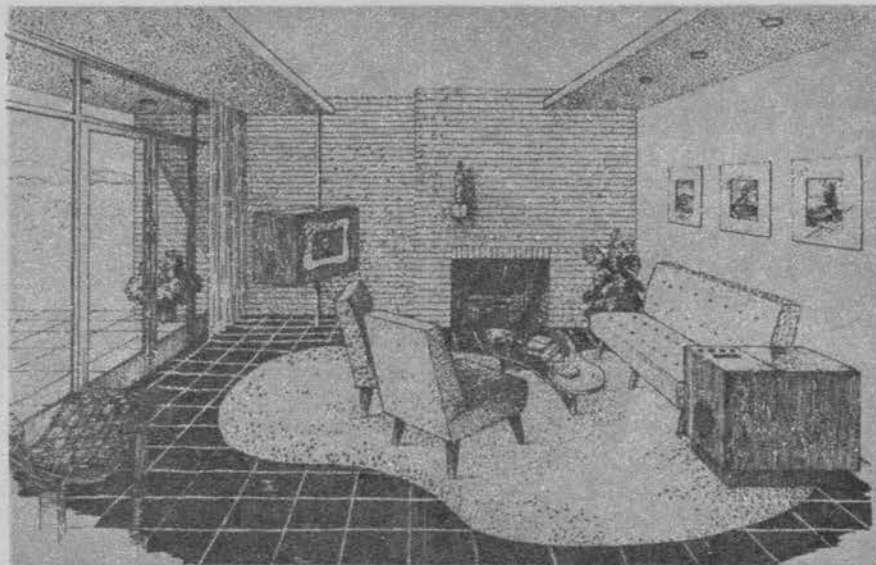




PROPOSED NORTHWEST AIRLINES PASSENGER STATION
JAMESTOWN, NORTH DAKOTA
F.R. MEISCH, ARCHITECT

2d PRIZE *Living Room*

1947



The two pictures to the left and the diagram below are of a living room intended by its designers to serve a maximum number of home needs. There is a "quiet corner" for reading, writing, study, and hobbies, and a large section in the fireplace end of the room for lounging or for entertaining. The television control and the radio-phonograph unit are beside the davenport. The movable television screen can be used for the entertainment of either living room or terrace groups. There is a buffet-bar between the living and dining rooms for serving snacks or drinks. The designers are Francis R. Meisch, a St. Paul (Minn.) architect, and his wife, Mrs. Elaine Meisch.

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The rooms pictured and diagrammed on this page were among the prize winners in The Tribune's \$26,250 "Better Rooms for Better Living" Competition.

MINNEAPOLIS
INSTITUTE OF ARTS

Supported by city and private donations, the Minneapolis Institute spends up to \$100,000 annually on its purchases, and concentrates on encouraging local talent. Last year it bought 31 objects, of which 22 (valued at more than \$100,000) are shown at left along with its director, Russell A. Plimpton. At right stand six terra cotta Chinese statues of the T'ang Dynasty. The swashbuckling figure at top of the group represents a guardian of the Buddhist heaven; the two below, Chinese dignitaries; while the horned, lion-headed image, at left of the camel and horse, symbolizes Chinese earth spirit. At bottom of the wall hang two paintings by great 19th Century Frenchmen: Cézanne's *Chestnut Trees at Jas de Bouffan* and (above) Gauguin's *Tahitian Landscape*. At left of the landscape is a 16th Century English silver-gilt saltcellar. Almost all the other pictures were painted by local artists: in top row (left to right), *Central City* by Robert Kilbride, Reid Hastie's *Forbes Field* and Raymond Parker's *Industrial Implements*; in second row, *Paysage* (far left) by Henriette Diebold and *Eighth Street* (far right) by Bernard Arnest. The two small engravings in between in the second row were done by 16th Century Europeans: Albrecht Dürer's *Small War Horse* (left) and *Queen Elizabeth* by Woutnelius. Four paintings grouped under the engravings, all by Minnesotans, are (top) *Beaver Bay* by Elof Wedin and (right) Norris Johnson's *Spring*; (bottom) Jean Duncan's *Fish House* and (right) a view of Main Street by Francis Meisch.

MUSEUM OF MODERN ART

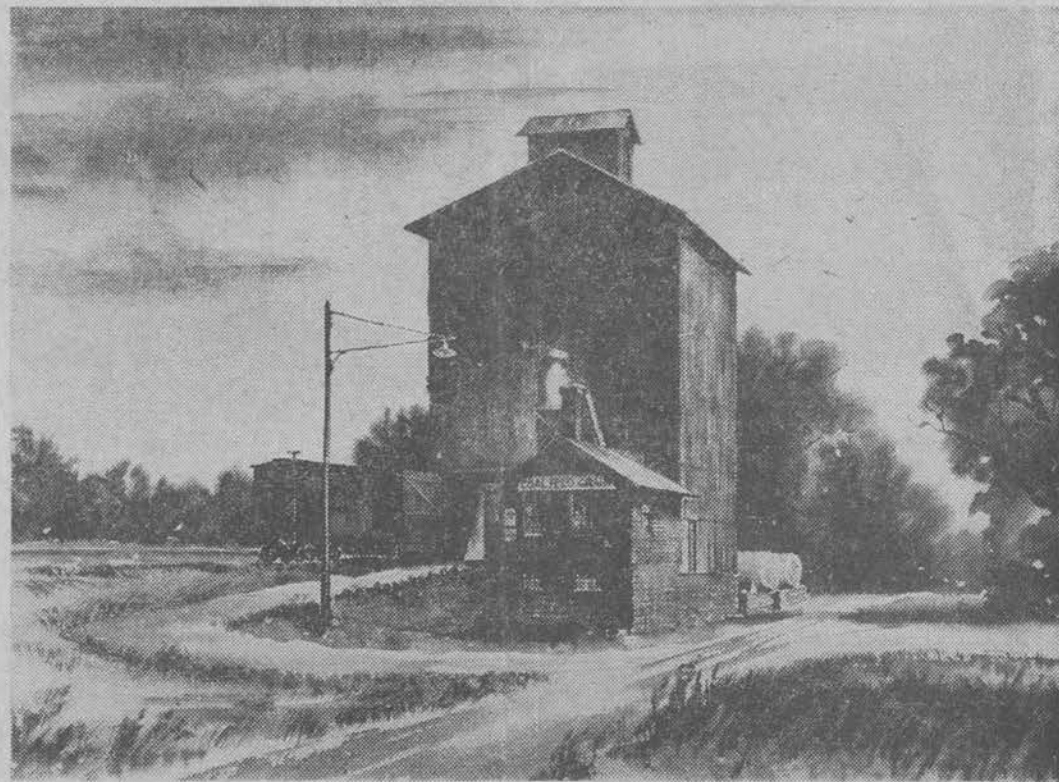
New York's Museum of Modern Art has long been the country's most influential showcase for avant-garde painting and sculpture and for 20th Century designs of all shapes, sizes and purposes. Privately endowed, it paid over the last year \$90,000 for 481 diverse objects. At right, the museum's scholarly director of collections, Alfred Barr, sits with 48 of them. In foreground (left to right) are screwdrivers, plastic-handled kitchenware, a glass-fiber armchair designed by Charles Eames, photographs, prints, an Italian typewriter, films for the museum's movie theater, Italian bowls and a set of tiny crucibles next to a mother-of-pearl stamp box. In middle foreground (left to right) stand a tubular-framed chair designed by the Dutchman, Mies van der Rohe, a cherry wood desk designed by Hector Guimard and an abstract statue, *The Fish*, by the Romanian modern, Brancusi. The bronze wrangle of horns and spikes at extreme left in background, conceived by Theodore Roszak, represents the *Spectre of Kitty Hawk*. Below it (front) is an abstract picture by Arshile Gorky, *Agony*, while behind it on left wall hangs Fritz Glarner's *Relational Painting*. Pictures on back wall are (left to right) Picasso's *Three Musicians*, *Reclining Nude* by Amedeo Modigliani, *The Red Studio* by Matisse, a drawing called *Muscular Dynamism* by Umberto Boccioni and (upper right) Marc Chagall's *Anniversary*. Screen at the extreme right is decorated with colored lithographs by the Frenchman Pierre Bonnard.





MINERS' MANSIONS
First award in water color

FRANCIS R. MEISCH



Familiar to Minnesotans is the scene portrayed in "Coal, Feed and Grain", which won an honorable mention in water color division for Francis R. Meisch.



MODERNIZING MAIN STREET, a water color by Francis R. Meisch hung in the Local Artists' exhibition, was purchased by the institute. Another painting by Meisch, MINERS' MANSIONS, won first place in the water color division.



COLONEL
JOSIAH SNELLING
1782 - 1828

TRANS - MISSISSIPPI PHILATELIC SOCIETY

26th Annual

CONVENTION-EXHIBITION

OCTOBER 2, 3, 4, 1959

HOTEL PICK-NICOLLET

MINNEAPOLIS, MINNESOTA

HOST CHAPTERS - TWIN CITY PHILATELIC SOCIETY
MINNESOTA STAMP CLUB - MINNEAPOLIS WOMENS PHILATELIC SOCIETY



FORT SNELLING

TRANS - MISSISSIPPI PHILATELIC SOCIETY

26th Annual

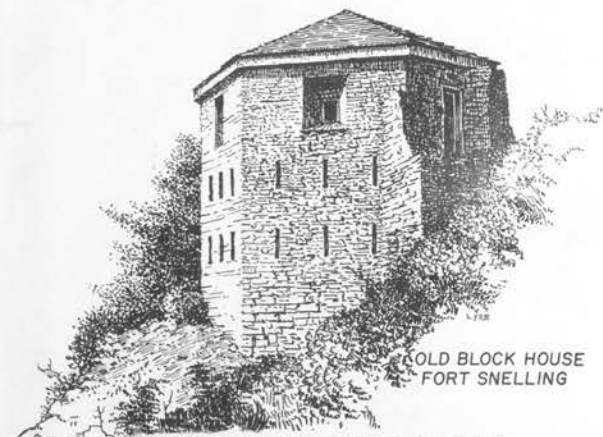
CONVENTION-EXHIBITION

OCTOBER 2, 3, 4, 1959

HOTEL PICK-NICOLLET

MINNEAPOLIS, MINNESOTA

HOST CHAPTERS - TWIN CITY PHILATELIC SOCIETY
MINNESOTA STAMP CLUB - MINNEAPOLIS WOMENS PHILATELIC SOCIETY



OLD BLOCK HOUSE
FORT SNELLING

TRANS - MISSISSIPPI PHILATELIC SOCIETY

26th Annual

CONVENTION-EXHIBITION

OCTOBER 2, 3, 4, 1959

HOTEL PICK-NICOLLET

MINNEAPOLIS, MINNESOTA

HOST CHAPTERS - TWIN CITY PHILATELIC SOCIETY
MINNESOTA STAMP CLUB - MINNEAPOLIS WOMENS PHILATELIC SOCIETY

