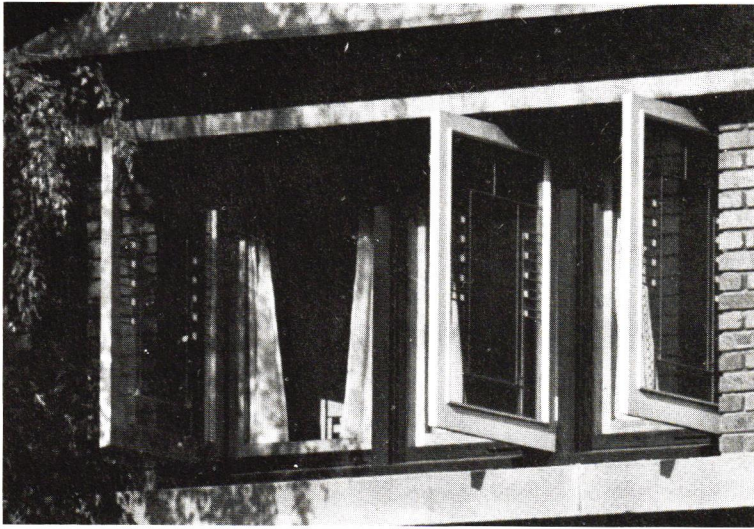


The
**PRAIRIE
SCHOOL**
Review

Volume III, Number 4

Fourth Quarter, 1966

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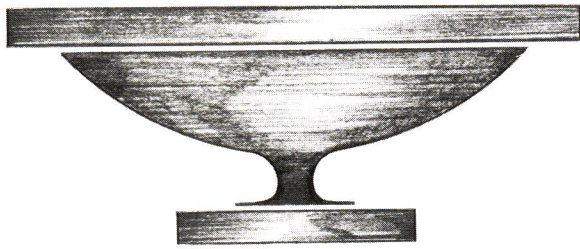


ABOVE: This is a detail of the J. F. Clarke house located in Fairfield, Iowa. This house was designed by Barry Byrne in 1915. It is decidedly Wrightian in detail and spirit but at the same time demonstrates a much more modern appearance than the Prairie houses done by Wright a decade earlier.

COVER: The great arched window of the J. F. Clarke house is as impressive today as when it was first built. The leadings may be described as reminiscent of Frank Lloyd Wright but the arch placed in a flat brick surface recalls the work of Louis Sullivan who also influenced the work of Barry Byrne in his formative years.

Except where otherwise noted, all photographs in this issue were supplied by Barry Byrne.

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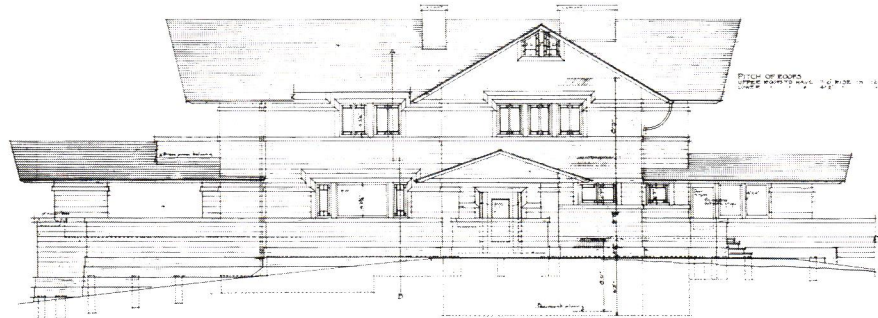
The **PRAIRIE SCHOOL** *Review*

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*This is an elevation drawing of the C. F. Clarke residence
designed by Willatzen and Byrne and built in Seattle
in 1909.*

From the EDITORS

It has been brought to our attention that none of the institutions of higher learning in the midwest, or elsewhere for that matter, offer any courses devoted solely to the study of the modern movement in architecture. We refer particularly, of course, to the work done in and around Chicago in the fifty years after the fire of 1871, to parallel developments on the west coast, and to a lesser extent, the creative efforts at various other locations such as Kansas City, Puerto Rico, etc. At the same time, not nearly enough is known of the work in Europe during the early twentieth century, particularly that of Holland and the Scandinavian countries. Much of the outstanding modern architecture of these areas found its roots on the prairie of Illinois. Yet, for no good reason, not one architectural graduate in a hundred knows how much he and his architecture owe to these pioneering efforts.

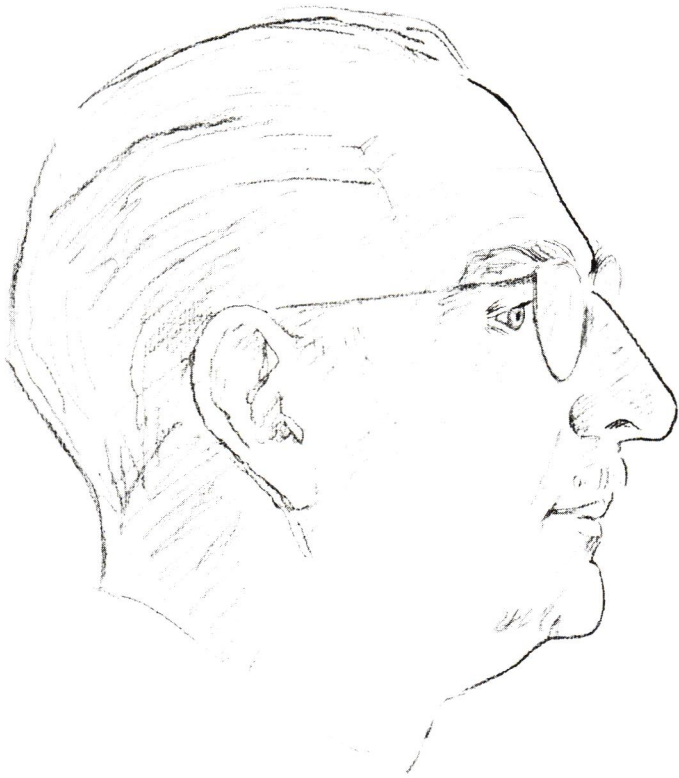
Perhaps it is appropriate to suggest that such studies could be a part of the program to be undertaken by The Chicago School of Architecture Foundation now headquartered at the J. J. Glessner house in Chicago. Staffing could be through a cooperative effort of the major institutions in the Chicago area. The Board of Directors of The Chicago School of Architecture Foundation has representatives of all the institutions which might be asked to cooperate in such a program. It would seem that with cooperation of this nature it would be relatively simple to gain accreditation for the proposed course of study. We are of the opinion that such a program should be aimed at the advanced undergraduate or graduate level with one important exception, the intelligent, interested layman.

If we are to develop a genuine lasting involvement and interest in architecture by the man on the street, then we must provide a means for advising him from whence it comes, what is important and why it must be respected and protected from loss. To have an architectural heritage, one must first realize what we have. This means teaching both the student and the layman. We suggest that it is never too late to begin, that The Chicago School of Architecture Foundation is the place to start, and the time is now.

Barry Byrne, Architect: His Formative Years

by Sally Anderson Chappell

*Sally Anderson Chappell received her Bachelor of Arts from Smith College in New Hampshire and later earned a Master of Arts from the University of Chicago. She is an instructor in the Department of Art at Mundelein College and is presently on leave of absence while completing work on a doctorate in Art History at Northwestern University.**



*Annette C. Byrne prepared this sketch of her husband for use in this issue of *The Prairie School Review*. Mrs. Byrne is an artist in her own right, having been engaged in the fields of typography, illustration and the graphic arts throughout her life.*

In 1917 the Chicago School was regarded as dead by one of its own members. Thomas Tallmadge said of the Chicago Architectural Club Exhibition of 1917:

What is even more to be regretted is the absence of any evidence that the 'Chicago School' as a potent style of architecture any longer exists. The two or three examples exhibited furnish perhaps as good a reason as any for its disappearance. The extravagances and solecisms in taste of which our Western style has been so constantly guilty have killed it in the domain of domestic architecture, its principle field. Clients, the wives of whom at least have received their architectural education in magazines edited in Boston and New York, now have turned back to pretty Colonial or the fashionable Italian. Where are Sullivan, Wright, Griffin and the others? The absence of the work of these men has removed from the show the last vestige of local color.¹

That the elegy was premature is now known to everyone, and recent scholarship has done much to trace the postwar work of the second generation of the Chicago School.² But the young architects around in 1917 must have had no inkling that, like Huckleberry Finn, they were merely watching their own funeral.

The Chicago School was not dead. The First World War proved but a hiatus in its long development. Even before the war the younger men had

1 Thomas E. Tallmadge, "Chicago Architectural Club Exhibition: 1917," *Western Architect*, XXV, April, 1917, p. 27.

2 Ed. Note: The term "Chicago School" has a number of connotations. The reader is referred to H. Allen Brooks' article "'Chicago School': Metamorphosis of a Term" for the best analysis of this designation of style. *Journal of the Society of Architectural Historians*, XXV, May, 1966, pp. 115-118.

* A number of persons have assisted in the preparation of this article. The author wishes particularly to thank Professor J. Carson Webster of Northwestern University for his counsel and criticism. The greatest source of help and information, however, came from Barry Byrne himself.



The Chemistry Building on the campus of the University of New Mexico was built in 1915. Barry Byrne had by this time begun to establish himself in Chicago with an enviable reputation for originality. Nevertheless, his work was still subject to a number of influences. The work of Irving Gill which Byrne saw during his California years undoubtedly influenced the design of this building.

found new areas of conquest. One of the most important was Francis Barry Byrne. Mark L. Peisch, author of *The Chicago School of Architecture*, notes this forthcoming development:

The Chemistry Hall at the University of New Mexico by Barry Byrne was built in 1915, at a time when the Chicago School, as we have defined it in the Introduction, had fallen apart as a cohesive group. Barry Byrne leads us already to a different generation and to different influences.³

It is curious that the work of Barry Byrne is still an unexplored aspect of the work of what today is usually called the Prairie School. Monographs have been written about many of the other members of the Oak Park Studio,⁴ but Barry Byrne has been neglected, except for frequent and almost always praiseworthy mention of his name in connection with the work of others.

It is not necessary to speculate in great detail about this omission in scholarly research. Perhaps it is simply that previous historians have been drawn to other members of the circle and time has not permitted examination of all members equally. Perhaps it is because Byrne's most original contributions to the history came in the field of church architecture. His links with the commercial and

3 Mark L. Peisch, *The Chicago School of Architecture*, New York, 1964, p. 84.

4 For references see Bibliography.

domestic architecture of his contemporaries are obscure. For these same reasons, however, his work was without precedent; it was by necessity, as well as by design, strikingly original.

He had assimilated the teachings of Wright during his seven years as an apprentice in the Oak Park Studio when he left for the West Coast. After four years in partnership with Andrew Willatzen in Seattle he left for California. It was here that he saw the work of Irving Gill and renewed his friendships with John and Lloyd Wright. They introduced him to Alfonso Iannelli, who was to become his collaborator in later years.

In late 1913 his former fellow-pupil at the Oak Park Studio, Walter Burley Griffin, called Byrne to take over his practice while Griffin went to Australia. Byrne accepted and worked uninterruptedly in Chicago until 1925 when he made an extended trip to Europe.

Byrne's work of this period shows his heritage from Wright and the beginnings of the evolution of his own style. During his trip to Europe he became acquainted with the works of Mies van der Rohe, Poelzig, Mendelsohn, Loos and others. The simplicity of the modern German movement appealed to him, and he seems to have found here nourishment for the predilection toward simplicity which was basic to his style from its earliest beginnings.

Another factor in the evolution of his personal style was favored by a curious twist of fate. Unlike

the "eastern-influenced" housewives and business men in Chicago in that decade, a small group in the Catholic Church was sensitive to the promise inherent in Chicago School architecture. Although there was opposition on the part of many in the church, including the Archbishop, Byrne was given a chance to build. In the process the siftings and sortings of all of the influences on the young man were weighted for their value to his own formative style and given a chance to settle into place. An examination of these early years provides us with an example of the shaping and reshaping of artistic influences in an original spirit. We can watch the influence of Wright, very strong in the early years, (and always, in fact, present), give way partly to Gill, and then make room for German influences. It is this early formative period that will be examined in this article.

Barry Byrne was born on Chicago's West Side. As a boy he was thrilled by the works of Louis Sullivan which he saw on his frequent excursions by trolley car around the city. In 1902, as a very young man, he was to experience on two separate Sunday afternoons events that were to shape his life.

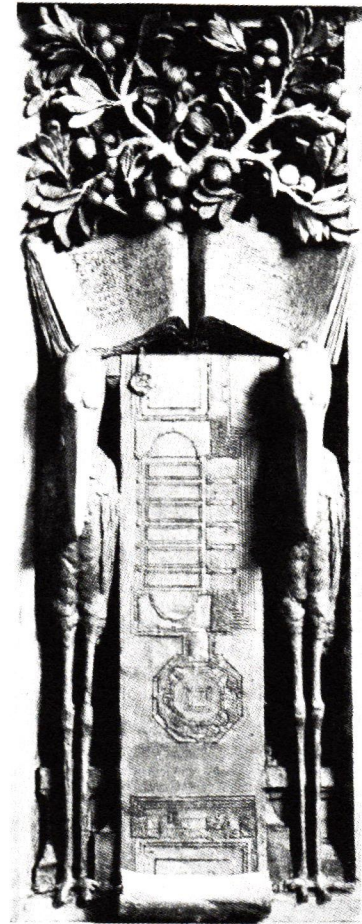
Early that spring he went to the Chicago Art Institute where he saw the Fifteenth Annual Exhibition of the Chicago Architectural Club. A good portion of the exhibition for that year was composed of the work of Frank Lloyd Wright.⁵ The impressions left by this experience were deep and lasting and began a period in which Byrne says he became "incurably devoted to Wright, so much so that I underrated everyone else for a while".⁶

Later that year he went to Oak Park to see Wright. The fact that Byrne had stopped his formal education in grade school was, of course, not to his discredit in Wright's eyes. Wright deplored formal education, then as always, and the young man's enthusiasm must have appealed to Wright. Perhaps his outright adoration made up for his very elementary knowledge of draftsmanship. At any rate, Wright was soon to let the youngster come to work.

The teaching method in the studio at that time was diametrically opposed to the usual architectural school methods. Wright told Byrne at the outset that he could expect to have very little

5 Ed. Note: *The Chicago Architectural Annual* for 1902 has 14 pages devoted to "The Work of Frank Lloyd Wright." The *Catalog of Exhibits* for that year lists 64 items exhibited by Wright, more than any other exhibitor. These items ranged from photographs and models to actual fixtures and furniture from his completed buildings.

6 Barry Byrne, conversation with the author, October, 1966.

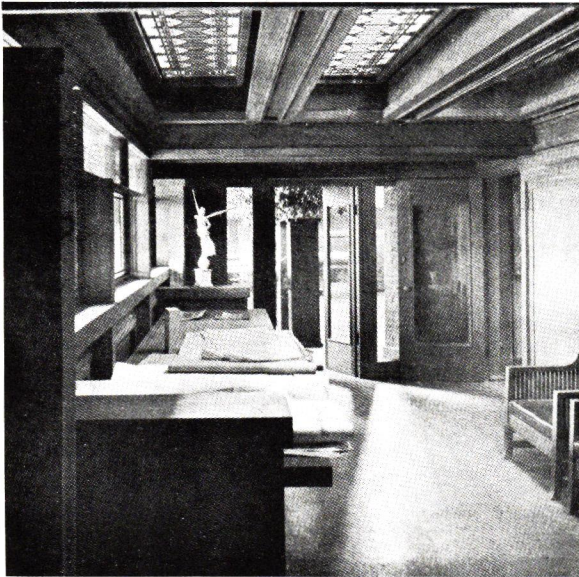


The exhibition of the work of Frank Lloyd Wright which Barry Byrne saw in the Art Institute of Chicago in 1902 was perhaps most influential in his decision to become an architect. The clay model by Richard Bock illustrated here was installed at the entrance to the rooms displaying Wright's work. This same model was used to form the capitals to the columns at the entry to Wright's Oak Park Studio. Note the plan of the architect's office inscribed in the model.

attention from him. There was no teaching in the usual sense of the word. Byrne described the working system in a recent article in the *American Institute of Architect's Journal*:

It was a true atelier where one learned, if one had the capacity, by working on the buildings that Mr. Wright designed. I have often been asked: 'How then did you learn to design if Mr. Wright did all the designing?' The answer will be clear to anyone who worked under this master, who designed his buildings primarily in plan, with massing and details, as finally arrived at, completely coordinated with the plan. Although Mr. Wright is sometimes pictured as studying his compositions in perspective, this was not his way when I

worked under him. . . Wright always arrived at his designs in plan and elevation, the last one usually the determining one upon which the perspectives were based. . . . In the later years of my tutelage, and when projects were turned over to me to develop into working drawings, the original Wright-made studies would come into my hands with the plan established and the main theme of the exterior design clearly defined in elevation. The development of all implied but not delineated portions of the project then became the problem of the student draftsman, subject to the master's approval and often his correction.⁷



Byrne has written extensively about the atmosphere in the office of Frank Lloyd Wright in Oak Park. This photograph was taken during the period when Byrne was employed there. The pleasant surroundings had a great effect on the persons in the studio and must have been particularly impressive to the young Barry Byrne.

To this day Byrne remembers those days in Oak Park with a feeling he described as "lyricism".

To me life at the studio savored, not of dream, but rather of the realization of a higher order of things. It was a happy place and the many years that have passed since I entered it have not greatly reduced my sense of it as a rare thing in my life.⁸

Not only the working atmosphere but the working conditions say something for the kind of architectural education which Byrne received there. Few living architects have been trained in this time-

honored apprentice system and Byrne's description of its influence in his development is of interest not only to an account of his career but as a comment upon a nearly forgotten method of training young architects.

It was the pupil's work to develop the undelineated portions of Mr. Wright's designs into well-related parts of the total conception. When I consider the artistic integrity of the designs to which we sought to relate our developments, I can only regard the training this gave me as basic to whatever I have since been able to do in design as a practicing architect. . . . The concept of right relationship was to become so much a part of me that the awe-stricken days I spent in and around Chartres Cathedral with Alfonso Iannelli were illumined and made profitable to me by the apprehended truth that came to me in my days with Wright. For in Chartres was manifested to me the infinite variety within unity that my experience under the great master Frank Lloyd Wright showed as a possibility in any and all architecture, when rightly based and developed.⁹

In this same period Byrne went to Mass in a Catholic church building that seemed to him so tasteless that it must have been erected "to stimulate one to active, critical thinking". This event in his life was to have its full effect only years later, however, when he was given his first commission for a church.

The work at the Oak Park Studio was prolific in those years with Wright working on the Unity Temple, as well as the houses for Coonley, Heurtley, Tomek, the Larkin Soap Building, Cheney, and Beachy. During one interruption, in 1905 when Wright went to Japan for the first time, the work was turned over to the staff in the studio. Recent research has shown that some of the correspondence for the Sutton House in McCook, Nebraska, had been turned over to Barry Byrne.¹⁰ He had been promoted from the status of "office-boy-apprentice" to a full-fledged member of the staff.

Early in 1908 Byrne had peritonitis and was away from the studio for three months. When he returned he found the office in a demoralized condition. He decided to leave and joined Walter Burley Griffin before leaving for Seattle¹¹ to take

9 *Ibid.*, p. 110.

10 "A Wright House on the Prairie," *The Prairie School Review*, II, No. 3, 1965, p. 16-17.

11 Barry Byrne, conversation with the author, October, 1966.

7 Barry Byrne, "On Frank Lloyd Wright and His Atelier," *American Institute of Architects Journal*, XXXIX (June, 1963), p. 109.

8 *Ibid.*, p. 110.

up a previous commitment to set up a partnership with Andrew Willatzen.¹² One previously unclear aspect of the history of the studio is thus clarified. Byrne had already left when Isabel Roberts, William Drummond and John Van Bergen closed the studio in 1909.¹³

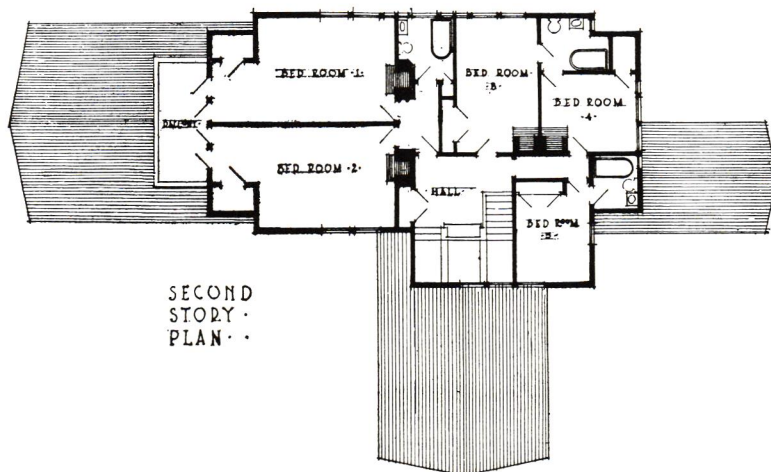
Byrne and Willatzen worked together for four years.¹⁴

12 Ed. Note: Andrew Willatzen spent at least three years in the Oak Park Studio before leaving for the West Coast early in 1907. Mr. Willatzen is still living in Seattle having been retired from active practice for the past several years.

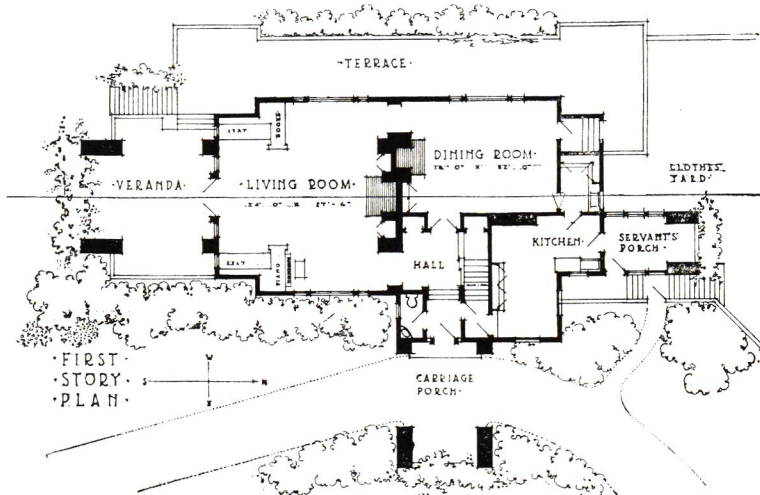
13 Barry Byrne, letter to the author, October 25, 1966.

14 Ed. Note: Andrew Willatzen had preceded Byrne in Seattle by two years having arrived in 1907. His practice was just beginning to become established in 1909. The drawings which survive with the firm name of Willatzen and Byrne include the C. H. Clark residence, two schemes for the A. S. Kerry residence and another unidentified project, all of which carry the unmistakable stamp of the Oak Park Studio in detail and spirit if not in planning.

The Clark house was published in the January, 1914 issue of *Country Life in America* in an article titled "A House of the

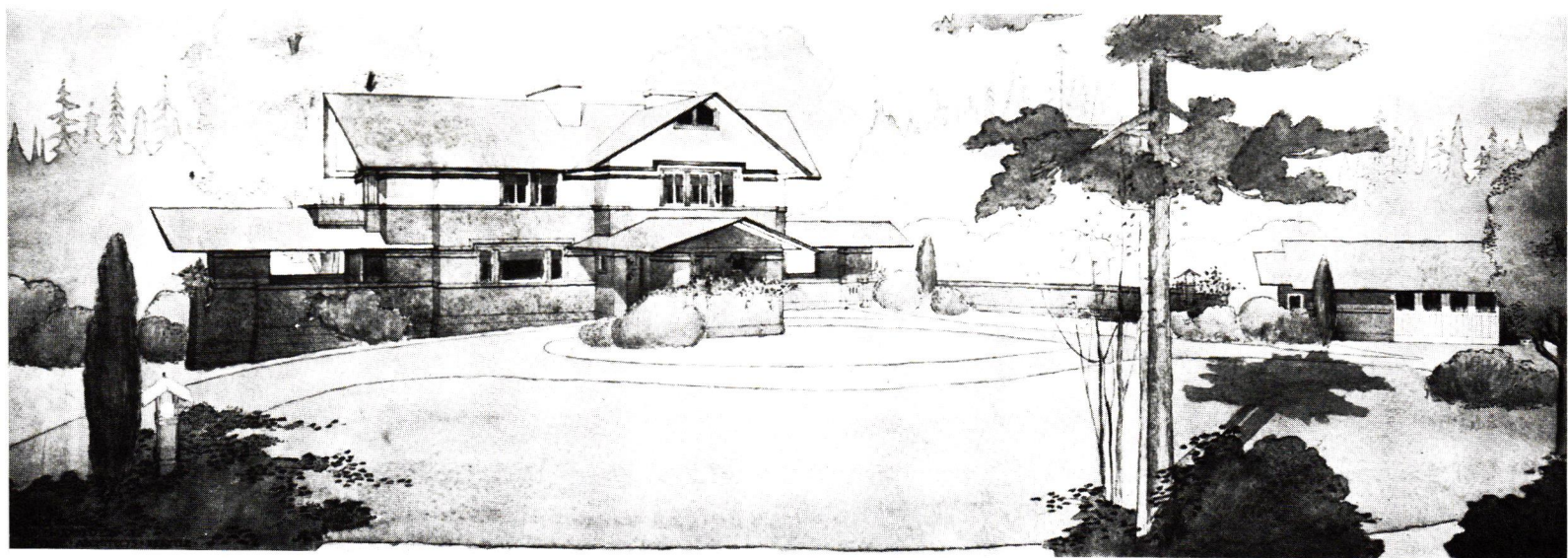


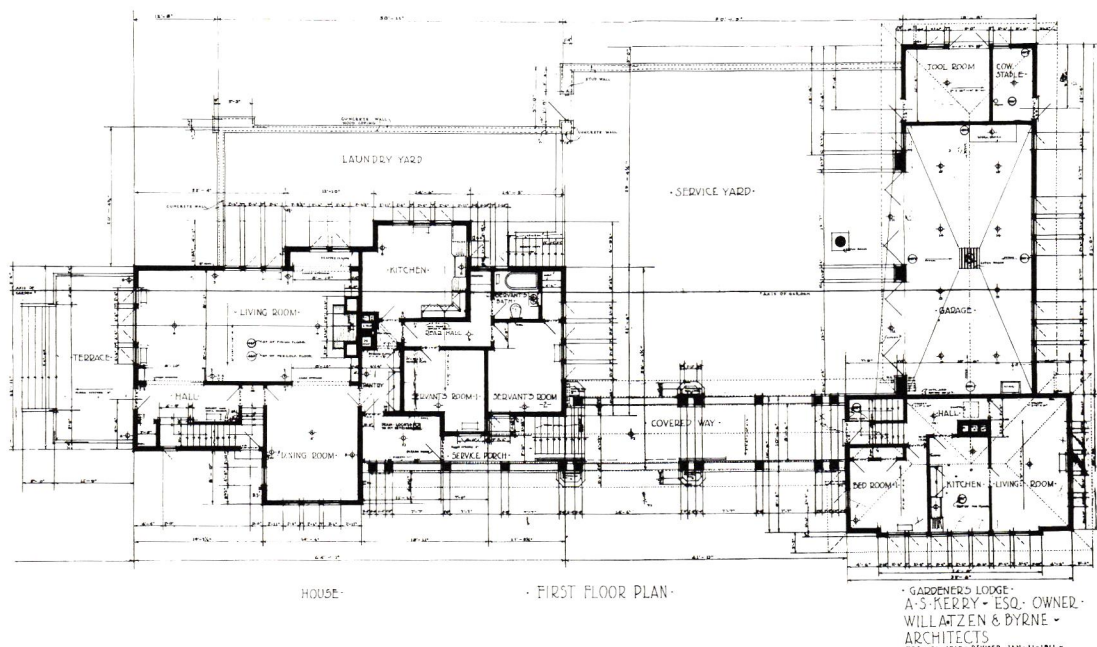
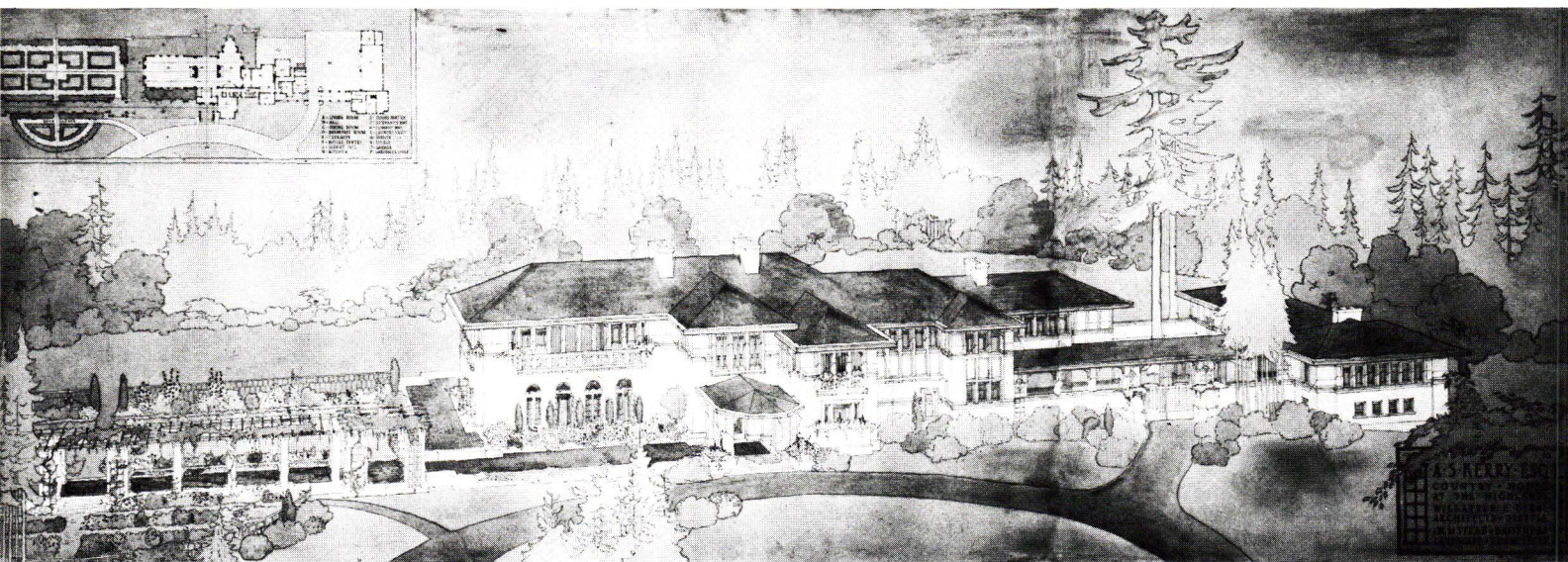
SECOND
STORY
PLAN



FIRST
STORY
PLAN

On this page are the plans and a rendering prepared by the office of Willatzen and Byrne for the residence of Mr. Charles H. Clark at The Highlands, near Seattle, Washington. At the time of construction, in 1909, The Highlands was a residential section near a country club about ten miles from Seattle. Rendering courtesy of Andrew Willatzen. Plans from Country Life In America.





The presentation rendering at the top is the first scheme prepared by Willatzen and Byrne for Mr. A. S. Kerry in 1909. The plan below the rendering is the house as it was revised and built in 1910. Note that it is somewhat smaller than the original plan included in the upper left hand corner of the presentation drawing. Olmstead Brothers served as landscape architects. Plans and drawings courtesy of Andrew Willatzen.

Far Northwest," by Madison R. Philips. It was also published in the June, 1963 issue of P/A. The Clark house was a large building, although carefully worked out with a wonderfully open plan on the first level and a total of five bedrooms and three baths on the second floor. It is closely allied to Wright's work during the early period of Byrne's apprenticeship in the Oak Park Studio.

Willatzen and Byrne designed two country houses for Mr. A. S. Kerry of Seattle. The first was a very large two story house with attached gardener's lodge and a four car garage. The living-dining-entry area was an excellent example of open planning squarely in the tradition of Wright's best work of the period. The remainder of the first floor was devoted to kitchen facilities and servants' quarters. No

second floor plan has survived.

Apparently this plan was too grand for Mr. Kerry for the working drawings for his home show a smaller version of the same general plan. It appears that Mr. Kerry was willing to sacrifice his own comfort rather than that of his servants. The second plan has a much smaller portion devoted to the living area of the house, although the service and servants' quarters are nearly the same as in the earlier plan. The second floor consists of sleeping rooms and children's rooms.

It is difficult to ascertain just what part Barry Byrne had in the planning of the buildings done during this period. It may be assumed, however, that his responsibility was less than he would have liked for after four years he left Seattle for California.

While Andrew and I were friends and had mutual respect for one another, we were not well suited in temperament and differed widely in our ideas of architectural objectives. This finally led to my saying, 'Andrew let's be friends and dissolve our partnership'. We did so and I left for California.¹⁵

When Byrne arrived in California he contacted his old friends John and Lloyd Wright and the three of them shared an apartment. John introduced him to Alfonso Iannelli.¹⁶ For a time the young men explored the possibilities of remaining in California, but eventually they all abandoned the idea. Byrne and Lloyd traveled to San Francisco where Lloyd headed east and Byrne north to visit a friend near Mount Shasta. It was here that he received a much-forwarded letter from Walter Griffin.¹⁷

Griffin wanted Byrne to take over the office while he fulfilled his three year contract in Canberra,

15 Barry Byrne, letter to the author, October 25, 1966.

16 Alfonso Iannelli (1888-1965) is perhaps most well known for his collaboration with Frank Lloyd Wright on the sculpture for the Midway Gardens built in Chicago in 1914. For a study of his life and work see Joseph Grigg's "Alfonso Iannelli, The Prairie Spirit in Sculpture," *The Prairie School Review*, Volume II, No. 4, 1965, pp. 5-23.

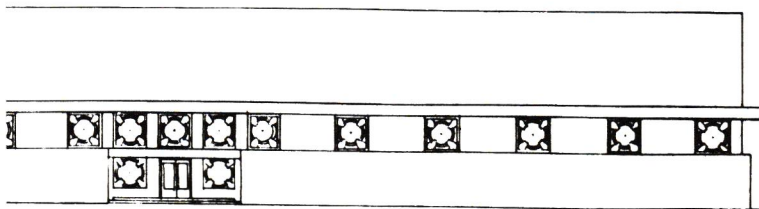
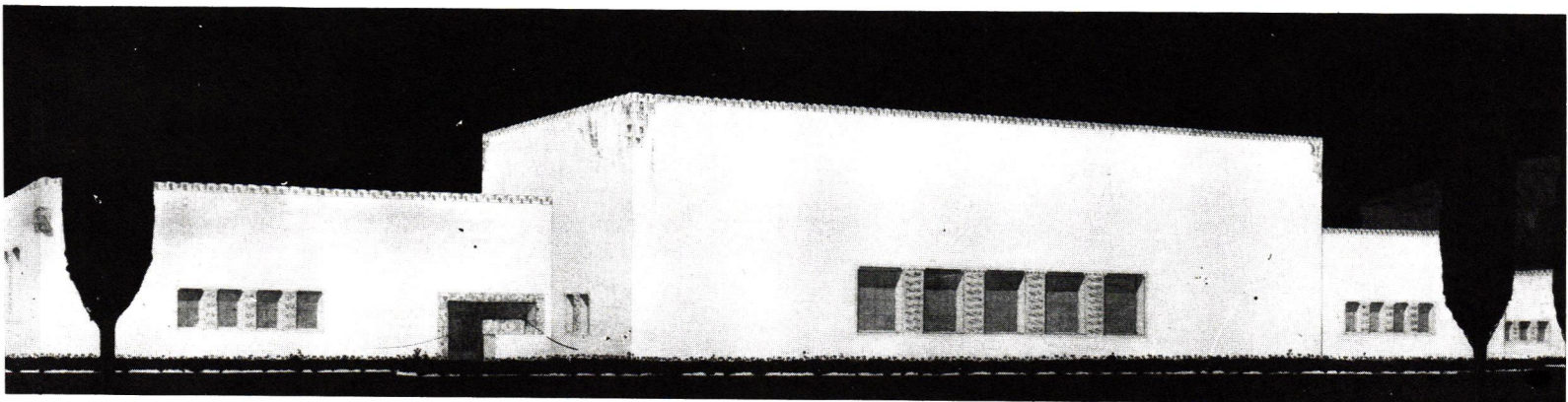
17 Barry Byrne, letter to the author, October 25, 1966.

Australia.¹⁸ He stated that he wished to keep the office open with the right to regain it in three years if he wished to return to Chicago. If Byrne would not take over, Griffin planned to close the Chicago office. As Byrne was promised the complete autonomy he wanted and control over all the work in this continent, he wired his acceptance.

It is in this period, from 1913 to 1923, that the bulk of Byrne's domestic architecture was produced. Houses of his can be found in Illinois, Indiana, and Iowa. It was also in this period that he designed the Master Plan and two buildings for the University of New Mexico, the General Science Building which was never built, and the Chemistry Building which was constructed as planned. The domestic architecture of this period shows a direct legacy from Wright, with interesting modifications stemming from Byrne's latent personal style. The University of New Mexico Chemistry Building seems to be more influenced by Gill and Sullivan.

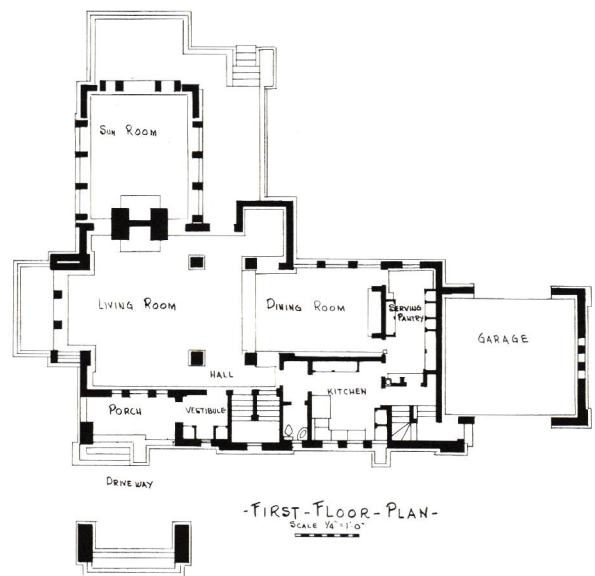
One of Byrne's first commissions upon returning to Chicago was a house for J. B. Franke in Fort Wayne, Indiana which was built in 1914. The

18 Ed. Note: In 1912 Walter Burley Griffin won an international competition to design the proposed new capital city of Australia, Canberra. As the winner, he was required to supervise the execution of his design in Australia.



WEST ELEVATION

This is a rendering of the General Science Building which Byrne designed for the University of New Mexico but which was not built. Also shown is a sketch by Walter Burley Griffin for the Chemistry Building on the same campus. The original contact with the University of New Mexico was made by Walter Burley Griffin. Griffin prepared preliminary plans for the entire campus but before any of his work could be completed he left for permanent residence in Australia and the project was turned over to Byrne. The only building built was Byrne's Chemistry Building illustrated on page six of this issue.



The residence for Mr. J. B. Franke located in Fort Wayne, Indiana is perhaps the most "Wrightian" of any of Barry Byrne's early work. The plan is a modified cruciform which shows less of Wright's influence than does the exterior. The interior furnishings were designed in collaboration with Alfonso Iannelli who also assisted in choosing the color scheme for the house. Exterior planting was by George Tirrell. The Western Architect photos.

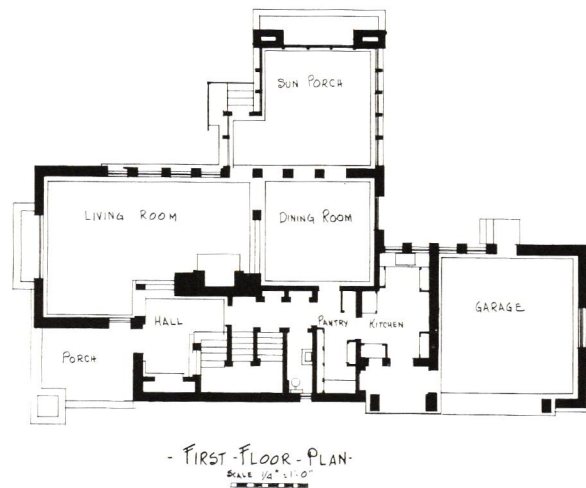
low-hipped roof and the overhanging eaves recall Wright's work. In addition, the complicated masses and intersections which emanate from the central section show the master's influence. There is in this house little suggestion of the direction toward severity that Byrne's style is soon to take.

In the J. F. Clarke House of 1915 in Fairfield, Iowa, however, we see Byrne breaking away from Wright and exerting his own artistic independence. Allen Brooks' description of this house reveals a perception of Byrne's growing development.

Severity was stressed by the large amount of unbroken brick wall surface, the gable ends which appear almost flush with the wall, and the thick dark woodwork of the cornice. Color played an even more important role than in most prairie work and, under the direction of Alfonso Iannelli, a color scheme of warm brick was contrasted with black woodwork, white window sash, and a blue door and balcony.¹⁹

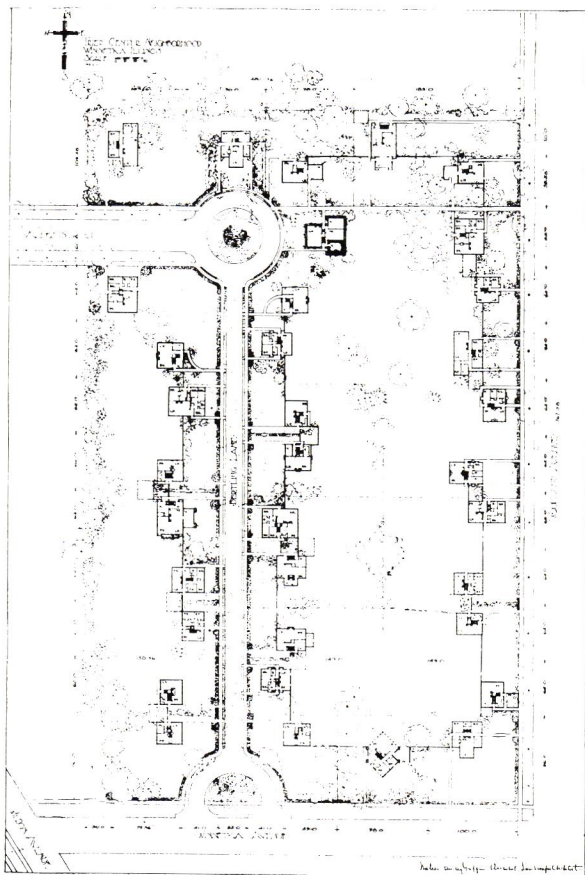
Later Byrne's work will show a bold expressionistic quality, but in the early years there was a period of severity, a marked aversion to pretensions of the sculptural.

19 H. Allen Brooks, Jr., "The Prairie Spirit in Midwestern Domestic Architecture," unpublished Ph.D. dissertation, Northwestern University, 1957.

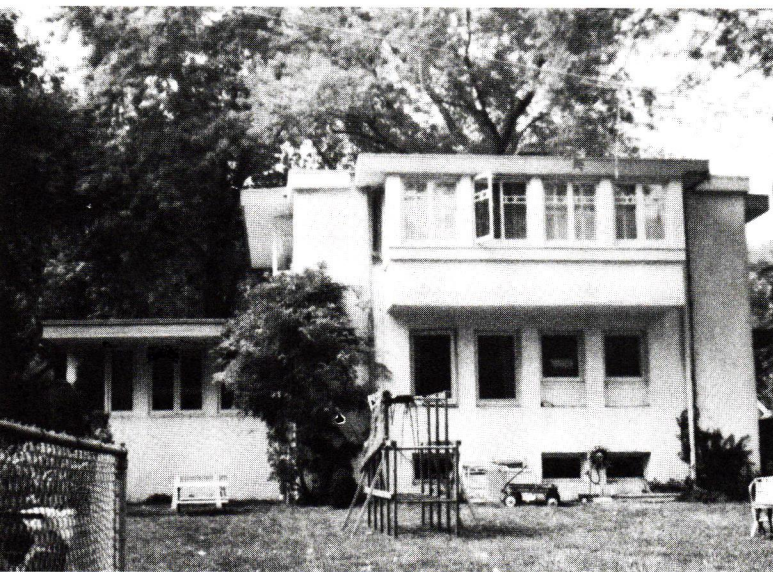


The J. F. Clarke house at Fairfield, Iowa was done after the Franke house in Indiana, and the two present an excellent example of Byrne's progress towards a mature personal style. In plan the two houses are very similar, but both the interior and exterior show much less of the influence of Wright. Alfonso Iannelli also did the furnishings and interior decoration for this building while the landscaping was by Arthur Seifried.





Above is the plan prepared by Walter Burley Griffin for the Trier Center Neighborhood, Winnetka, Illinois. The major vertical axis was to be Bertling Lane. Unfortunately, the plan was never realized and the only visible remnant of the plan today is the house at 127 Bertling Lane which was designed by Barry Byrne and illustrated below. This house is clearly derived from Frank Lloyd Wright's "economy" Prairie house first developed for The Ladies Home Journal in 1906. Photo by Sally Anderson Chappell.



A house at 127 Bertling Lane in Winnetka, Illinois is an example of the restraint of the early period. Bertling Lane was part of Griffin's plan for the New Trier Neighborhood²⁰ and the house there must have been designed shortly after Byrne returned from California. It is the only vestige of the original plan on the entire street. Even Griffin's plan for the contour of the lane, its entrance, and the general layout of the houses has been ignored.

Byrne's house, which was done in the same period as the Franke and Clarke houses, has not been accurately dated. The house was probably done before the other two, and since the date on Griffin's Plan is 1913, we can assume that it was done in 1914, soon after Byrne's return from California.

The house is square in plan with the interior spaces flowing in an open manner from one into the other on the first story emanating from a large central fireplace of Roman bricks, clearly a legacy from Wright. On the second story the bedrooms are shut off from one another for privacy, but each room has a band of large windows to let in light and air from the out-of-doors. A hipped ceiling gives each bedroom a kind of private plastic space of its own. The space seems to move gently upwards, or conversely, a gentle hood of space hovers serenely over the entire bedroom area. The roof on the top of the house is slightly pitched upward to accommodate the ceilings of the bedrooms and to shed snow accumulation, although this does not show in the photograph and is indeed difficult to see from the street.

The marked horizontals of the mouldings at the borders of the overhanging eaves, the horizontal mass projecting at the rear of the house, the extension of the sunporch to the south, the central fireplace, the denial of the corners and the grouping of the windows in long horizontal ribbons, all show quite clearly Byrne's heritage from Wright. If anything he seems more reticent here, which is the main reason to date the house in the very early part of this period.

In 1916 Byrne received a commission from John Francis Kenna for an apartment building at 2214 East 69th Street on Chicago's southside. This three story building shows Byrne's first complete emancipation from Wright. Unlike the Franke house, with the Wrightian treatment of the exterior, the Kenna Apartment building has the simplicity and straightforwardness of Byrne's later

20 Peisch, *op. cit.*, plate 27.



The clean lines and exquisite detailing of the Francis Kenna apartment house on Chicago's south side mark the beginnings of Byrne's mature work. His accomplishment becomes even more evident when this building is compared with its contemporary structures. Alfonso Iannelli collaborated on this building and prepared the moldings for the windows and the sculpture at the entrance to the building. PSP photo.

work. The exterior Wrightian manner is gone, but the general principles of Wright's basic attitude toward architecture are still adhered to, as they will be all his life.



ABOVE: The J. F. Clarke house as seen from the driveway. The superb detailing which marked Byrne's work throughout his life is evident in this photograph.

BELOW: This is a detail of the Kenna Apartment Building.

BELOW, RIGHT: The entrance to the Kenna Apartment Building. The sculpture was executed by Alfonso Iannelli, as were the moldings around the windows.



The Clarke house designed in 1915 may now be viewed as an intermediary step in the emancipation process. The new simplicity of the Clarke house as compared to the Franke house has already been discussed. It shall be added here that the interior of the Clarke house lacks the Japanese quality of the Franke house, a mannerism which Byrne inherited from Wright in the latter part of the first decade, and which he had already discarded by the following year in the work on the Clarke house.

The dark golden brickwork of the Clarke residence was also used in the Kenna Apartments, and the contrast with the warm black of the deep reveals shows a keen sensitivity to color. It is the color and the proportions of the Kenna Apartments that give the warm, strong feeling that strikes the visitor when he first comes upon it. The simplicity of the brickwork creates a broad even plane of wall which is interrupted by the beautifully proportioned windows and by a slight manipulation in the brickwork to mark the angles of the polygonal mass that unites the two rectangular portions of the building. These angular juttings of brick and the chevron and diamond decorations around the reveals are the only adornments of the otherwise uninterrupted envelope of the warm brick walls. Two sculptured panels by Iannelli, a male figure on the left and a female figure on the right, emphasize the entrance. Again, in evidence of his freedom from Wright, Byrne has used simple rectangular



masses, more cube-like than horizontal in emphasis; the roof is restrained, and the entrance doorway has been marked in a direct and straightforward manner.

The harmonious, restful and uncomplicated flow of space in the interior can be found in Byrne's work as early as the house in Bertling Lane, and seems to be a constant as it appears in his later work as well. It is somewhat more complicated in his earlier Franke House, where the space is delineated by dark mouldings, more in the manner of Wright. The uninterrupted flow is especially noteworthy in the dining rooms of the Kenna Apartments. The Clarke house²¹ is further evidence of this tendency.

The visitor to the Kenna Apartments is also struck by the modern appearance of the building compared to the surrounding apartments which were erected fifteen to twenty years later. The strong but soft color scheme, the boldness of the window design, and the interplay of masses are crisp, clear, strong and serene at the same time. A balance of simplicity and variety of proportions gives it a tasteful, thoroughly contemporary look.

Special notice should be made of Byrne's use of brick in this early building, for his imaginative skill in this respect is to reappear throughout his early years. Ever mindful of the color possibilities, he creates restrained but interesting variations in the pattern at critical points in the intersections of the masses. In a later building, St. Francis Xavier School in Wilmette, variation in the brickwork is used to emphasize the long vertical ribbons of windows.

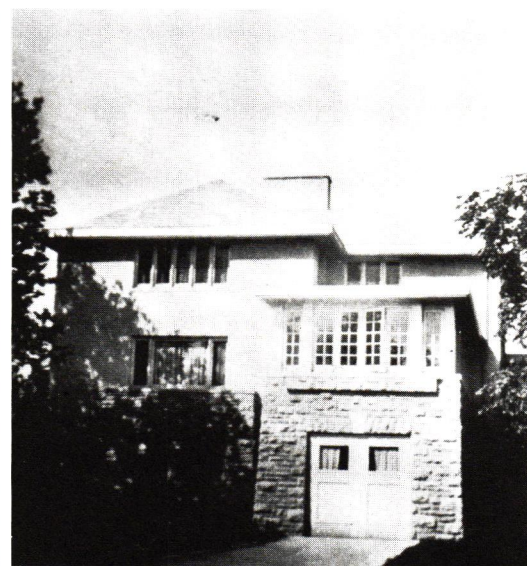
It should be pointed out here that a major portion of Byrne's domestic architecture of this period was done in Mason City, Iowa, alongside houses Griffin had completed before going to Australia.²² According to Byrne, Peisch attributes one of the Mason City houses to Griffin which was in fact designed by Byrne.

21 "The Evolution of a Personal Style as Shown in the Work of Barry Byrne & Ryan Co.," *Western Architect* XXXIII (1924), p. 32.

22 Ed. Note: The town of Mason City, Iowa is of great interest to any student of the Prairie School of Architecture. It has two buildings by Frank Lloyd Wright, at least two by Barry Byrne, as well as several of Walter Burley Griffin's finest executed domestic designs. There are also several houses of the Prairie style designed by unknown local architects or builders. A study of this important area is presently being done by a resident of one of the Griffin houses in Mason City. This study will be published by *The Prairie School Review* in a forthcoming issue.



Barry Byrne designed three houses for the Rock Glen community in Mason City, Iowa after taking over Griffin's Chicago office. They were done for the Snyder, Gilmore and Franke families. Two of those buildings are illustrated here, the Gilmore house above and the Snyder (later known as the McNider house) below. The Franke house, not illustrated, was not for the same family as the Franke house in Fort Wayne, Indiana, but was an entirely separate project. Mr. Byrne also designed a fourth house in the Rock Glen community which was built without his supervision or permission after he abandoned the project because of a conflict with the client. There are a number of anonymous prairie houses in the Rock Glen community which were probably copies of the houses designed for the area by Byrne, Griffin and Wright. The Editors.





In speaking of Byrne's development prior to 1916, the date of the Kenna Apartments, a staff writer for *Western Architect* observed in 1924:

The work of Barry Byrne was quite naturally influenced by Frank Lloyd Wright for whom he had worked for some seven years, yet with surprising rapidity Byrne was able to cast aside or assimilate, as the case might be, certain aspects of Wright's work, as well as some ideas from Irving Gill, and create his own architectural expression. In this way the work of Barry Byrne furnishes an example of the vitality of the Prairie School and of the environment it created for the development of an architecture based on need and prevailing conditions rather than on historical precedent.²³

In 1917, the year that Tallmadge mourned the death of the Chicago School, Barry Byrne established an independent office in Chicago.²⁴

Shortly after the establishment of his Chicago office, Byrne was approached by William F. Tempel for help in remodeling a house designed for him several years before by Walter Burley Griffin. This house, located in Kenilworth, Illinois, was originally built with a flat roof and was almost unlivable because of leaks. Mr. Tempel had built the house as rental property, but when he asked Barry Byrne to remodel, it was his plan to live in it himself.

The William F. Tempel residence in Kenilworth, Illinois has been credited to Barry Byrne; however, only the interior and the second floor are his. Alfonso Iannelli collaborated in the design of the furnishings and in the color scheme.

The entire second floor was redesigned with the flat roof being replaced by a hip roof. The furnishings of the house were designed at this time also, in collaboration with Alfonso Iannelli, who did the fireplace mural for the building. The work was completed in 1920 and was later published in the March 1924 issue of *The Western Architect* as the work of Barry Byrne and Ryan Company without acknowledgment of Griffin's part in the house.

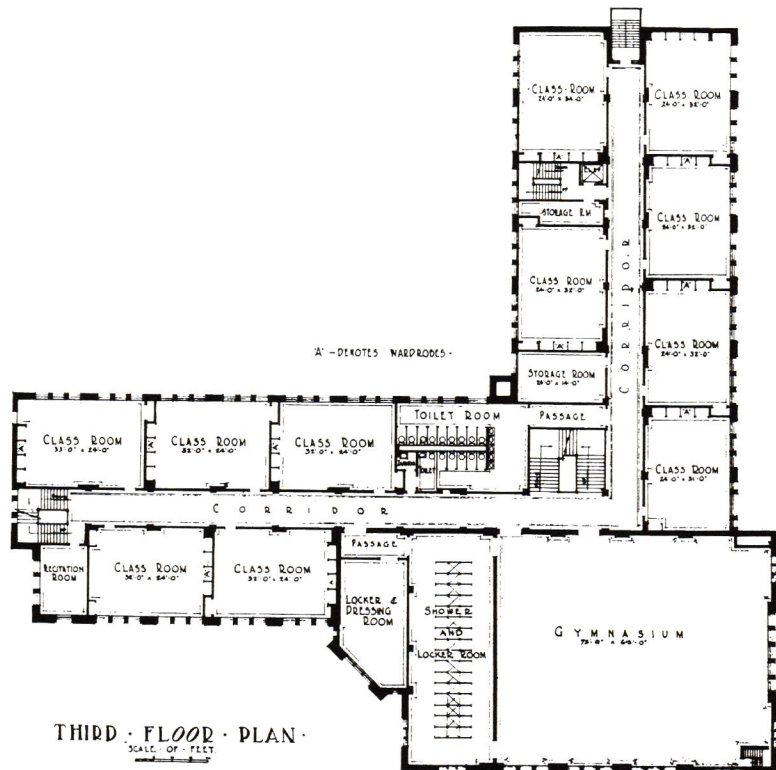
In 1921 the Sisters of the Order of the Blessed Virgin Mary asked Byrne to design Immaculata High School on Marine Drive and Irving Park Road. It was Byrne's first chance to design a large building in Chicago. He engaged his friend, sculptor Alfonso Iannelli, as collaborator. Thus began an association of architect and sculptor which was to last until Iannelli's death in 1965. The site, at that time, was on the shores of Lake Michigan. Lake Shore Drive did not yet exist, and the main thoroughfare north turned west just south of the school.²⁵ Byrne anticipated the construction of Lake Shore Drive later, and thus planned a southern entrance for the main doorways of the school. Except for the schools of Dwight Perkins, most schools of that period were built like rectangular factories, and Byrne's design was to arouse con-

²³ *Western Architect* XXXIII, op. cit., p. 38.

²⁴ The firm was Barry Byrne and Ryan. Ryan was in charge of construction and took no part in the design functions of the office.

²⁵ Sister Mary Clemenze, B.V.M., conversation with the author, 1966.

The Immaculata High School was designed by Barry Byrne in 1921. It is considered by many authorities to represent Byrne's best work. It certainly was the forerunner of a number of highly successful commissions which he was to execute for the Catholic Church during the remaining years of his long and active career. The Western Architect photo.





This is a detail of the wing windows of the Immaculata High School. The building stands today almost as it was built with very little alterations. Photo by Sally Anderson Chappell.

troversy at first, and then to bring him fame. Carl Condit says of the school:

This school best represents Byrne's highly specialized talent and most fully reflects his basic concept of design.²⁶

Certainly the remark is true of the work of the first decade of his early career. The building is a fitting climax to his early development.

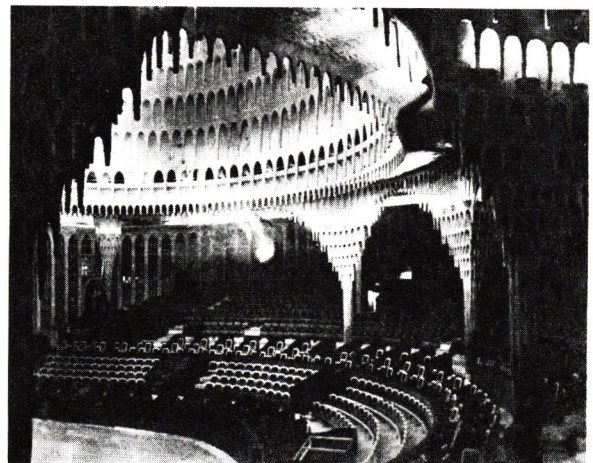
In plan the brick school is T-shaped, with the arms of the T unequal in length and with one of them somewhat recessed. It might be described as a three-armed geometricized star. The short bars extend along Marine Drive and the long arm along Irving Park Road. Thus the principle open area between the wings is on the south, on the Irving Park Road side.

The interior of the school has a remarkably modern air. The ample spaces flow from one into another with ease, and the flow of student traffic to and from classes is accomplished readily. The lunchroom is an exception to this, being located under the roof on the top floor, but the airy windows and the light blue decor seem to compensate for the inconvenience. The students have nicknamed the room "The Sky Room" and one of them told me, "it is so nice to be able to get away

here and be 'above it all' for a while in the middle of the day."

The classrooms are large rectangles well lit by ample floor to ceiling windows. Acoustical tile is now being added to the ceilings to lessen the noise, but unfortunately, and quite unnecessarily, the ceilings are also being lowered which cuts off the top parts of the windows. This is particularly to be regretted in the top story where the lowering of the ceilings cuts off the pointed arch which marks the termination of each window. The beautiful color of the brick and the delicate treatment of the windows constitute the principle aesthetic motives of the building. Grouped in sections of three long verticals the windows come to an almost Gothic point at the top story.

Perhaps the most important consideration in this building, however, from an historical point of view, is Byrne's predilection toward the simple *envelopment* of the inner space by the exterior wall. He is not inclined to treat the exterior wall as a sculpturesque end-in-itself. It is at one with the interior space. He thus avoids non-functional three-dimensional effects on the exterior. It is this tendency towards simplicity which separates his work of this period from some of his contemporaries, such as Perkins or Griffin.



The Grosses Schauspielhaus, erected in Berlin, Germany, was designed by Hans Poelzig in 1919. It has been suggested that Barry Byrne may have been influenced by this building and others by the same architect during his visit to Germany.

It has been suggested that Byrne was influenced in this principle of "envelopment" by the works of the pioneers in modern German architecture, possibly Hans Poelzig.²⁷ Judging by the simplicity of Byrne's earlier work, it would seem that this

²⁶ Carl Condit, *The Chicago School of Architecture* Chicago, 1964, p. 204.

²⁷ *Ibid.*, p. 204.

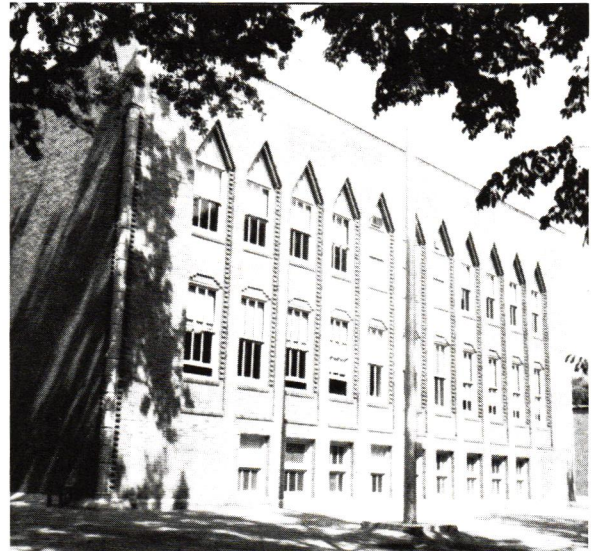
tendency to treat the wall as a simple envelope defining the interior space was more a product of his native artistic temperament or a conscious selection from Sullivan than of a foreign influence. In any case, Immaculata High School was designed four years before his first trip to Europe. If any influence is suggested it ought to be attributed to Sullivan and Gill and not to the Europeans.

The influence of the trip to Europe should not be underestimated for it appears later, particularly in his ecclesiastical architecture. The architectural expressionism that grew in Europe after the First World War seems to have had some effect on Byrne, but the influence is difficult to assess. Curiously enough, Poelzig's *Grosse Schauspielhaus* in Berlin with its enveloping walls also was decorated by arches with stalactite forms which hung far down in the rooms. This improved the acoustics, concealed the light, and made "Capitals" for the columns.²⁸ But the stalactites were weirdly romantic, somewhat bizarre, and highly personal. One would think that the pupil of Wright would have been shocked. On the contrary, he seems to have adopted something of this romantic expressionism in his Church of St. Thomas Apostle designed in 1922, but once again it should be stated that similar, if less extreme, tendencies can be found in his work before his trip to Europe, specifically in the St. Francis Xavier School in Wilmette in 1923.

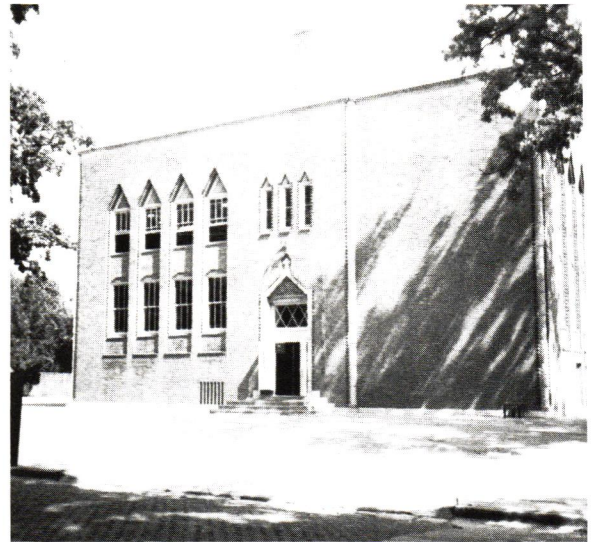
There is this curious complexity in the architect's sensibilities, a kind of ambivalence, which, once resolved and unified in a single direction will result first in the church of Christ the King in Cork, Ireland in 1926 and later will culminate in the Church of St. Francis Xavier built in 1949 in Kansas City. In the meantime, the two tendencies are juxtaposed in an interesting manner. He is classically Wrightian in his unpretentious use of materials, in analyzing a building into its functional requirements and recombining them into a unified, flowing space. He rarely allows himself sculptural "excesses" in the manner of decorative piers, broadly overhanging eaves, and yet in the manner

28 Walter C. Behrendt, *Modern Building*, New York, 1937, 98-99.

St. Francis Xavier High School at Wilmette, Illinois. This building was designed by Byrne in 1922 and finished in 1923. The cornice of the building was originally decorated with terra cotta ornament which continued the "zig-zag" effect of the windows. This ornament has since been removed thus substantially reducing the visual impact of the building. Photos by Sally Anderson Chappell.



South Elevation



West Elevation



Detail of the Entrance

of architectural decoration he is at times downright fanciful.

Immaculata High School does not reveal this tendency, but its presence is shown in a smaller Catholic School done in the next year — St. Francis Xavier, in Wilmette, not to be confused with the large church of the same name done in Kansas City and mentioned above.

St. Francis Xavier School, located at 808 Linden Avenue in Wilmette, Illinois was finished in 1923. Once again sculptor Alfonso Iannelli was engaged as a collaborator. Here there were "expressionistic" waves or zig-zags decorating the cornice with four angels gracing the corners. It is just these elements, now unfortunately removed, which show a pre-Berlin tendency on Byrne's part for architectural decoration. Perhaps Sullivan's ventures in this direction were still with him. At any rate, he and Iannelli worked in close collaboration on these elements of the design.

Spatially the school shows the other side of the architect's personality. It is a small, rectangular (almost square) brick school house. Only slight indentations of the wall on the west relieve the simplicity of the cube-like mass. Unlike Wright, the corners are accentuated as they are executed in limestone, which is further adorned with a zig-zag motif. The cornice (now pitifully thin, the main part having been removed) of limestone rests on slightly protruding "dentils" of brick. These same "dentils" border the limestone at the corners serving as further emphasis, and they also mark off the slight indentations in the main mass of the building, further relieving the cube-like quality of its shape. Here the Gothic arches of Immaculata have been discarded for a more modern, chevron-style top to the windows. They rise through the second and third stories continuously on all elevations.

Originally a separate wall, about one yard high and about one yard and a half out from the building, obscured the half-basement windows which are now in full view and spoil the original effect of the southern elevation. With the cornice decorations and the corner angels also gone, the school is scarcely what it used to be. It was argued that the zig-zags at the cornice might be dangerous, and that the angels were slipping and, further, that their removal might even modernize the school. Accordingly the decorative motives were discarded at the town dump in Wilmette. In spite of this vandalism the school is attractive and modern-looking, after years of use.

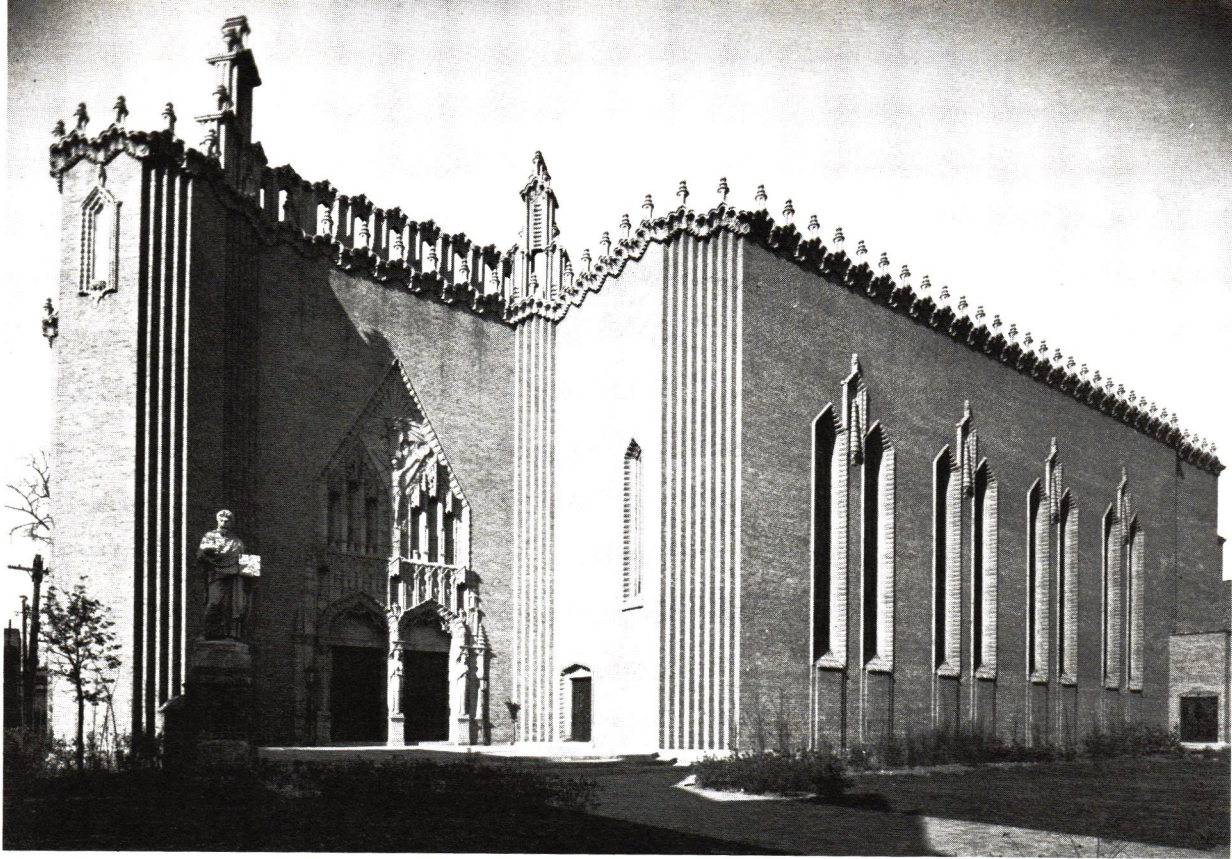
Byrne has become more adventurous in his treatment of the windows and the walls. The reveals are deeper than they were at Immaculata and a richer use of the decorative potentiality of brickwork is employed. The chevron terminations of the windows are unified with the limestone corners by the zig-zag motif which adorns the latter. The interior contains twelve light, airy, rectangular classrooms emanating from a central core which houses the stairwell.

In 1922 Byrne received the commission that was to be a turning point in his life — the Church of St. Thomas Apostle, 5472 South Kimbark, in Chicago. This commission marked the end of the formative years of his career and was the beginning of his mature work. It was here that he made his first innovations in ecclesiastical architecture, innovations that were to bring him at first notoriety and then fame. Most modern churches built today were in some manner anticipated by the reforms in ecclesiastical architecture initiated by Barry Byrne. His designs integrating the nave and sanctuary spaces came forty years before the changes in Catholic liturgy made them requisite. His plans are widely copied, from the far western United States to as far east as the church by Gillet in Royan, France. Byrne's ecclesiastical style, from the early days as seen in the Church of Christ the King in Cork, Ireland, to his masterpiece, the Church of St. Francis Xavier in Kansas City, Missouri, and other later works, must be examined in the light of the basic design philosophy he developed in his early years.²⁹

Barry Byrne's work in the years after 1922 was of a more mature, individualistic nature than it had been in the years before. The lines of his architecture became simpler and stronger in keeping with the age in which he lived and practiced, but the underlying principles of an architecture of "an infinite variety within unity" marks his work from the formative years throughout his career.

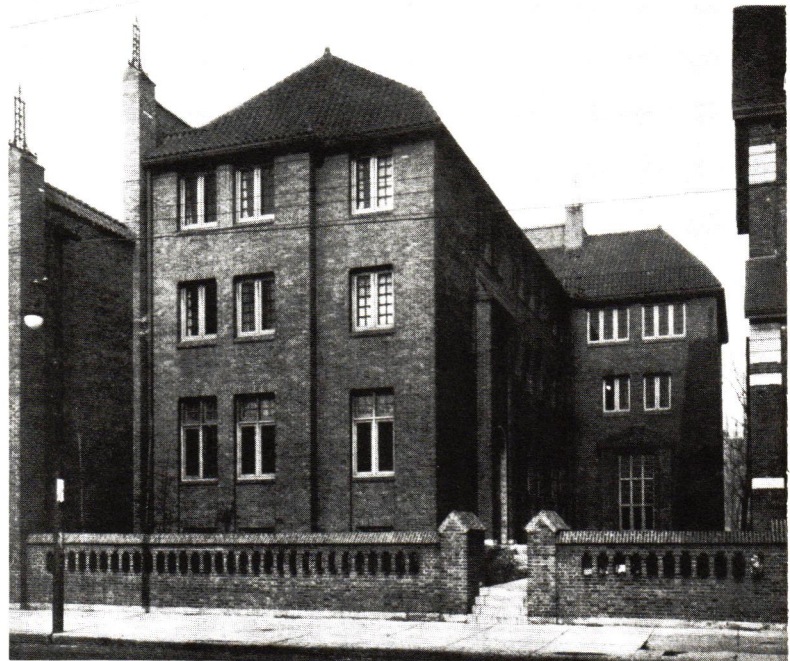
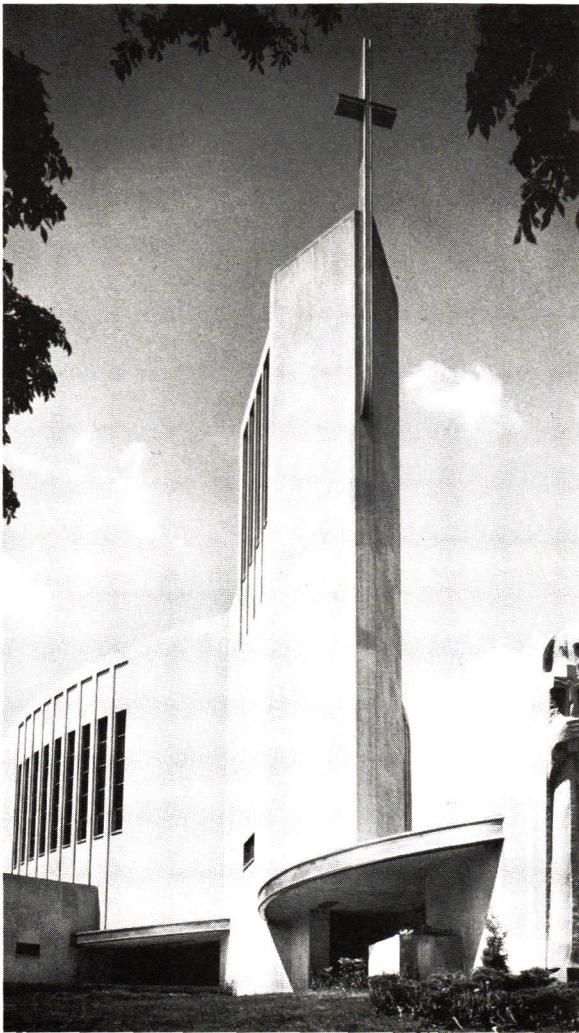


29 Ed. Note: The author is presently completing work on a Ph.D. dissertation at Northwestern University from which this article is derived. The complete dissertation will include Barry Byrne's later work and a more detailed study of some of the buildings discussed here. Attention will also be given to the contributions that Byrne has made to architectural history as a critic and theorist in articles published in *Commonweal*, *Liturgical Arts*, *The Benedictine Review*, *The American*, *The Architectural Record*, *The Journal of the American Institute of Architects* and other important periodicals.



Byrne's last large commission was also his masterpiece. It was the Church of St. Francis Xavier in Kansas City, Missouri. It is a direct outgrowth of the techniques and philosophy formed by Byrne in "his formative years".

The Church of St. Thomas Apostle designed by Barry Byrne in 1922 has been cited as a turning point in his life. From this point forward, he designed largely buildings of an ecclesiastical nature. Seldom did he venture into residential works in the later years of his career.



The Convent of St. Thomas Apostle was built in conjunction with the Church and is compatible in design. Alfonso Iannelli once again was collaborator in both the Church and the Convent.

Book Reviews

THE LITERATURE OF ARCHITECTURE: The Evolution of Architectural Theory and Practice in Nineteenth Century America, ed. by Don Gifford. Dutton, New York, 1966. 640 pp., paper, \$3.75.

This somewhat bulky paperback volume is an interesting compilation of writings about architecture by some thirty-four authors. Most of these are professionals, but some are close observers of the building field such as Emerson, Thoreau, and Horatio Greenough. The editor is a professor of English at Williams College, and the work is a product of his experience in teaching an interdisciplinary seminar in co-operation with two art historians, Whitney H. Stoddard and William H. Pierson. Professor Gifford contributes a lengthy introductory essay and shorter introductions for the individual selections. A brief bibliography is also included, and there are illustrations of the major monuments discussed.

The chief value of the book is as a useful teaching device. It makes conveniently available between two covers a body of material much of which has hitherto been scattered about in rather inaccessible places. Students of the Chicago School will not find anything particularly new here, but they will be glad to have at hand an excellent translation of H. P. Berlage's famous 1912 report on American architecture, which has hitherto lain buried in the files of the *Schweizerische Bauzeitung*. The pages describing Chicago from Paul Bourget's *Outre-Mer* are likewise exceedingly valuable. From the pre-Civil War period we are glad to see Ithiel Town's description of his famous truss (New Haven, 1821) and material on the cast iron structures of James Bogardus. The section on technology is, in fact, one of the most rewarding in the entire work.

It seems probable that this book will have its greatest use in courses in American Studies, which is undoubtedly what the editor intended. From the standpoint of the architectural school, not enough attention is paid to European figures, such as Ruskin, Garbett, and Viollet-Le-Duc, some of whom were extremely influential in America. John Wellborn Root, for example, was a close student of Garbett, and Sherman Paul has demonstrated that Louis Sullivan's architectural theory is a remarkable amalgamation of several strains of thought. The editor, incidentally, admits this point in his introduction, but argues that inclusion of these figures would have resulted in too lengthy a volume. There is obviously room for a similar book on European theorists. In any event, we are grateful for this one, and welcome Professor Gifford to the fold of architectural enthusiasts.

Reviewed by Leonard Eaton

DIVISION STREET: AMERICA, by Studs Terkel. Pantheon, New York, 1967, 318 pp., \$5.95.

In his book, *Division Street: America*, which he has dedicated to the memory of Ring Lardner, Louis Sullivan and Jane Addams, Studs Terkel interviews 70 Chicagoans, one of whom is Barry Byrne. We have quoted substantially all of that interview below. While this chapter is the only one directly concerned with architecture, the book is a superb study of Chicago and its people. The Editors.

A disciple of Frank Lloyd Wright, his is an honored career as a church architect. His home in Evanston, where he lives with his artist-wife, is "a house of delight," created early in the century by George Maher of Chicago's Prairie School.

Self-educated, he went to work at thirteen. His father was a railroad blacksmith, who read Shakespeare out loud, wrote poetry ("Nasty little prig that I was at ten, I didn't think it was good"), and fought along with Gene Debs in the Great Railroad Strike of '93. He was killed by a locomotive.

"Certainly I'm my father's son. His miscast lot, his thwarted ambition, is probably what drove me on. All I knew is I saw what I would be and that I would be desperately, desperately unhappy if I could not be that." At the age of ten, he came across a book of plans and buildings; to be an architect was to be his life.

"At fourteen, I remember standing in front of the Carson Pirie Scott Building, as a woman, evidently of the upper class, passed by. She said to the man, 'Aaahh, too gingerbreadly for words.' I turned to my younger sister and said out loud, 'This is one of the most beautiful buildings in the world.' It was a 'feeling' the boy had; 'I thought this belonged.'"

An insatiable hunger for culture drove him to the library—"Reading, reading, reading, I'd have read the telephone directory if it were the only book available"—concert halls, and the art institute. It was there he saw Wright's first exhibition of works. "After that, there was no architect for me but Frank Lloyd Wright." A series of letters and an amusing contretemps led to his employ in the home-studio of "the great man." He was seventeen. "I'm the little boy with the adolescent pimples in his autobiography."

After seven years with Wright, he took off for Seattle to start his own practice. There were periods of travel and work in various parts of the world. He has come home to continue.

When I left Wright, I was twenty-four. I can't overrate what it meant to me in my life. To me, the place had always a sort of magic. It was too cold in the winter. You had to depend on the fireplace and the heat in the fireplace smoked. The floor had no basement under it and therefore was

cold. All this was nothing. There was delight.

It was an easygoing atmosphere. They had five children who raced through the studio back and forth. The father would pursue them and threaten them with dire happenings. One day somebody said, "What would you do if you caught one of them?" "Well," he said, "I really don't know. I'm very careful not to." Perhaps it was this feeling of—of improvisation that evoked a sense of delight.

Yet the Chicago I knew was vast and squalid. It was an inexpressively dreary city, without any delight. But again, you're caught into a sort of beat, you always move. Chicago was a place where things were done, a working place, probably too much so. It was a place where people initially came to make money. But it must also have that element in it that makes *living* in it an experience.

There must be something akin to passion in a thing if it is to move you. What passion can you have for Prudential Life? Louis Sullivan transmuted his commercial buildings into something else. Advertising was not as dominant in our lives as it is today. . . .

In building Carson Pirie Scott, was he not serving a mercantile master?

No, no. He was expressing his own feelings in architectural terms, in mass and detail. It was effervescent. It is this that is missing. We are victims of our time. Even our greatest living architect, Mies van der Rohe. Sullivan made a *building* quite without reference to the display element, which is the essence of advertising.

His Auditorium was a delight, with its infinite variety. In Wright and Sullivan, something of that was always there. You felt that thing you called inevitability. It lifted you to another plane and satisfied. Today, architectural form is just a bad manner. One fashion to be supplanted by another. The thing you wear today, you throw away tomorrow. It doesn't matter. But architecture is so damnably permanent. It lasts. It has the unhappy, unfortunate fate of lasting. Thus, it must have life-sources. Fashion does not.

As for passion or lack of it, consider church architecture today. How can there be religion without passion? You either believe or you don't believe. There is no middle ground. If I have a job designing a church, it is to make it indubitably a church. Today, as we look at the buildings around Chicago in the modern idiom, they could be anything. You put a cross on it to make certain they know it's a church. There is so much anonymity of purpose today that a church without a cross could be an office building or a factory. Its true

purpose is not expressed.

Wright did not build the Unity Temple like one of his houses. The manner, the style, the man is all there. It was his way of *expressing what* the building was to be. *Organic* was his favorite word. When you look at a tree, it is a magnificent example of an organic whole. All parts belong together, not by labels or intellectual means, they just belong, as fingers belong to one's hands.

My vision—that's a glorious word for boyish thinking—came out of what Wright did. Not that he ever said it or taught it: he took the facts of existence as we know it in this country and we lived it; he saw its components, put them together freshly, and made them a new thing.

With Sullivan and Wright, it was highly personal. These depersonalized cults . . . Society exists—or should exist—for the person. Not the person for society. There is a coldness to our time. The warmth of personality is in every damn thing Wright ever did. I visit Katherine Lewis out there, all I could do is just sit there and let it soak into me. This is it. You couldn't say it was this thing or that thing, the view of the Des Plaines River—you were just experiencing delight.

. . .
I've always been guilty of a certain artistic snobism: like pushing out of sight all the members of the Prairie School when I got to know Wright. Because they didn't fly as high as he. Only during these last years, in remembering my boyhood, I can see how unjust I was to all these people. They didn't approach Wright in talent, but they were doing what they could do and were honest in their efforts. Some did it with charm, others not. So you finally respect not the lesser thing, but the man who does only what he can do. And, in some cases, you felt a letdown in certain men, whom you regarded as highly talented, but didn't measure up to what they had. And you know that life and the necessities of life had done the job with them. They've taken the lower level to live. See, the problem of making a living. (Laughs.)

. . .
Why did you return to Chicago?

This is the place I knew. I didn't want to experience new cities. This is the place where I feel at home. You go to the place where you feel at rest in. In a physical way, it may be a better city. Yet a question of values arises. Is another tradition coming into being—not like the one you regretted and thought should be changed—but equally as bad? Those virtues, so necessary for living, too.

We're caught in a treadmill we created. There really isn't too much any human being can do to

change it. If we, as St. Francis of Assisi, were of that simplicity of spirit, it might change. But that is not the way the world is, see?

And yet, in the individual must lie the way out, because he is society. It can't be ordered. It must be achieved. The achievement is so simple. It probably will not be done. Everybody looks for miracles, wonders. We live in an age of wonders. You long for something not wonderful, for something that is simple, yet is *yours*. You get tired of wonders. In the simplehearted person, finally, is the solution. A society so pervaded will make it. Not the doctrine of the announced idea. The man must listen to man himself talking.

I feel I've had a good life. I've had extraordinary enemies and extraordinary friends. And I'm still searching for delights. (Laughs.)

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The books scheduled for review this issue were crowded out due to lack of space. They have been rescheduled in later issues.

Letter to the Editors

Sirs:

The question has come up . . . did I find the Imperial Hotel to be a beautiful building?

John McHale of Southern Illinois University has discussed the need for standardized facilities to ease the culture-shock of international jet travel. To be exposed to five or six cultures in a day is a shock, and the standardization of railway stations and international airports attempts to ease this reaction.

Initially, the Imperial Hotel was a disappointment. It looked 'old', was 'dark' inside, and just didn't seem 'modern'. During the month that I lived in the building, however, I grew to love it. It is probably the most fully three-dimensional building that I've ever been in, as I discovered when I attempted to photograph it. As one walks through the building, the spaces are always changing. High, low; up, down; public, private; rough, smooth; heavy masses and the sudden unexpected shimmer of the gold lacquer between the dark bricks.

The spaces are psychologically comfortable . . . whereas most hotels aim at the *look* of comfort instead. As you are progressively disillusioned in your discovery that the 'Old Japan' is as real as Williamsburg, the building itself begins to seem more real. As you see more of the new concrete buildings in Japan, you realize that it relates to a new building that is just 'becoming' in Japan. If

it can survive the next 25 years, it's role will be quite clear to the Japanese themselves.

Unfortunately, just now the building is not fashionable. Luckily, Wright was only occasionally fashionable . . . and that is why his work continues to live.

Robert Kostka

Mr. Kostka was the author of "Frank Lloyd Wright In Japan" which appeared in Volume III, Number 3 of The Prairie School Review. We appreciate his taking time to clarify some questions which came from readers. The Editors.

Preview

The fourth volume of *The Prairie School Review* will begin with the major article concerning a talented, but little known architect, Parker Berry, whose untimely death at age 30 cut short the career of one of the last men to serve his apprenticeship under Louis Sullivan.

We will also publish the text of a recently discovered lecture titled "Ethics of Ornament" delivered by Frank Lloyd Wright in 1909.

As noted elsewhere, our book reviews for this issue were revised and therefore the following books will be carried over into Volume IV:

Frank Lloyd Wright, A Study in Architectural Content

Norris K. Smith

American Building, The Historical Forces That Shaped It

James Marston Fitch

John Wellborn Root

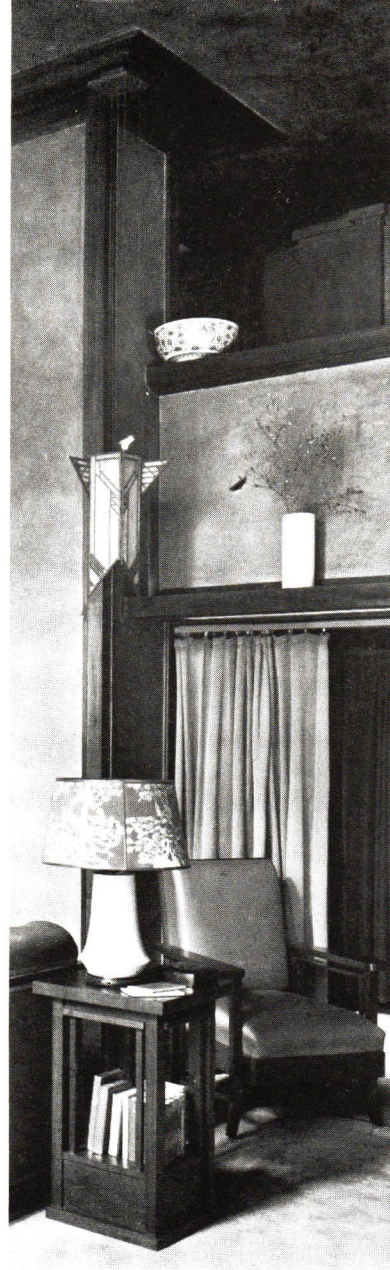
Harriet Monroe, Introduction by Reyner Banham

Our readers are invited to suggest or submit articles for possible publication in *The Prairie School Review*. Often the editors are able to assist in the preparation of articles or illustrations. Furthermore, we maintain files on all phases of the Prairie School and its practitioners. We appreciate receiving obscure bits of information and will return any material submitted if so desired after we make copies for future reference.

The Chicago chapter of the Women's Architectural League will present *Baroque Bazaar III* at "Nickerson's Marble Palace" on April 14, 15, and 16, 1967. The Bazaar will be open to the public on the 15th and 16th for a fee of \$1.00.

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