United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: _Fountain of the Pioneers_____

Other names/site number: Fountain of the Pioneers complex, Iannelli Fountain_____

Name of related multiple property listing**:**

Kalamazoo MRA: Part of Bronson Park Historic District_____

(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: _in Bronson Park, bounded by Academy, Rose, South and Park Streets_

City or town: _Kalamazoo___ State: _Michigan_ County: _Kalamazoo__

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

__X_national **___statewide** **___local**

Applicable National Register Criteria:

_X__A **___B** **__X_C** **___D**

Signature of certifying official/Title: **Date**

_____MI SHPO_____

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: [ ]

Public – Local [x]

Public – State [ ]

Public – Federal [ ]

Category of Property

(Check only **one** box.)

Building(s) [ ]

District [ ]

Site [ ]

Structure [x]

Object [ ]

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
		buildings
		sites
2		structures
1		objects
3	0	Total

Number of contributing resources previously listed in the National Register 3

6. Function or Use
Historic Functions
(Enter categories from instructions.)

Recreation & Culture; work of public art; fountain complex

Current Functions
(Enter categories from instructions.)

Recreation & Culture; work of public art; fountain complex

7. Description

Architectural Classification

Modern Movement
Prairie School
Art Deco

Materials:

Principal exterior materials of the property: Concrete & stone aggregate

Narrative Description

Summary Paragraph

The *Fountain of the Pioneers* complex sits in the center of downtown Kalamazoo's Bronson Park. It is framed and surrounded by the park's pathway system, which radiates inward from perimeter streets at the four corners, and from the north and south. Between these paths, mostly triangular green spaces are populated with trees, planting beds, and a variety of scattered markers and monuments. The City of Kalamazoo's Historic Preservation Commission owns a 1930s plan for the park, marked "Iannelli Studios," which shows what is essentially today's plan. Bronson Park is Kalamazoo's "village green," located in the city's north-central section. Kalamazoo is in Michigan's southwest corner, halfway between Detroit and Chicago on a general east-west line. The Fountain complex consists of three primary features, all designed by Alfonso Iannelli as a single project – a project that was the only *major* park re-design in its 170-year history. The first two are long, shallow pools, lying end-to-end on an east-west line. A small green space forms a hyphen between the pools. Nearly identical in size and materials, the pools are bounded by concrete coping which have built-in drinking fountains at the outside, pointed ends of each. The east half of the east pool holds the complex's third primary feature – the fountain sculpture-structure. Surrounding it are some of the complex's secondary features, including eight water cannons

perched atop the pool's coping, as well as the coping itself, and drinking fountains, located at the outside ends of each pool.

Narrative Description

Bronson Park fills 3.6 acres as a long rectangle surrounded by city streets: Academy on the north, Westnedge on the west, South on the south, and Rose on the east. The *Fountain of the Pioneers* complex occupies the park's center and fills a little under a half-acre space.

The complex's pools, east and west, sit 66 feet apart and form in-line polygons, with three straight sides and points at their respective outer (east and west) ends. The east pool is roughly 135 feet long to the drinking fountain's stepping stone, 44 feet wide, and 24 inches deep to the top of the coping. The west pool's dimensions match these except in length. It is slightly shorter, at 119 feet.

The following description of the Fountain/Sculpture base structure is from the 2008 Condition Assessment report:

> The fountain consists of an elongated hexagonal cast-in-place concrete box approximately 32 feet long by 16 feet wide by 8 feet high located at the east end of the east pool. This box is partially submerged below the base slab of the pool while the top of the box, that is the roof slab, is approximately 3 feet above water level. This box houses the pump room. There are penetrations in the north and south walls for ventilation. The pump room is accessed through a hatch in the roof slab. The exterior walls of the pump room were formed to incorporate various cantilevered ledges and stair step features to highlight cascading water coming from the roof of the pump room. The perimeter of the roof slab incorporates a curb so that the entire top of the roof slab is submerged in a shallow pool of water while the pumps are in operation. Outlets at strategic locations in the curb permit water to cascade down the stair step features and out onto the cantilevered ledges. Piping and nozzles for the fountain jets and wiring and lighting for illumination are located on top of the roof slab in the rooftop pool area. The original design details called for a waterproof membrane over the structural slab and a concrete wearing course to protect the membrane. Water was prevented from pouring through the roof hatch by incorporation of a raised curb around the perimeter of the hatch. The waterproofing did not provide a complete

cap over the roof of the pump room but was limited to just the bottom of the basin. No effective termination to the waterproofing was detailed either at the perimeter curb or at the hatch curb.

The plumbing and lighting located on top of the pump room roof are hidden behind a concrete screen or railing that runs around the perimeter and is mounted to the top of the curb. The railing consists of a repeating pattern of precast concrete panels. The panels are bolted down to the cast-in-place structure. One inch square brass rods were used to interconnect the various precast panel pieces at various points. The molds for the railing panels incorporated low relief geometric patterns reminiscent of the textile blocks and sculptured concrete of Frank Lloyd Wright, with whom Iannelli collaborated [on other projects].

The sculpture is a hollow concrete obelisk-like feature at the west end of the pump room. The base of the sculpture is monolithic with the walls of the pump room. The upper portion of the sculpture is a large precast concrete element mounted on the cast-in-place base. There is a horizontal joint clearly visible between the precast upper portion and the cast-in-place base of the sculpture. In addition there are several grooves and horizontal rustication joints incorporated into both the base and the precast upper component. Each of these parts of the sculpture was poured in several separate lifts, leaving clearly visible cold joints at the bond lines between separate pours of concrete (Nehil-Sivak Consulting Engineers, 2008; 2,3).

The *Fountain of the Pioneers* structure-sculpture's hexagonal box is oriented east-west by long north and south sides and pointed east and west ends. Including the ledges and cantilevers on the sides and ends, which project out over the pool, the structure measures roughly 35 feet long and 16 feet wide. Its concrete finishes range from smooth around the base, to smooth and aggregated, side by side on the dentilled, cantilevered ledges, to heavily aggregated and exposed as described earlier, to heavily aggregated and smooth, depending on location and the water-wear of nearly three quarters of a century.

The Fountain's primary sculptural feature is a Pioneer and Indian "tower" (Iannelli's term) that stands roughly 18 feet tall from the pool floor, and displays blocky, abstracted Pioneer and Indian figures at its west end. The figures are expressed through the reduced detail, strong lines and closed volumes by then seen so frequently in the public art of this period.

The Pioneer and Indian figures stand thickly and tightly engaged, narrowing slightly as they rise. The Indian figure's base rests on the pool floor, gaining figurative features as it rises, and faces directly into the Pioneer's chest. His long, stylized headdress falls in a chevron pattern down his back to the pool floor. Underneath the headdress at the top, his east-facing, square, deeply incised facial features highlight his eyes, above prominent, boxy cheeks.

The Pioneer's base rises from the structure's roof, and also narrows and gains features as it rises. Facing west, he looks out over the Indian's head, his own head covered with a blocky hat or helmet. Several locks of zigzagging hair escape his hat and move downward, connecting to a thick, deeply incised beard. His prominent brow casts deep shadows over his cheekbones, and he holds a long narrow object upright in his raised left hand.

The cast concrete railing encircling the structure's roof is comprised of alternating flat and incised panels, and stands about six feet tall from the pool floor. These raised, abstracted foliate-designed panels are connected by narrow cast concrete "legs" that are also incised in a foliate design, and raise the panels above the roof's curb.

The pools' floors and lower interior walls are smooth concrete covered with a commercial waterproofing membrane to the water line.

The pools' coping is heavily aggregated with exposed igneous stone concrete, which is used elsewhere in the complex and forms a visually striking surface.

This material was also used for the **pools' drinking fountains**, which stand 34 inches tall, 30 inches wide, and 78 inches long. They were cast of the same, now highly aggregated, exposed concrete mentioned elsewhere, and are triple-tiered, with each successive tier slightly outsizing the one below. Each has a narrow concrete crest along the length of the top.

The east pool's eight water guns are mounted in pairs on each angle of the east point; the other four are in pairs facing each other on the pool's north and south coping, just west of the Fountain structure. They are 24 inches high, 30 inches wide and 40 inches long, and cast of the highly aggregated, exposed concrete. More simply designed than the drinking fountains, the guns also have narrow concrete crests

running lengthwise along the top that flare slightly upward at the pool end. This provides a visually interesting exit point and elevated water discharge in long arcs across the shallow pool, creating plays of both water and light.

The west (reflecting) pool, as noted above, is slightly shorter than the east pool, and has an uninterrupted curb, except for its drinking fountain at the west end. Curbing, concrete, materials, and liner are identical to the east pool. This pool provides design and visual balance to the park's center.

Together, these pools and their elements form the park's center, providing a strong sense of visual "weight" and balance to the park's overall design.

Installed in 1976, a **bronze figural group** stands in the west pool. Titled *When Justice and Mercy Prevail, Children May Safely Play*, by internationally-known, Kalamazoo sculptor Kirk Newman, it consists of nine, life-sized youth, standing or sitting in different poses on pedestals of varying heights. In the pool's northeast corner is the other element of this work - a tall, thin bronze monolith that rises about 12 feet, over which water quietly flows. Its west side has a bas relief design which displays an abstracted human figure gazing toward the children.

Newman, a gifted sculptor, was also an educator. He came to Kalamazoo in 1949 as part of the University of Michigan's extension program, and was instrumental in helping find and recruit teachers for the art school at the Kalamazoo Institute of Art.

Overall, Iannelli's **park plan** provides promenades from the park's eight entry points directly to its center; these geometrically frame the Fountain complex.

Together, this complex – east and west pools, and Fountain structure/sculpture – are unquestionably Modernist and Prairie in their overall design, geometry, decoration and massing, and present a centering, grounded appearance for the park.

Repair & Conservation History

Between 1987 and 1990, the Fountain's condition was assessed by the Chicago Conservation Center. Concrete core tests were undertaken by Soil and Materials Engineers, Inc., and Chicago Concrete

Consultants, LTD., which culminated in some concrete restoration of the Fountain, sculpture, and pools. This work was followed in 1997 with repairs and updates to the electrical systems and pumps.

In 2000, after additional concrete failure was noted, McKay Lodge Fine Arts Conservation Laboratories, Inc. performed a new sculpture assessment. In 2003, additional work was carried out: failing pool waterproof membrane areas were replaced; the east drinking fountain plumbing was replaced; and sections of failing pool curbing were repaired. The concrete on the walking path system was replaced in 1999-2000, when a performance stage was added to the park's west end.

Most recently, between 2006 and 2008, a Condition Assessment Report for the two pools and Fountain structure was completed. In 2012, costs were estimated in preparation for the complex's rehabilitation which included the Fountain's structure, sculpture and systems, along with a winter cover, in anticipation of a capital fundraising campaign.

Integrity

Despite some physical decline, the *Fountain of the Pioneers* complex retains a strong level of visual and historical integrity. Its physical condition does not deny the viewer an opportunity to see and understand how its various elements work together, even though the complex view shed is currently interrupted by the presence of a fir tree in between the pools. The tree is dying, however, and removal is planned.

Missing Features

Several missing features have been identified. Iannelli designed sets of two, three, and four concrete blocks for the pool floors around the Fountain structure and in the reflecting (west) pool. Plans and older and historic photos show four sets of three, in-line blocks installed in front of the north and south water guns, and two additional sets of two blocks each, set at an angle from the northwest and southwest corners of the Fountain structure. Square or slightly rectangular, these appear to be roughly two feet square, and rise above the water level between one and two inches.

Depending on the plan, other blocks are shown at the outside ends of both pools, set in single sets of four in front of the drinking fountains. It is not known if these were installed; old and historic images neither confirm nor refute their installation. The installed blocks were later removed, presumably by the city, within the last several decades.

Also missing is a water spray at the west end of the west pool, just in front of the drinking fountain, shown in at least one historic photo dated 1941.

A final missing feature is original under-cantilever Fountain lighting, which cast light down onto the water below at both levels. This was removed at an unknown time, presumably by the city.

Conclusion

The setting of the *Fountain of the Pioneers* complex within the park has changed since its 1940 completion, with the 1999 addition of a performance stage near the park's west end. Other park elements, monuments, benches, lighting, flower pots, and small garden beds, do not generally intrude on Iannelli's work or design except in their numbers, and may be moved or removed.

As the result of the new Bronson Park Master Plan, artist Kirk Newman granted permission to relocate *When Justice and Mercy Prevail* within the park. Also as part of the Master Plan, the dying fir tree between the pools is scheduled for removal and will not be replaced, thus reestablishing the east and west view sheds and visual connection between the pools.

With the exception of the items identified above, the *Fountain of the Pioneers* complex's form and environment remain essentially as they were at the time of creation, and it remains striking in siting, overall design, materials, setting and association.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [x] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
Art

Period of Significance
1940

Significant Dates
N/A

Significant Person
N/A

Cultural Affiliation
N/A

Architect/Builder
Alfonso Iannelli

Statement of Significance Summary Paragraph

The *Fountain of the Pioneers* complex in Bronson Park is nationally significant under Criterion C as a rare, if not the only, complex work of skillful public outdoor design and sculpture whose components combine stylistic, theoretic and thematic elements of America's Prairie School, Modernist, Art Deco and Cultural Nationalism movements; for its association with Alfonso Iannelli, a master designer, artist and architect who was also a leader and teacher in America's professional Modern design and Modern design education movements; and as an outstanding example of Iannelli's work over his half-century career.

The *Fountain of the Pioneers* complex is also nationally significant under Criterion A as a rare, if not the only, example of American public sculpture whose primary figurative sculptural elements directly or indirectly reference the United States government's nineteenth-century Indian Removal activity, and the following commonly held European-American belief and federal policies supporting Indian assimilation. It is also significant for its contribution to the history of public art criticism through its sustained period of interpretive conversation and debate about its meaning by the artist, his colleagues, and the public, beginning before the work was completed and continuing to today. This criticism practice is common to public sculpture, but rare for the period during which the Kalamazoo *Fountain of The Pioneers* was created. As a skilled artist-designer and frequent critic, Iannelli used this opportunity to create a work in

Kalamazoo which was not just a fountain, and not just a modern public art work whose meaning might be long-debated, but which could be *understood* as different from anything else created at the time.

Note:
For citation purposes, the local newspaper, the *Kalamazoo Gazette* is abbreviated as *KG*. Correspondence citations are entered using the following format and abbreviations. "Corresp." ("From" party last name or abbreviation) – ("To" party last name or abbreviation), date. COK = City of Kalamazoo; I = Alfonso Iannelli; G = Marcelline Gougler, and S = Lydia Siedschlag.

Narrative Statement of Significance

Early History: Creating a park in the center of a former federal Indian Reservation
Under the 1821 Treaty of Chicago, the Pottawatomi Indians ceded all their lands in southwest Michigan, while tracts near Dowagiac and South Bend were reserved for the Pokagon Band, along the Nottawaseppe for the Huron Band, and a nine-square mile block along the Kalamazoo River for the Match-E-Be-Nash-E-Wish Band.

Then, in 1827 while the Pokagon and Nottawaseppe Bands were left in place, the Michigan Territorial Government Treaty was signed in St. Joseph, Michigan. This retracted the Match-E-Be-Nash-E-Wish Reservation, moving some members of that Pottawatomi band away from the Detroit-Chicago Road and scattering the once-compact community among nearly a dozen sections in the Gun Lake prairies, twenty-five miles to the north, where they remain, having resisted the Federally-initiated removal process in the 1830s and 40s. In 1998, this Gun Lake Band was federally recognized, an act reaffirmed the following year. In 2009, the Band was recognized for its continuing occupation of these areas, and its members consider themselves the descendants of those who lived on the former Kalamazoo Match-E-Be-Nash-E-Wish reservation (Correspondence, Brose to O'Connor, 3-15-15).

In 1829, Connecticut native Titus Bronson arrived and became Kalamazoo's first white settler. Bronson was followed by others, and the settlers and Indians appear to have lived together without conflict for at least the following decade.

The 1833 Treaty of Chicago then forced the Potawatomi to give up all remaining land in Michigan and move out, west of the Mississippi River, by 1838. Many remained, and after extending the deadline for another two years, in 1840, 100 years before the *Fountain of the Pioneers* complex's completion and dedication, the Federal government enforced the Treaty of Chicago. Over the summer and early fall, the government gathered about 750 Indians together, almost three blocks north of today's Bronson Park, where they camped before beginning a long walk west (*Museography*, 2006, 12-13).

The Four Squares. In 1831, Titus Bronson and his brother-in-law Stephen Richardson bought much of the land which today comprises downtown Kalamazoo, and in platting their village, set aside four squares of land for public use. This action soon after induced the state of Michigan to locate the Kalamazoo county seat in the new village.

Each of the squares donated by Bronson and Richardson was dedicated to and named for a purpose: Church, Courthouse, Academy and Jail. Within the first decade after this set-aside, all the squares were developed. The jail on Jail Square was soon demolished, however, rendering the square vacant, except for an extant circular mound, believed to have been built by an agrarian-intense cultural group. A new jail was built on Courthouse Square. In 1847, the highway commission discontinued the portion of Church Street which passed between the two southern squares (Correspondence, Brose to O'Connor, 3-15-15; Knauss, 65).

In 1856, citizens, having petitioned the village to have Academy Square vacated of its 1838 school building for a park, picked up the building and its contents and moved it into the street (Knauss, 14), thus emptying Academy Square.

Through a series of legal questions posed and answered about ownership of Jail and Academy Squares, the County finally obtained title to both squares from Richardson's heirs (Knauss, 13). Improvements continued, and in 1864, the Village renewed a previous lease from the County in order to dedicate the property's use as a public park; this time for ninety-nine years (*KG*, 7-4-1961). Since that time, the park has occupied the two southern squares of the four originally donated by Bronson and Richardson.

Park design, redesign, and The Fountain of The Pioneers

The park experienced significant change over the next decades, as plans were conceived, improvements made, and trees, plantings and monuments added. All the while, it was used for celebrations, speeches, band concerts and other public events, as well as rest and relaxation.

Reports conflict on how many fountains, two or three, were constructed in the park's center over the next decades (Knauss, 27, 54-55; *KG* 6-15-1975, B1). However, in conjunction with the 1940 completion of Alfonso Iannelli's *Fountain of the Pioneers* complex, Bronson Park became the site of an extraordinary new work of public art and design, and the most dramatic alteration ever to have taken place in the life of this landscape.

Iannelli's design replaced a previous 1927 "McColl" fountain and the general park layout. People found the McColl's truncated, "silo-esque" fountain unappealing, especially during the day, when its nighttime colored lighting was not in use. This on-going public conversation eventually led the Kalamazoo Business and Professional Women's Club (KBPW) to mount a nationwide design competition in 1936 for a new park fountain. Twenty-two contestants from nine states submitted designs, and vied for a $250 first prize (*KG*, 3-15-1936).

Twenty-four-year-old Illinois University art teacher Marcelline Gougler took the $250 top prize for her two designs (*KG*, 11-15-1936). The jury included KBPW representatives and those from the public schools, city administration, local architect M. C. J. Billingham, and art instructors and faculty from Kalamazoo College and Western State Teacher's College. One of Western's representatives was Lydia Siedschlag, who had met Alfonso Iannelli in 1929 (*KG*, 3-15-1936).

In addition to her teaching job, contest winner Marcelline Gougler studied with Alfonso Iannelli in his Park Ridge, Illinois, studio, and developed her designs with his help. On April 18, 1937, the *Kalamazoo Gazette* reported that while Gougler's lighting effects were lovely, the designs seemed "not to fit into the architectural scheme of the surrounding buildings" and that Iannelli had been invited to assist, and soon after visited, Kalamazoo to discuss changes (*KG*, 4-18-1937).

Correspondence between Gougler, Iannelli, and the City confirms that Gougler performed the work on behalf of the Iannelli studio (COK-G, 3-4-1937, margin note by Marcelline Gougler), and both Gougler and the City requested Iannelli's assistance (COK-G, 3-4-1937; G-I, 3-8-1937). Iannelli responded

affirmatively to both (I-COK, 8-13-1937, I-G, undated), and was soon after hired to design changes and build a model of a new design, which, as the *Gazette* later reported "would blend with the general color and architectural design of the new county building, the city hall, and the churches surrounding Bronson Park" (KG, 9-22-1937).

In a letter to City Engineer Earl Norman on March 13, 1937, Iannelli indicated he would present two schemes: one using Gougler's "present design" and one without, along with a recommendation. Correspondence between him and the City continued over the spring and summer. On April 16, Iannelli suggested he prepare both a model and sketches showing possible changes in the park's pathways. On May 25, 1937, City Manager Edward Rutz notified Iannelli of the City Commission's decision to pay him $500 for sketches and a model based on his ideas, and his expectation that Iannelli's sketches would also show suggested changes to existing walks.

On June 14, Norman sent Iannelli site photos and an existing plot plan showing locations of "all trees, paths and other objects, which be of interest, in designing a park fountain." Iannelli visited in July to inspect the site again, and on August 28, over Labor Day weekend, he and Rutz together visited the 1932 *Cascades* fountain in Jackson, Michigan (COK-I, 6-14-1937; I-COK, 9-7-1937).

Soon after, collaboration between Iannelli and the City began in earnest. Following conversation and minor alterations to a first proposal at the City's request, Iannelli produced a model and shipped it to Kalamazoo. On September 22, 1937, the *Kalamazoo Gazette* reported the City had put the model and drawings on display for two weeks, and the Fountain had "a definite modernistic touch." They also reported that the officials liked the models, and that Iannelli had stated his design could be completed for $10,000.

In the same article, the *Kalamazoo Gazette* noted, "Miss Lydia Siedschlag, teacher, has been very actively interested in the preparation of plans for beautifying the fountain, and was instrumental in interesting Iannelli in the proposal." In the caption of a photograph published the following day, Siedschlag is shown with Iannelli and several others, and she is identified as chairman of the art department at Western State Teachers College. The photo shows the fountain model set into a circular or oval pool (*KG*, 9-23, 1937). The photograph from Iannelli's recent biography is a bit more clear (Jameson, 278). Geometric in form, it had chevrons and cantilevers similar to the final work.

Siedschlag and Iannelli had been friends and professional colleagues for nearly a decade by this time. Siedschlag earned her teaching certificate at Western Normal School (later Western Michigan University, or "WMU") in Kalamazoo in 1915, was hired to teach there in 1921, later becoming its Art Department Chair. She received her B.A.E. from the School of The Art Institute of Chicago in 1930, the same year Iannelli retired from that institution.

Iannelli's recent biographer, David Jameson, owns the majority of Iannelli's paper archive, including invoices and correspondence, and has noted that the correspondence between Iannelli and Siedschlag comprises a larger size group than Iannelli's correspondence with any of his other friends or colleagues. This, along with the time-span the documents cover, suggests Siedschlag and Iannelli were close for much of their adult lives. The correspondence also confirms Siedschlag played a role in helping to develop the final theme and design.

Iannelli's first identified visit to Kalamazoo was in 1929, when he lectured to the Western State Teacher's College Alumni. An article from the school newspaper, *The Teachers College Herald,* confirms this visit, and that Siedschlag was also there (5-1-1929, p1).

There is regular correspondence between the two on a variety of subjects over the next thirty-plus years, and a number of them reference visits by one to the other, sometimes in Kalamazoo, sometimes elsewhere, including in Chicago. Iannelli's last recorded visit to Kalamazoo was in 1961 (*KG*, 7-16-1961).

This information confirms that Iannelli and Siedschlag were in contact regularly. In an undated letter from Siedschalg to Iannelli, believed to have been written during the Fountain's design period, her remarks indicate they had discussed the Fountain's design and theme. She said, "I think the historical side of the Fountain would be very swell," and later, "it [Kalamazoo] has some Indian history – we should have read that tablet at the M.C. [Michigan Central] depot..." (S - I, undated, c1937, early 1938).

On October 4 and 6, 1937, City Manager Rutz and Iannelli exchanged letters requesting and providing estimates. There is no further correspondence between them until December 27, when Mr. Rutz announced that with the completion of 1938 budget discussions, the City could move forward. While the

Commission was in favor of the Fountain, he noted, "people are out of work, and have lost their enthusiasm for improvements under the circumstances" (COK – I, 12-27-1937). On December 30, Iannelli replied, quickly shifting the discussion to completing the Fountain by making it an unemployment project, and outlined how about 75 percent of the work could be completed with unskilled labor.

On March 28, 1938, Mr. Rutz replied that a Works Progress Administration (WPA) application had been filed, including the "Iannelli" Fountain, and asked for help with details so the City could satisfy the WPA examiners. They met, and over the next several months corresponded on these topics, as well as the illumination of the water as it falls into the urns (which became cantilevers from the body of the Fountain structure). At some point between then and August 1, 1938, the design was approved, because Iannelli sent a payment schedule that day to Parks Superintendent LeRoy Gilbert.

Mr. Gilbert acknowledged having received a "revised plan" on August 5. He reported that it garnered favorable response from the City Commission; they had forwarded the design to the KBPW Club for review, and he asked Iannelli to send a new model. A week later (August 13) Iannelli responded, saying the model and a plan were sent to Mr. Clarke (at the city) earlier, and along with other details about parts and pieces, he said, "I hope the model, together with the drawings you already have, will give enough of the impression of the whole revised scheme" (I-COK, 8-13-1938).

It seems likely this was the first time the City saw all of the extant elements together in a revised plan that included the fountain in the east pool and a reflecting pool – all within a new park plot plan. Although we have no early sketches of an entire park plan up to this point, it is also likely, based on the original instructions for the design competition, that all earlier fountain models designed by Gougler and Iannelli were intended to sit in the park's center, on the site of the McColl fountain.

A letter from Mr. Gilbert on August 18 indicated there was no general objection to the new design, but that it was more elaborate, and the revised costs made them wonder if the City had enough money. He expected the City would not approve any more funds than what was included in the WPA application. On September 19, Iannelli wrote to him, asking if he had received the revised drawings. In the same letter, Iannelli also commented that he liked the new location (with the fountain in the east pool), was making a rendering, and asked if the commissioners liked the "new plan."

On September 27, Gilbert wrote to Iannelli:

> There has been quite a controversy over the changes and we turned it back to the Business and Professional Women's Club as the original sponsors of the design, to recommend which they prefer. Mr. Clark and myself both feel that if we were willing to go ahead with the original plans the Fountain could be started at once. We do feel, however, that in so far as you have recommended the latest design that we should make every effort to carry it out according to your best judgment. Apparently the ladies are coming to this view point, and I believe sometime during the next week we will be able to start on the Fountain according to your latest design (COK – I, 9-27-1938).

At its meeting on September 26, 1938, the KBPW Club met and approved the second design (KBPW minutes book, n.p.). On September 27 the *Kalamazoo Gazette* reported the City's art critics could not agree. These included Siedschlag and Kathryn Hodgeman and a Miss Fillette, art directors at Kalamazoo College and Kalamazoo Public Schools, respectively. Two days later, the *Gazette* published a photo of the new design, one similar to the final as constructed (*KG*, 9-29-1938).

By mid-October, the *Kalamazoo Review* reported that the City Commission was "Really Stymied" by the design. It requested a complete miniature model of the Fountain plan, which would be placed in a model of the park. It also approved the move of the Fountain structure from the park's center to its east end. The *Gazette* reporter made several additional comments: "Commissioners who examined it originally were of the opinion that it was a nice decoration and just what was needed to dress up Bronson Park. In the meantime, the model was shown before some of the women's organizations of the city, and a difference of opinion developed concerning the artistic qualities of the design." And later in that same article, the reporter stated: "The design of the Fountain shows a pioneer pushing an Indian westward." This comment registers the first known individual interpretation of what the Fountain's figures represented (*Kalamazoo Review*, 10-13-1938).

Iannelli sent the requested Fountain model on December 6, and by January 11, 1939, it was placed into the larger park model and put on display at the American National Bank, complete with trees and running

water. Park Superintendent Gilbert urged the public to visit and cast their ballots, so he might gauge their opinion.

Comments were presumably favorable, because a decision was again made to proceed. On January 31, 1939, Mr. Gilbert sent Iannelli a purchase order for his services. Iannelli and the City continued to correspond over details of pricing and plans for the Fountain's control room. Finally, on March 20, 1939, the *Kalamazoo News-Advertiser* announced the old park pathways were being removed and demolition of the old McColl fountain was underway. Iannelli and the City continued to discuss details, and over the next several months Iannelli delivered multiple plan sheets and worked out the electrical and plumbing, the pools and lighting. He wrote about progress on mold-making, the plot plan, instructions for mold-casting, and other details as construction began.

The Fountain complex, within the new park plan, was dedicated on June 6, 1940 (*KG*, 6-7-1940). Beginning then and over the following decades, the meaning and very existence of the complex's Pioneer and Indian figures have been discussed and debated, and reported in the local newspapers, magazines and the Internet, and continue to be a subject of conversation and exploration.

In 1976, under contract with area religious congregations, Kalamazoo sculptor Kirk Newman created a bronze sculpture grouping which was placed in Iannelli's reflecting (west) pool.

In 1983, the Bronson Park National Register Historic District was created through a citywide Multiple Resource nomination, and included seventeen buildings with Bronson Park at its center. The Park's significance, in part, is derived from the presence of Iannelli's Fountain complex.

In 1998 and 1999, the Kalamazoo Downtown Rotary Club took public input on the design and location for a gift to the community in Bronson Park: a permanent performance stage, which was finished in 1999.

As part of the discussion about a stage, a proposal to remove Iannelli's reflecting (west) pool was discussed. The issue was resolved following much public conversation, during which citizens noted the reflecting pool was part of Iannelli's larger design and should be retained. The City announced in late May, 1999, that Iannelli's reflecting (west) pool would remain in place (*KG*, 5-25-1999). The stage, at

the Fountain complex's west end, roughly forty feet from the reflecting pool, was the park's last major alteration.

At that same time, the Kalamazoo Historic Preservation Commission began investigating how the Fountain complex might be restored.

Theme and Controversy

In 1939, just as Bronson Park's old fountain and pathways were being demolished and construction of the new park design and Fountain complex began, community requests for information about it also began. On June 18, 1939, Iannelli wrote Parks Superintendent Gilbert to say, among other things, that he had been invited to visit the Kalamazoo Business and Professional Women's Club, so they may "meet the designer and learn more about the significance of the fountain..." (I-COK, 6-8-1939).

Several months later, on October 10, 1939, the *Gazette* announced the scaffolding around the Fountain structure was down (*KG*, 10-10-1939, p13, c2). On November 19, 1939, the local Exchange Club's newsletter, the *Weakly Sozzle and Drizzle*, commented on Iannelli's design, while refraining from comment on the theme:

> There are many things of which Kalamazoo may well be proud – such as our new city commissioner, Earnest "Wholesale Paper" Ludwig, for instance. Then there are other things which don't rate so high. We wondered all summer why they had the canvas stretched around the new fountain in Bronson Park. They took the canvas down last week, and now we know. The former fountain looked like a silo. We think this this one looks like a cross between a German pill box and a duck made out of cement. What do YOU think it looks like?

On April 4, 1940, Kalamazoo public librarian Flora Roberts wrote to Iannelli, informing him that a number of inquiries had been made about the "significance or interpretation of the new fountain in the Bronson Park across the way," and asking him for a "statement of the theme" that he had in mind when drawing up the design. Iannelli responded a month later, on May 5th:

Regarding the meaning of the Fountain of the Pioneers, the scheme of the fountain conveys the advance of the pioneers and the generations that follow, showing movement westward, culminating in the tower-symbol of the pioneer, (a glass panel projecting from the head indicates his vision): while the Indian is shown in a posture of noble resistance, yet being absorbed as the white man advances; the pattern of the rail indicates the rich vegetation and produce of the land.

In the center of the fountain, connected with the pioneer, is shown a glass and metal panel symbolizing the industrial growth. This is not yet installed. The play of the water which gradually changes, and the cascades of falling water add to the impression of the abundance and accomplishment of the Kalamazoo peoples, the pools give a sense of peace and serenity – the spouts of the water guns add to the general effect.

This explains the underlying thought of the scheme, the design was considered to fit the architectural surroundings of the park, so it would take its place naturally and be a quiet mass. The plan of the park was evolved in collaboration with the city officials to be more practical and more beautiful.

Hoping this gives an adequate interpretation of the fountain and is satisfactory for your purposes (I-Flora Roberts, 5-5-1940).

(Note: The glass and metal panel noted above was never installed.)

On June 7, 1940, the *Kalamazoo Gazette* reported 82 Kalamazoo citizens and civic leaders had attended the previous evening's Fountain dedication dinner and ceremony. Marian Puphal, past president of the KBPW Club, turned on the water, which "set in motion its falls and cascades, and brought into play myriads of beautiful light combinations." At the dedication, Iannelli said: "Your fountain is nearer being the work of the people of Kalamazoo than any other piece in the country." He continued: "It is your folklore and, unlike fountains in other cities, it exemplifies something abut Kalamazoo. Everyone worked hard and sincerely on the fountain project, and the fountain was difficult to build. I hope all of you grow to love it."

On August 8, the Fountain's theme was again discussed, this time by both Iannelli and his long-time Kalamazoo friend and colleague, Lydia Siedschlag. Iannelli repeated his earlier comments, while Siedschlag commented on the overall appropriateness of the design for its environment, and the action of the water and materials. In a comment about its meaning, she indirectly referenced Kalamazoo's 1840 Indian removal: "The symbolic forms of the pioneer absorbing or pushing the Indian westward has meaning to our community and to the Middle West." Siedschalg issued her conclusion, "It has been rightly and reasonably conceived in form of significance to our community" (*KG*, 8-28-1940).

Iannelli's statement and Siedschlag's support for this one-of-a-kind fountain appear to have sufficed for several decades. Then on June 25th, 1961, just before Iannelli's last recorded visit to Kalamazoo, a *Gazette* staff writer reported that the Fountain traced its design to the City's early history, even though some believed it represented "Aztec warriors or medieval knights," marking the first time since 1939 that members of the public were identified as holding different interpretations than those previously offered.

In a 1975 report, the newspaper reported under the headline "Artist, Sculpture Still Draw Critical Acclaim," that both Frank Lloyd Wright and Bruce Goff had praised the work during visits to Kalamazoo. Lydia Siedschlag was again consulted for this article, and compared Iannelli's work favorably to other designs from the period, saying, "So many of the entries in the contest were imitations of fountains that had been done. You know, lions spitting water and so on" (*KG*, 6-15-1975, B1).

The public record on the topic was quiet again until 1985, when a Michigan State University graduate student wrote an article which repeated Siedschlag's 1940 interpretation, and added two of his own opinions: "It also considers the movements of people among, despite and through the designs others have on them" and, "As the white man maps out the west, the Indian peers into the white man's heart" (Elsesser, *Chronicle*, Summer, 1985, 15-17).

In 1990, in response to unidentified calls for the Fountain's demolition, *Kalamazoo Gazette* reporter Mark Maher responded with a recounting of the history of the "highly controversial and politically unsettling work of art...." The reporter alluded to the issue of racism, and claimed some early resistance to the Fountain may have been a result of its modernistic form, but it was the idea behind its appearance that disturbed people. After repeating Iannelli's artist's statement, Maher asked, "did Iannelli indeed conceive of his work as a crude, monumental cackle of victory over Native Americans?" He then concluded:

"Iannelli was deeply aware of the historical contexts within which he was positioning his monument.... He recognized clearly that memorializing an act of genocide is very different from celebrating it" (*KG*, 6-7-1990, B7,1).

Following the City's resolution to keep Iannelli's west pool in 1999, Kalamazoo's Historic Preservation Commission began an effort to investigate restoring the Iannelli complex. In late 2005, near the same time the City appropriated funds to assess its condition, there was another call from some Kalamazooans to consider the Fountain's removal (Baraka-Love-COK, 11-29-2005).

Over the next several years, multiple print, digital and verbal opinions were expressed in Kalamazoo and elsewhere as the work's meaning and value were again debated. Some believed it should be removed because it was racist; some believed it should stay because it represented a history that should not be forgotten; some said it should stay as an early work of public art, and that it received significant scrutiny before it was completed. Others believed demolition amounted to revisionist history, destruction of art, censorship, and the suppression of freedom of expression, and that its retention would continue to provoke thought, comment and discussion about the event it referenced, the period and its style.

And along the way, the list of individual interpretations of the Fountain's figures continued, including, but not limited to those which characterized the long, upright object in the Pioneer's left hand as a walking staff, a club, a surveyor's rod, and a gun, and the Indian figure as kneeling before the pioneer.

As a result of this continued discourse, the City convened an "Issues Resolution Group" focused on the sculpture in 2005. The group included members of the City's Preservation Commission, its administration, the Gun Lake Band of Potawatomi, the Kalamazoo business community and others. After more than 18 months of discussion, the group announced in 2007 that it supported retaining the Fountain, and discussed adding a new work of public art to the park which "celebrates the native Americans who were on this land" if funds could be raised (*KG*, 5-1-2007). The City agreed several years later to move forward with a Fountain restoration, with an emphasis on using the Fountain's figures as an opportunity for learning and exploration.

Design and Theme: Outdoor Public Sculpture in The United States

By the time Alfonso Iannelli began working on the *Fountain of the Pioneers* complex, modernist artists, designers, and architects were firmly established in the United States, through an evolution in which Iannelli played a strong supportive role.

Sculptural Modernism took several hundred years to develop. Its results were influenced along the way by a variety of artistic and design movements, including a cultural nationalism movement that developed in the early twentieth century. From the time modernism was first glimpsed in the United States in the 1910s, it moved slowly but steadily into and through the 1930s, 1940s and 1950s, and its effects were even longer-term, lasting well past the mid-twentieth century.

American sculpture began when stone carvers engraved headstones and carpenters shaped furniture. Fine sculpture, however, was still being imported in the eighteenth century. That changed in the nineteenth century, when a few European-schooled American sculptors began making figurative memorials: heads, busts, equestrian and other statues, singly and in groups, with some for public places. In the last half of that century, themes of the American West and American Indians became popular (Armstrong, 67). Sculptor Gutzon Borglum, under whom Alfonso Iannelli had studied and with whom he worked often, used Western themes.

As the twentieth century emerged, American sculpture was well-developed, executed, and favorably compared to contemporary European work. A look at sculpture created for Chicago's 1893 World's Columbian Exposition confirms this. The association of sculpture with American ideals and history was firmly established, and consequently, the link between sculpture and architecture grew, as more and more sculptors took on commissions with architects, which "in addition to providing the sculptor with his livelihood, also helped shape his reputation. The most important commissions were public: for civil government, either a state or national capital, for a federal building, for a square or park that required a commemorative statue..." (Armstrong, 113).

These public sculpture commissions helped establish an American atelier system by which old guard, experienced sculptors both taught and employed students. As they taught, their students helped them execute large commissions for architectural and free-standing works. Thus, artist-teacher Hermon MacNeil taught and employed Jo Davidson; Alexander Proctor had Lee Lawrie; Isidore Konti had Paul

Manship; Gutzon Borglum employed and taught Alfonso Iannelli, and so on, into the mid-twentieth century.

However, the works of these artist-teachers and other sculptors mostly continued to follow European precedent until after 1900, and thus, produced realistically rendered, naturalistic figures and works.

Modernism

When the old-guard sculptors' students came into their own careers in the twentieth century, the practice of making realistic, naturally rendered works began to change.

Twentieth-Century American Art author Erika Doss summed up generally what happened: "early twentieth-century American modernists were determined to connect ... civilization and imagery, and art and passion" and they "shared a democratic urge to close the gap between art and life, high and low, between fine art and popular culture" (11-15).

Wayne Craven noted in *Sculpture in America*: "American sculpture in the late 19th century introduced a new liveliness into an art that had exhausted itself in the Civil War era, and it advanced to the very brink of the modern movement." He explained, "A winged personification of Mercury could no more adequately express the age of the jet airplane than a neoclassical representation of Justice could convey the forceful sentiments against social and political injustice or the conflicts between peoples" (547).

The world was changing rapidly as America entered the twentieth century. New discoveries were made and inventions developed: automobiles and airplanes, to name a few. European-based artists are credited with addressing this change first when they supported the Modern movement before it was widely recognized or accepted in the United States. New York's 1913 modern "Armory Show" is acknowledged as a turning point in American art, but even this show did not widely impact American painting for some time afterward, and the modernist impact on sculpture took even longer to become evident. As the Whitney Museum's 1976 catalog for its *200 Years of American Sculpture* exhibition noted: "It is useless to search among the names of the 45 sculptors at the San Francisco Exposition [1915] for the men considered today the modernists of the period... " (Armstrong, 117-118).

Slowly, America learned of how these young sculptors' works expressed this newness, through materials, style and design. This Modern work was simplified, abstracted, sometimes blocky, sometimes streamlined, often seemed to embody energy and was, sometimes, difficult to understand – all of which helped convey the newness and dynamism of the world surrounding it.

Prairie School

America's Prairie School of architecture had reached its zenith and was in eclipse by the late 1930s, when Alfonso Iannelli was designing the *Fountain of the Pioneers* complex, but he did not leave its principles behind. Its legacy within the history of American and international architecture is well-known, and need not be repeated in detail here, except to say that at its roots was a drive to create a uniquely American architecture – an "organic" architecture, "of" and "about" America. Author Richard Guy Wilson said of this unique, Midwestern movement of the late 19th and early 20th centuries that it "was not a movement about style as much as a movement about an ideology of independence" (*The Prairie School*, 94).

Art Deco

Some new "commercial design" – still new as a professional endeavor – sculpture, building design and building decoration of the period – used the geometry of straight and diagonal lines, triangles, squares, circles, and rectangles to abstract forms. This new design language can be seen in "Chief Roman Nose," the bas relief that greets visitors at the entrance to Roman Nose State Park in Watonga, Oklahoma. This is a good example of Art Deco stylized work, and the relief displays an angular, deeply incised Art Deco profile of the Chief's face, in the same vein that Iannelli employed in the *Fountain of the Pioneers* complex sculpture figures.

Named "Art Deco" well after the 1925 exposition at Le Musee des Arts Decoratifs in Paris, this language became part of a larger design-ornament system. Often used when describing architecture, architectural sculpture and graphic design, it is also used to describe interior design and consumer products. American artists, architects, designers and sculptors adopted and used this system in the 1920s and 1930s to characterize energy, beauty, strength and nationalism during a period when the country suffered psychologically and financially.

The use of Art Deco design aided the national recovery in a variety of ways. When it was used on architecture, it sometimes incorporated color and embodied excitement and movement through its

ornamental ziggurats and other geometric patterning that made it appealing. During the Great Depression particularly, many new public buildings were designed and ornamented using Art Deco. And, very often, civic works of art and architecture were boosted by Federal job creation programs like the Works Progress Administration.

Cultural Nationalism and Modern Eras

In its findings and recommendations, the National Park Service's 1991 *Painting and Sculpture Theme Study Workshop* reiterated that the "Cultural Nationalism Era" (about 1900-1940s) was about developing American art, and that these artists "sought to express, not always in admiring ways, the settled experience of regional America ... in all of its messy vitality....."

That same study said of the Modern Era, defined as between 1910 and 1970, that artists first had to reckon with Modernism, "whether affirmatively, problematically or dismissively" and, "then, beginning in the 1940s … made America the most vitally creative site of the modernist undertaking" (U.S. Department of the Interior/National Park Service, p.15, 16).

Thematically, and somewhat in sync with the Cultural Nationalism era, American designers and sculptors began to make art whose subjects were not driven by collectors or critics, or even the public. When coupled with a drive to create an art for America, their work could be powerful, and particularly so when it addressed a topic which may be "uncomfortable." And so, in the later 1930s, Kalamazoo, Michigan's, Bronson Park became a unique laboratory for an experiment in design and theme that addressed a compelling piece of American history.

Design and Theme Research

As a means to effectively compare the *Fountain of the Pioneers* in Bronson Park to other works throughout the nation from the period, the Smithsonian Institution's Collections Search Center was consulted. This is an online catalog containing most of the Smithsonian's major collections from museums, archives, libraries, and research units, including its Inventory of American Sculpture and the Inventories of American Painting and Sculpture, as well as statewide inventories of 32,000 pieces of publicly accessible sculpture surveyed and cataloged through the "Save Outdoor Sculpture" program, which was founded in 1989. Overall, the collection holds 8.1 million records relating to areas for Art &

Design, History & Culture, and Science & Technology. Of these, more than 850,000 have associated online images.

Looking almost entirely at individual records for which the catalog had images, then supplemented by a few for which we found images elsewhere on the Internet, we searched the catalog by decade between 1900 and 1970, using the search terms Public Sculpture and Outdoor Sculpture, while eliminating items like benches, tombstones, pediments, exedrae, boulders, billboards and a few others.

We visually assessed each work that met the criteria for design and theme. For design, we reviewed and categorized those which are Modern, Art Deco, Prairie, or any combination thereof. For theme, we assessed and categorized those which included Pioneers, Settlers, Indians, Native Americans, as well as the presence of both in a single work. The survey concluded with two shorter searches: a search for "fountains" created between 1930 and 1960, and a search for anything created by Iannelli. Approximately 4,160 images were reviewed. Of these, 1,658 met one or more of the design or theme criteria.

Criteria C - Significance

In designing the *Fountain of the Pioneers* complex for the City of Kalamazoo, American master artist, designer and architect Alfonso Iannelli created a work of public art whose design is without peer in the United States.

From the review of the Smithsonian Institution's online collections for design criteria performed for this nomination -- Modern, Prairie and Art Deco -- we removed those characterized as "Abstract," most of which were created in the 1950s and 1960s. Of the remaining works, 764 works met the Modern criteria, and 48 met the Art Deco and combined Art Deco and Modern criteria. Only the *Fountain of the Pioneers* met the Prairie criteria, as well as the combination of the three – Prairie, Modern and Art Deco.

The Work of a Master Designer: Prairie, Modern, Art Deco and their Eras.

By the time Iannelli was called to Kalamazoo, he had worked professionally in New York, California, Chicago and the Midwest for three decades. Before and after his move to Chicago, where he would spend the rest of his career, he collaborated with some of the Prairie School's leading architects. These include Prairie's most-gifted disciple, Frank Lloyd Wright, and three of Wright's best-known students: Francis

Barry Byrne, George Grant Elmslie and William Gray Purcell. Supported by the Bauhaus, International Style and later Modern movements, including Wright's Usonians and others' designs of the period, the Prairie School's influences traveled well into the mid-twentieth century and to the present day.

Through this early experience, Iannelli developed a deep understanding of Prairie School principles, and expertly employed them in the "modernized" organic design for Kalamazoo's *Fountain of the Pioneers* complex. In addition, a City mandate required him to make the new work fit its surroundings. So, the Fountain complex scheme Iannelli designed in response met his personal criteria as well as the City's in design and theme.

In response to the horizontal orientation of the low, two- and three-story, masonry buildings surrounding the park, Iannelli designed a work using concrete, a modern material, and gave the work a grounded, long, horizontal emphasis – a complex of two long pools with low curbs, which stretch east to west across the park's center. Then, he imbued the work's fountain structure with modernized Prairie influence through its massing, shape, materials and theme.

Like the pools around it, the Fountain structure's own grounded, horizontal proportions are emphasized by its long, wide base, which narrows slightly as it rises to the parapet enclosure at the upper edge. The horizontality of its base, with tiers and projecting cantilevers, as well as much of its surface decoration, are emphasized by the corresponding height of the comparatively thin tower structure of the Indian and Pioneer. The tower stands more than twice as high as the Fountain's horizontal base, and also narrows as it rises. Its presence, in that context, is reminiscent of the "squeeze and release" technique Wright used inside many of his residences, including his Usonians of this same period. In Wright's designs, people moved through a low, horizontal entry into a large, open space, which seemed even larger for having just experienced the entry.

Iannelli's employment of this and other elements fall squarely into a modern fountain rendition of Prairie's organicism.

Like Wright, Iannelli was an organicist, and the means by which he integrated the complex's design, its elements and its performance are likewise masterly in this regard. As he worked, Iannelli infused the Fountain complex, and by relationship, the park, with important aspects of the Prairie movement: what

Richard Guy Wilson called "abstractions of both the broad, flat landscape and the vegetation of the region" (*The Prairie School...* 93).

The Fountain complex's design is integral to how its water moves. Water sprays into the air, while it also moves out and over the structure's roof, where it flows across broad, flat areas, just like the prairie, through the cantilevered, dentilled ledges, and down the structure's sides – just as water would play, drop and splash as it coursed through a brook. The reflecting pool at the west end of the complex is likewise suggestive of its locale in a variety of ways, representative of one of the thousands of quiet, small, natural water features found throughout the southwest Michigan region, or even the Great Lakes themselves.

Parts of the Fountain structure and the pools' curbs, which are as low to grade as stream banks, are cast of aggregate made with local stone, which is so exposed it could have risen naturally from the earth below. The incorporation of cast concrete parapet panels on the Fountain structure is also significant. This concept, similar to F. L. Wright's "textile blocks," was an early experiment which the architect incorporated into his California and later Usonian houses. In Iannelli's hands, the thinner, cast bas-relief panels present abstract prairie flora, and their stylization references the geometry at play with the Fountain's shape, the pools, and the triangles formed by Iannelli's surrounding pathways, while at the same time hiding the Fountain's exterior plumbing – and so, structure and decoration are one, telling a story, a fundamental principle of the organic approach.

Cast, abstracted foliate "leg" segments between these panels also represent prairie flora and suspend the panels above the falling water, again providing integrated structure, function and decoration. As Iannelli refined the design, he authoritatively combined this comprehensive, organic Prairie approach with his modernist preferences and the City's request that the work "fit" its surroundings, particularly those of new Deco-influenced City Hall and County buildings, through the use of geometry and Modernist abstraction, with Art Deco flourishes.

The rectangular pools each have parallel sides of equal length, and each has one square and one pointed end. Iannelli's c1938 plot plan shows these, as well as the Fountain structure's geometric footprint within the east pool, and the surrounding geometrically formed pathways which frame the complex and balance the larger park design.

The tower sculpture and other components are simple and geometric, employing squares, rectangles, and triangles, in their two- and three-dimensional forms. The water cannons surrounding the structure are elongated boxes with L-shaped side ridges, and the pools' curbing profile contributes as it first slopes, then cuts in at a sharp angle, and slopes again to the ground.

When compared to Wright's Midway Gardens in Chicago (now demolished), or Imperial Hotel pool features, it is clear that many of the same elements are at play in Iannelli's Fountain structure and design. But there is an obvious distinction as well. The cast bas relief concrete panels are present in all three, but Iannelli took Prairie's organic idea of integrating structure and decoration, and in the Fountain design process he simplified and thus, modernized them.

In the Fountain's Indian and Pioneer tower, Iannelli employed the totemic form he had used for his Midway Gardens Sprites. The Sprites are of their time: powerfully geometric, while also detailed and explicit, with torsos, heads, arms, hands, shoulders and necks. In the Fountain's tower, however, most of those body parts have dissolved into smooth-planed cast blocks as they near the water line. And, here again, the figures' bases are their support and anchor the west end of the Fountain structure. A comparison can be made with Wright's Imperial Hotel Fountain sculpture: a head is clearly evident at the top of each, while the rest of the structures are thoroughly geometrically patterned. However, Iannelli's Fountain figures are more spare, and thus, modern by comparison.

In response to the City's request to make the Fountain structure "fit" its surroundings, including the new buildings, Iannelli used Art Deco. The modernized, simplified surfaces of the structure and sculpture provided perfect surfaces for Deco's geometric patterns. Here Iannelli chose a chevron pattern to decorate the Indian figure's head and back – a motif found often in both Art Deco and Native American designs.

Iannelli also succeeded in creating a work that falls squarely within the overlapping Cultural Nationalism and Modern eras during which it was produced. In this reference to Indian Removal in a prairie setting, the Pioneer and Indian sculptural elements relate to a distinct, unjust part of American history. It is indeed a story of what the Department of the Interior and NPS called in their 1991 *Painting and Sculpture Theme Study Workshop,* a "...settled experience... , of regional America... ," one which no other region has claimed (15).

In his placement and design of the east and west pools, Iannelli provided visual balance to the complex and the park, and using his organic-modern-cultural nationalistic approach, he reflected its regional American locale.

Beginning in the early twentieth century, and as one of America's earliest documented Modernists, Iannelli worked to take American Modernism forward, through practice, education and creation. From the development of his Orpheum Theater posters, to his many individual efforts and collaborations on Modern works of art, design and architecture, including those at Midway Gardens and the Century of Progress exhibition, to Kalamazoo's *Fountain* complex, to his commercial product designs, and many others, Alfonso Iannelli's work embraced and supported the Modern style, and played a strong role in its long history.

The Fountain complex and park work were WPA-funded, and though not part of the Federal Art Project (FAP), where impoverished artists were employed directly by the Federal government, the Fountain's sculptural and other elements nonetheless display some of the program's characteristic two- and three-dimensional hallmarks. In addition to the Art Deco work, these include the blocky appearance of the figurative sculpture, whose energy and design appear to be contained, and whose planes appear as if they might be pushed outward by the sculpture inside.

Career: Beginning and End

The boy who became this artist, sculptor, architect, and designer was born in Andretta, Italy, in 1888, and was apprenticed to a decorator at the age of eight. In 1898, Alfonso Iannelli, his mother and brothers became some of the millions who immigrated to America, where they joined his father in Newark, New Jersey. At age thirteen, Iannelli's schooling ended when he was apprenticed to a jeweler. Soon after, he received a scholarship to attend Newark Technical School, which was followed in 1906 by a second scholarship, this time to New York's Art Students League. Iannelli was then eighteen, and spent his days drawing under the instruction of George B. Bridgeman. At night, he studied sculpture with Gutzon Borglum. Two months after he began, Borglum asked Iannelli to join his studio, where he learned to model in plaster. One of the figure studies created there earned him the League's St. Gaudens Prize in 1908.

Also in 1906, the artist opened his own studio at 125 Fifth Avenue, but he was sidetracked by the 1907 panic, and so took illustration jobs for several publishers, including *Harper's Weekly*, where he created at least one cover. To that, he added a short period working as a letterer, followed by a job as the art manager at an advertising firm.

Soon again on his own, Iannelli worked occasionally for Borglum, and also returned to illustration, taking contracts for well known magazines like *Colliers* and *Ladies Home Journal*, but,

> New York still felt too European to a young artist determined to find a truly American expression of art. His contemporaries went to Europe to round themselves out, but Iannelli knew that he could only find the real American by heading west (Jameson, 4).

Author Jameson explained that while Iannelli was in New York working, he was also looking at its art collections and its buildings, and found himself conflicted and dissatisfied. So, in 1909, barely twelve years after his emigration, when he received an offer from the U.S. Lithograph Company in Cincinnati to work as the company's chief designer, his career quest began in earnest. His education continued, his experiences varied, and within the next half-decade, he landed on the west coast in California for a period of work designing, creating and teaching. That work turned both his fate and his geography toward Chicago before returning to Los Angeles. Shortly thereafter, he landed back in the Midwest to spend the remainder of his career (Jameson, 1-9).

Iannelli's professional life was filled with a variety of creative and educational endeavors that moved in, out and between the realms of fine and applied art, its reach as broad as it was deep. His established beliefs and practice were premised on the creation of an American art and design not based on European precedents, but the American experience. He pursued art and design created in a holistic, organic way that both would serve and was accessible to all Americans, not just art admirers and collectors. Thus, it would not be restricted to art institutes, galleries, private collections and academe. This belief-practice remained with him throughout his career. Before and after his California career-development period, and fueled by his short, highly stimulating collaboration with F. L. Wright, he employed these principles, combined with the curiosity of "how" (to design the work) and "fitness" (is it organic to the work?).

The experience and knowledge he gained drove him to take on new challenges in a world that was flying at breakneck speed into a future that many resisted. As David Jameson noted: "Had he traveled in a traditional artist's trajectory, a catalog raisonné of his work would have been relatively easy to compile" (Jameson, 329).

As he carried these principles through his career, Iannelli did not limit their employment to his professional work – they infiltrated his personal life as well. In 1924, by then a long-time resident of Park Ridge, Illinois, Iannelli observed as a member if the city's planning commission: "Europeans were able to design entire villages in an integrated, and beautiful, manner." And he said: "The significant ... lesson to be learned from the contact with the Europeans is that we cannot afford to build anything, unless it is given enough thought and reverence to be fit for the purposes of life in its fullness" (Rubin, 224).

Iannelli never retired, but did slow down in the 1950s and early1960s. In 1954-55, he carved the *Rock of Gibraltar* on the west face of Chicago's Prudential building, and completed *Aid to Needy* in Baton Rouge, Louisiana. He also partnered again with Barry Byrne for the last time, to design a fountain complex for a design competition in Philadelphia. These and several other smaller commissions were completed near the end of his life.

In 1961, the University of Chicago Humanities Department mounted an exhibition of Iannelli's Midway Gardens work, finally and publically establishing exactly who had *really* created those even by then globally recognized Sprite figures. The exhibition was curated by Alan M. Fern, who later became Director of the Smithsonian's National Portrait Gallery (Jameson, 302).

In January 1965, at age 77, Alfonso Iannelli sat down to review his life and career with Chicago architect and teacher Joseph Griggs. Griggs was then working for Mies van der Rohe's office and teaching at the Art Institute. The result of those interviews became the partial content of the *Prairie School Review's* fall issue that year, which was dedicated to Iannelli. Alfonso Iannelli died several months later, in March 1965, an event reported locally and in the *New York Times*.

National Comparisons: Design & Theme

Design. Finding appropriate works that could be adequately compared in artistry and craftsmanship of the same general period and style posed a significant challenge. As a single work of public art and design, Iannelli's Fountain complex has, perhaps, a single peer in the Smithsonian nation-wide database. Many works were found in the same or similar styles and periods, but in their finished state, could not be compared appropriately because they were a simple, single figure, or created as architectural reliefs for buildings, or on very limited parts of monuments. By comparison, the *Fountain of the Pioneers* complex is a large, single work whose designer created multiple elements to work together as a whole, and placed them into the landscape he also helped design.

That single comparison, in terms of period, style and complexity, is George Stanley's Hollywood Bowl entrance sculpture in Los Angeles, California. Known formally as the *Muses of Dance, Music and Drama*, it was also completed in 1940, and is 200 feet long and 22 feet tall. A WPA/FAP project, Stanley's work forms the formal entry to the famed outdoor performance venue. The large, multi-element work is Streamline Moderne in style, and takes the general, overall footprint of a colossal, slightly open hairpin. Like the *Fountain of the Pioneers*, it has multiple components. These include the structure itself, three separate figurative works, including the *Muses of Dance, Music and Drama*, water spouts, cantilevered waterfalls and quiet water pools.

Its artistry and craftsmanship display the finest aspects of Moderne in the best way. The pale gray granite is smooth. Its generally low, horizontal emphasis is punctuated by the sharply-cut tower figure of the Muse of Music at the apex of the corner's graceful curve. That curve is exaggerated by the horizontal emphasis of the sharp-edged waterfall cantilevers, and the long sharp edges of the pools' rims again reinforce the complex's overall horizontality.

The Hollywood Bowl sculpture, completely conceived as a single work, best "equals" the *Fountain of the Pioneers* in the expertness of conception, complexity and execution of a large scale, multi-component work. The artists' respective decisions on theme differ substantially, but are equally appropriate in their individual contexts (Smithsonian Institution Collections Search Center, Control Number IAS CA001351).

A second comparison candidate, Waylande Gregory's *Light Dispelling Darkness*, in Edison, New Jersey, was completed in 1938 as a WPA/FAP project, and is smaller than the *Fountain of the Pioneers* or Hollywood Bowl works. Its multiple components are sculptural and structural, but in most cases, not

both. Located within a shallow, circular pool, the work literally emanates from a thick central concrete shaft which serves as surface for bas-reliefs, and is crowned with a large ceramic globe. Immediately below, the upper two-thirds of the shaft are covered in a series of three larger than life bas-relief vignettes, in the predominant WPA/FAP Art Deco style. At the shaft's bottom, six, low, sharply-cut concrete buttresses dynamically radiate outward, suggesting energy and movement – also a strong Deco characteristic. Resting near the outside end of the buttresses are six sculpture pieces, which are wildly gruesome in their totality, while also suggesting strong movement and energy.

Light Dispelling Darkness is not the *Fountain of the Pioneers'* equal in scale or total concept. Its subject is similarly allegorical to the Hollywood Bowl sculpture, again making it quite different, but the visual otherworldliness of the buttress sculpture and the use of a greater variety of materials – ceramic, concrete and terra cotta -- employed in the hands of a talented ceramicist, make it stand out (Smithsonian Institution Collections Search Center, Control Number IAS 77003142).

A distant third comparison candidate, the *Fountain of the Four Seasons* in Ames, Iowa, completed in 1941, is also of stone, and was designed by Christian Petersen. While it is the simplest of the three works compared here in terms of components and complexity, it features Native American figures and carries a Native American theme. The work's figures are simplified and abstracted, well-executed, and very much in the Modernist style; however, it lacks the complexity and organic approach of Iannelli's *Fountain of the Pioneers* (Smithsonian Institution Collections Search Center, Control Number IAS 65060006).

Theme. Finding three-dimensional sculptural works comparable by theme for the period posed an even greater challenge. Before the end of the nineteenth century, cowboys, Indians and wild animals became popular subjects with artists, and this trend was widely recognized at Chicago's 1893 World's Columbian Exposition (Craven, 514). The Smithsonian database included for the period between 1920 and 1960, 56 works with Native American or Indian themes; while those with Pioneers or Settler themes numbered 46. Both sets were predominantly created in the 1920s and 1930s.

In that same period, just eight works in the database used both groups in their themes, ranging from representations of Lewis, Clark and Sacajawea, to city "foundings" which represented those present, to depictions of people and activities in bas relief works. While several of this group are modern in design, most are two dimensional bas-reliefs which adorn monuments or buildings.

Three-dimensional public sculptures of the eight database works which appear to depict *direct* engagement between Indians and settlers or pioneers were limited to just two: the *Fountain of the Pioneers*, a Modernist, culturally nationalistic work, and the 1921 *George Rogers Clark* sculpture on the University of Virginia's campus in Charlottesville, Virginia, by artist Robert Aitken, with carefully-articulated representational figures. The Clark sculpture predates the *Fountain of the Pioneers* by twenty years, and utilizes both thematic and design elements from earlier historic and artistic periods, and thus, leaves the *Fountain of the Pioneers* standing alone in both design and theme (Smithsonian Institution Collections Search Center, Control Number IAS VA000016).

Becoming an American Modernist

At a time when his contemporaries were leaving to study in Europe, Iannelli took a radically different path. He believed European study too strongly influenced art students to copy the past. So he went west instead, to find and make American art for Americans, no doubt influenced by thoughts of, or similar to, those expressed by a then well-experienced Robert Henri in 1909:

> ...a national art is not limited to a question of subject or technique, but is a real understanding of the fundamental conditions personal to a country, and then the relation of the individual to these conditions (Rubin, 23).

Iannelli used a new job as head of design for a Cincinnati lithograph company to begin this trip. He stayed there a year, making his way to Los Angeles later in 1910 (Jameson, 7).

Arriving in Los Angeles, Iannelli re-encountered Hector Holloway, whom he had met while taking a drawing class in Cincinnati. At an exhibition of Iannelli's work mounted by the California Art Club, Holloway asked him to teach a class at a *new* school being formed with a group of dissatisfied art school students, which appointment Iannelli accepted. The California Art Club suggested this "new" school be merged with the Art Club to form an experimental school. This does not appear to have happened, but Holloway's radical upstart students went on to renovate a building for studios, and the "School of American Art" was thus formed, presumably with Iannelli at its head. A school advertising brochure claimed it was "a club where we enjoy the freedom of our own impulses and acquire the benefit of

instruction which proves successful in preparing a student for outside work that a man has to do to live" (Jameson, 7-9). Iannelli was then 24 years old.

> According to Iannelli, only when American artists stopped mimicking Europe, only when they were trained to express the spirit of their own day and country, and only when Americans let these artists plan their cities, decorate their buildings, erect their monuments, and design the very articles of daily use, would America have an art that was truly American (Rubin, 46).

This was not "art for arts sake," but art which could also serve a social or commercial function – and be beautiful in that service. The very idea of such a thing was modern in itself. Beginning shortly after the start of the twentieth century, through his pioneering work, Alfonso Iannelli helped lead American Modernism into and beyond the middle-twentieth century. He used an increasingly Modernist vocabulary in his early work in California, at the very same time that the little-recognized 1913 New York Armory Show was taking place. His very first show at the Art Institute of Chicago (late 1921 to early 1922) was reviewed in *Harper's Bazaar*, as well as by the Chicago media. The *Harper's* review noted the variety of items and Iannelli's unique approach when it said: "Nothing is too humble in its purpose or too common in its material for Alfonso Iannelli to design or make…." This was followed by the creed adopted by Iannelli and the artists and craftsmen in his studio:

> We believe that to be truly beautiful an object must have a place in the world and a meaning in human life. It must be conscientiously wrought within the limits of the material at hand to be as harmonious and as fit as the designer can make it.
>
> We believe in original work, untouched by imitation of the art of Europe or of the ancients, in American Art for Americans.
>
> We believe in simplicity, in the elimination of all senseless forms, in an alert, keen and questioning mind, that accepts nothing because it is customary, that abhors all compromise, that applies everything to the acid test of fitness. Amen (Jameson, 152).

Iannelli's commitment and his work further matured through the 1920s, at a time when America and the rest of the world were finally starting to recognize Modernism as a real, legitimate movement, in part due

to the 1925 Exposition des Arts Décoratifs et Industriels Modernes. Fast on the heels of that Paris exhibition, the Art Institute of Chicago held Iannelli's first one-man show. Inez Cunningham, the *Chicago Tribune's* art critic, praised Iannelli's work, while criticizing modern sculptor and French immigrant Gaston Lachaise's work as "quite another order," indicating that while it was skillful, the skill was found "more in the execution than the conception" (Jameson, 161).

The Work of a Master: A Survey

Orpheum Posters

Iannelli's early, primary opportunity to express this "American" approach to art came through a commission to design vaudeville posters for the Orpheum Theater in Los Angeles. His earliest work there in 1912 was similar, though more abstracted and geometric, than that which he produced for magazine covers back in New York. This transition continued, and by mid-1913 his work began to take on a dramatically different appearance (Jameson, 13-47).

As Iannelli's experimentation continued, colors got stronger, shapes and lines more dynamic, crisper and sharper, with the text and negative space components becoming part of the overall design. Stripes, checks and triangles appeared as structural parts of the overall concept, and were often repeated in rhythm to elevate the effect. Figures were converted to series of carefully arranged squares, rectangles, triangles and circles. The later posters, particularly, were eye-catching and bursting with color, movement and a dynamic geometry.

Using these techniques and more, Iannelli conceived designs which pulled together every element of the poster space as a single design, rather than a series of elements to be fitted together. No one else in America appears to have been doing this sort of work at this time. As author David Jameson said in his 2014 book about Iannelli's life and career: "If art is, essentially, language, then Iannelli was creating a new dialect with geometry as its grammar" (15).

In her doctoral dissertation on Iannelli's career, Sharon Goldman Rubin compares his poster work to that being carried out in Germany at the time, and concludes it has similarities to several German artists' styles, but that Iannelli's body of poster work is "quite unlike any of them." She then compares it to contemporary American artists' posters, concluding none comes close to Iannelli's simple, modern, total

design approach. While likely affected by his 1914 work with Frank Lloyd Wright, Iannelli, Rubin said, was "well on his way to accepting the implications of geometric form before his meeting with Wright" (51).

Workingman's Hotel

Rubin's theory about Iannelli's pre- and post-Frank Lloyd Wright/Midway Gardens artistic development is well demonstrated in Iannelli's architectural sculpture designs for the Workingman's Hotel before and after his experience in Chicago. The early designs for architects John Wright and Harrison Albright, though modern, abstracted and lively before Iannelli's trip to Chicago, became something quite different when Iannelli re-designed them after working with Frank Lloyd Wright on Midway Gardens. Simpler, more boldly geometric and deeply incised, the new figures offered a stronger image to the public, who viewed them from four stories below. And as both Rubin and David Jameson note multiple times – although this commission was for the sculpture only, Iannelli employed his "total design" approach here. He hated the design the developer picked for the awning marquis, so he designed a new one for the hotel, along with lobby ornaments (Rubin, 55).

Frank Lloyd Wright Collaboration: Midway Gardens

In early 1914, Iannelli traveled to Chicago to collaborate with Frank Lloyd Wright on Midway Gardens, a block-long summer and winter beer and entertainment garden. The senior Wright invited him after his poster work was highly praised by Wright's sons who were then living in Los Angeles. In Chicago, Iannelli developed and executed designs for the enormous complex's architectural sculpture, based on Wright's early ideas. It was a highly successful, groundbreaking partnership on many levels, and Iannelli's Sprites figures, executed for this grand pleasure palace, though still sometimes attributed to Wright, are reproduced and sold globally today.

Of Iannelli's work at Midway Gardens, author David Jameson said in an interview: "These Midway Gardens sculptures saw the basic flat geometry of the Orpheum posters telescoped into the third dimension, suggesting the first appearance of Abstract Modernism in American sculpture" (Buttita, 38).

In the edition of the *Prairie School Review* dedicated to Iannelli's life and career, published shortly after his 1965 death, author Joseph Griggs noted that in Henry-Russell Hitchcock's *In the Nature of Materials*, Hitchcock pointed out that in the Midway Gardens, Wright sought to create "a fresh open fantasia in

which sculpture and painting, not as independent entities, but closely related to the essential architectural conception, should play an important part." And, Griggs says, while Hitchcock's evaluation of Iannelli's work is vague, he points out that Iannelli's development of an aesthetic vocabulary prior to 1914 makes his poster work the direct predecessor of those "Cubist figures" which Hitchcock said "are not derivative of European work, but rather almost exactly contemporary parallel to the work of the most advanced French and German painters and sculptors" (*Prairie School Review*, 11).

Iannelli's work with Wright, who was well-known for his "organic" approach to architecture, served to further deepen his commitment to working this way. And even though Wright took credit for Iannelli's contributions, it was the most perfect collaboration Iannelli experienced during his lifetime. Rubin quotes Iannelli from a letter he wrote to Wright's son John Lloyd Wright in 1954:

> As I worked in the black tar-paper studio on the grounds of the Gardens, I seemed to be living in another age—either of long ago when sculpture and architecture were one, or of a time in the future when they would again be one (60).

Purcell & Elmslie Collaboration: Woodbury County Courthouse

The 1918 Woodbury County Courthouse in Sioux City, Iowa, is a National Historic Landmark, America's preeminent Prairie School work of civic architecture. Its exterior features architectural sculpture designed by Alfonso Iannelli, that presents a very different appearance to his Midway Gardens work.

Sara Buttita notes in her study that although Midway Gardens and the Woodbury County Courthouse differed significantly in sculpture design, both places relied heavily on sculpture to convey the buildings' respective function and spirit, and in both, Iannelli revealed his ability to capture those elements. She concluded, "The essence of each project manifests itself largely through Iannelli's creations" (63). About the Courthouse sculpture specifically she said, "The sculpture functions as the voice of the building" (52).

In *The Prairie School*, architectural historian Richard Guy Wilson counted the Woodbury courthouse as one of the Prairie School's greatest successes (94). Author Jameson noted that the February 1921 issue of *Western Architect* highly praised Iannelli's work on the courthouse, saying in part: "It is worked with fine dignity and restraint. It is not applied sculpture. It is organic and belongs in every truth to this building and nowhere else. What higher praise can be given to architectural sculpture?" (126-27).

All critics made valid points. Iannelli's designs for the Courthouse's two principal entrances do indeed convey the building's purpose, and this responds to his core belief that art should become "part" of a building's architecture.

Other Important Architectural Collaborations

Iannelli collaborated with leading architects on other major projects as well, including the well-known 1930 Adler Planetarium in Chicago. For the Adler, the first planetarium built in the Western Hemisphere, Iannelli designed a group of twelve bronze, Art Deco reliefs, conveying signs of the zodiac, located atop the building's dome, as well as interior work, with Chicago architect Ernest Grunsfeld Jr. (http://www.adlerplanetarium.org/about-us/adler-mission).

He also worked with architect Irving Gill in California, and later with architect Bruce Goff, whom he had hired to help with work on architect Barry Byrne's Tulsa, Oklahoma, Church of Christ the King project in 1926. Goff later chaired the University of Oklahoma Department of Architecture. The two remained friends and colleagues throughout their lives, and the work they did together included modular housing designs, one of which was constructed in a London, England, suburb (Jameson, 256). Nearer the end of his career, Iannelli collaborated increasingly with Ruth Blackwell, who had worked in his studio for many years, designing and decorating a number of other homes, including one for Iannelli's daughter and others in Chagrin Falls, Ohio, and elsewhere.

However, the longest and most friendly of Iannelli's collaborations was with modern architect Barry Byrne. In his 2010 paper, "Expressing the Modern: Barry Byrne in 1920s Europe," Vincent Michael discussed their many collaborations. They met during Iannelli's Los Angeles residence, where Byrne, a native Chicagoan, was living with Frank Lloyd Wright's sons, following a seven-year job in the senior Wright's Chicago office (Rubin, 116).

Byrne and Iannelli moved permanently to Chicago in 1914 and 1915, respectively. Michael states the two thereafter worked together over "the next fifty years, designing ornament, statuary, murals, and interior finishes for homes, churches, and schools" (Michael, 536).

Iannelli and Byrne visited Europe together in 1924, where they met leading modernist artists and architects in France, Germany and Holland, including Adolph Meyer, Wasily Kandinsky, Paul Klee, and Lazlo Moholy-Nagy in Wiemar; Oskar Kaufmann, Ludwig Mies van der Rohe, Lyonel Feininger, and Arthur Kaufmann and others in Berlin; and others elsewhere. Byrne wrote home of an art school in Weimar: "Student body earnest – cheerful and working. Alfonso, thinking of Art Institute classes, inwardly groaned." Michael says through this trip and these visits that Byrne and Iannelli "reaffirmed their faith in a design philosophy that had few contemporary adherents in America" (Michael, 534).

Byrne later commented on his work with Iannelli, describing their design process, saying it was "like dancing, with the lead shifting back and forth depending on the specific need" (Jameson, 107). Together, Iannelli and Byrne created a number of residential, educational and religious buildings, a group of which are listed individually or are part of districts in the National Register of Historic Places or locally landmarked. These include: the Kenna Apartments in Chicago, Illinois (local landmark), the J. B. Franke House in Fort Wayne, Indiana, the J. F. Clarke House in Fairfield, Iowa, Christ the King Church in Tulsa, Oklahoma, St. Thomas the Apostle Church and Immaculata High School in Chicago, Illinois, and St. Francis Xavier High School, Wilmette, Illinois.

Movie Theaters

In the later half of the 1920s, Iannelli worked in the rapidly developing movie theater design business. The Catlow (1926) in Barrington, Illinois, was a collaboration with architects Betts & Holcomb, as were the Chelten (1927), on Chicago's south side, and the Villard (1927) in Villa Park, Illinois. In 1928, Iannelli was commissioned by architects Zook and McCaughey for a theater complex in his home town, Park Ridge, Illinois (Jameson, 201-209).

The earlier theaters were more traditional in their exterior design and interior structure. However, in designing Park Ridge's Pickwick, Iannelli was finally able to create a modern theater interior. He also designed other key elements inside and out, including the lobby, foyer, lounges, nursery, secondary auditoriums, exterior marquee and ticket booth decoration, as well as the Streamlined building's 24-foot high stained glass window and its metal and glass finials. It was, in Iannelli's mind and according to his best practice, a "complete" work. The Catlow and Pickwick Theaters are individually listed in the National Register of Historic Places, significant in part for Iannelli's work.

1933 Century of Progress World's Fair

Iannelli was hitting the height of his career as planning for Chicago's Century of Progress began. The opportunity it held to advance that city's place as a modern, forward-thinking metropolis was huge for the designer and his artistic and design ideals, and he knew it. Chicago was the world's fourth-largest city by then, and the nation's geographical transportation center.

Iannelli's commissions and products for the Fair likely comprise his largest number of works in support of a single project. He had a proven record as an artist, designer and architect with a number of the corporate exhibitors at the Fair, and he wasted no time contacting them. At the same time, he also contracted with licensed architect Charles Pope to "peruse industrial design jobs and sign off on all construction documents for required building permits" (Jameson, 231).

Designer-artists Lee Lawrie and Raymond Hood were appointed (respectively) to act as director of sculpture and architect for the Fair's huge Electrical Group Pavilion, and they gave Iannelli the commission to design the building's Radio Entrance. Working from a group of Iannelli's proposals, they selected one that used Art Deco neon lighting and figurative relief panels suspended on black Vitrolite. Gaston Lachaise and Leo Friedlander designed the other building entrances (Jameson, 232).

Iannelli's result for this project was visually striking, and this was only the beginning of his work there. He also designed the Havoline Oil Thermometer Tower. The Tower was the Fair's tallest pavilion at 220 feet, and had the added benefit of telling the 40 million Fair attendees what the outdoor temperature was at any given time. He also executed the Radio Flyer Company's "Coaster Boy," which was their exhibition building in the shape of a gigantic Radio Flyer wagon with a boy riding on top. After it was finished, Coaster Boy traveled through the streets of greater Chicago from Iannelli's Park Ridge Studio to the Fair site.

Iannelli also designed a lounge for the Goodyear Company and a number of other manufacturers' exhibits, including Wahl (a.k.a. Wahl-Eversharp), which produced mechanical pencils and fountain pens, and Ritter Dental Health. The rest of the studio was working with Iannelli's colleagues, sculptor Emil Zettler and painter John Warner Norton, on buildings and exhibits for the Fair's "Enchanted Island" (Jameson, 243).

Modern Design Education & Professional Design Organizing

Though Iannelli's Los Angeles school experience was somewhat short-lived, he had already begun to develop strong, clearly defined beliefs about American art and design education. He believed new art must be expressed not just in painting and sculpture, but also in the things people observed and used every day: architecture, posters, jewelry, woodworking and other things, some of which were then known as "artisan" works.

In her 1972 dissertation, Sharon Goldman Rubin said: "To the present art student, Iannelli's [California] school would hardly be considered unusual or original. However, at the time, it was truly revolutionary. Little had changed since Horatio Greenough had spoken out in the 1850s against the stultifying environment of the art academy" (46). Rubin quoted Thomas Hart Benton as he described the typical class at the Chicago Art Institute in 1906 to 1907 when Benton was a student there:

> I have often thought of what harm old Poussin has done to the artists of the world by initiating those academic procedures which send the young artist to art before he has any knowledge of life to give him understanding.... Very few artists who are able to perform successfully in the cast drawing in schools get over the stultifying effect on their creative abilities of the mechanical habits engendered there. They remain copyists for the rest of their lives... (47).

Shortly after relocating to Chicago, Iannelli and his wife Margaret joined the faculty at the re-established Chicago Academy of Fine Arts, where Alfonso taught second-year Commercial Art (Jameson, 170). In the early 1920s, he and architect Barry Byrne conceived of a school that would, "Prepare no students for Rome Prizes, but will prepare them to enter the life and work of America." The school would also have a shop where students' work could be sold. Author Jameson quoted Rubin's dissertation, which recognized that this program was unique in Chicago and "a truly radical idea in the United States of 1921" (Jameson, 172).

Funding for that school did not develop, perhaps because it *was* such a radical idea, but it garnered the attention of the new Association of Arts and Industries the following year. Formed by a group of Midwestern manufacturers, retailers, the Art Institute of Chicago and others, it recognized the education efforts undertaken in the new European industrial art schools, as well as Chicago's place as the Midwest's

greatest industrial center, and sought to duplicate the European system here. Again, funding was not found, but Jameson suggests that Iannelli's 1921 group show, as well as his efforts toward creating an industrial design school, ultimately resulted in a 1923 invitation to teach at the School of the Art Institute.

Iannelli accepted that offer, but by 1925, the Art Institute teaching schedule intruded on his studio work, so he began to offer occasional lectures at the Institute instead. Not surprisingly, the lectures' topics frequently focused on a modern, American art, and its service, value, completeness, order, unity, freshness, and health (Jameson, 176). His work with the Art Institute extended beyond the confines of Chicago as well, and included a stint at the Ox-Bow School in Saugatuck, Michigan, which was founded by the Art Institute of Chicago Alumni Association in the early 1900s.

Finally, in 1927, the Association of Arts and Industries and Art Institute were able to fund a school of industrial design. They located it at the Art Institute and put Iannelli at its helm. However, during a frustrating first year, the Institute resisted building the Bauhaus-modeled program that Iannelli wanted. It resisted the workshops and his attempt to set up a student exposition agreement which would expose their work to the period's other new commercial design leaders: Norman Bel Geddes, Joseph Urban, Donald Deskey, and others, as well as sculptors Paul Manship and John Storrs. And then, there were the politics: "Traditionally, their image of applied art meant textile or mosaic design, woodworking, and mural painting, not radios, furniture and metal crafting that Iannelli saw the Bauhauslers practice during his 1924 trip" (Jameson, 179-179).

In the meantime, the Art Institute awarded Iannelli a Master of Fine Arts degree and made him a full professor. However, the frustration of the early years, combined with the needs of his studio practice ultimately caused him to resign, though he remained until 1930.

But by then, Iannelli had clearly established himself as a reform leader in the Midwest's movement in art and design education, an association he had begun soon after his arrival in Chicago. His early leadership is evident through a variety of associations, but is particularly validated by his position in the 1921 Art Institute of Chicago show, which ultimately culminated in an invitation to teach and lead there. And a broader view demonstrates that this happened just three years after the Metropolitan Museum of Art hired its first industrial design associate, Richard Bach, in 1918.

Iannelli's studio was *also* a place to learn. In her article for *Harper's Bazaar* about Iannelli's 1921-22 show at the Art Institute of Chicago, and referring to his Park Ridge studio, critic Jessica Nelson North said:

> ...in this respect, he and his fellow workmen recall the craftsmen's guilds of the Middle Ages or the more recent variation of the guild idea as it flowered in the school of William Morris. Iannelli, living in an artists' colony north of Chicago, has drawn about him by the sheer magnetism of his ideals, a group of young craftsmen who are united in their common creed... (60, 61).

Iannelli guided Kalamazoo's contest winner Gougler, but clearly also mentored a number of others in his "teaching" studio, some of whom became well-known for their work, including, but not limited to artist-architect-designer Edgar Miller.

Then and later, Iannelli also worked to organize Chicago's professional designers. In a short typewritten paper completed in 1958, Iannelli sketched out a history of Chicago's professional design movement (Iannelli, "History Of Industrial Designers Institute"). Therein, he identified an attempt to set up a Chicago branch of the American Union of Decorative Artists and Craftsmen in 1928, which was later reinvented as the League of American Designers, with himself as its president. It later dissolved at a date unknown. In 1938, a group organized the Chicago Society of Industrial Designers, and during the World War II years, it was followed by yet another organization with a large existing membership called the American Institute of Decorators. The industrial designers in this group split off to form yet another separate organization. In his short history, Iannelli mentioned the Industrial Designers Institute (IDI), a group to which he belonged. IDI was founded about 1950, and joined with the American Society of Industrial Designers (ASID) in 1953 and in 1957 with the Industrial Designers Educational Association (IDEA), which in 1964 became the Industrial Designers Society of America (IDSA).

And, it was the IDSA which assembled its "100 Years of Design People" Gallery. Among the 112 designers so designated, Alfonso Iannelli appears alongside Walter Dorwin Teague, Eero Saarinen, Gilbert Rhode, Lazlo Moholy-Nagy, Ludwig Mies van der Rohe, Raymond Loewy, Walter Gropius, Eileen Gray, Alexander Girard, Virgil Exner, Norman Bel Geddes, and many other well-known designers (IDSA, "100 Years of Design People http://www-old.idsa.org/category/tags/100-years-design-people).

Iannelli's legacy in this regard was also outlined in Carroll Gantz's 2014 *Founders of American Industrial Design* (36).

Industrial Design Works

Iannelli's commitment to industrial design was well-defined and prophetic. He was quoted in a *Chicago Daily News* article in 1915 which Rubin repeated: "Art must be the decoration of things useful, and the subjects should be reduced to terms of design" (136). This was more than a decade before the profession of industrial design was recognized or well-understood, but Iannelli took it forward from this point, and his industrial design contracts led to a variety of patents and products which remain widely recognized today.

Soon after his arrival in Chicago, Iannelli was designing modernist packaging for products, and lamps, furniture and accessories, including pens for the Parker and Eversharp companies in the c1910s through the 1920s. Some of these items were shown in the 1921 Art Institute of Chicago exhibition. Iannelli later met many manufacturers through his relationships with the Association of Arts and Industries, and following the 1933 Century of Progress World's Fair, found himself perfectly positioned to take on more design work (Jameson, 263).

Like Wright, Iannelli was also "an optimistic proponent of machine-executed design" (Rubin, 158), and he eventually signed contracts to produce designs for Sunbeam, Mueller Plumbing, Birtman, Fairbanks Morse, Oster and others, from the 1920s through the 1950s. The products he designed included the above, as well as radios, washing machines, the famous Sunbeam Coffeemaster, irons, shavers, mixers, massagers, blenders and other items (Jameson, 329-349). He held the patents for a number of products. His Bakelite handled iron was featured in the Museum of Modern Art's "Useful Object" Industrial Design exhibition in the 1940s (Jameson, 274). and his hairdryer design for Oster won an award from the Industrial Designer's Institute in 1950.

The Work of a Master: Conclusion

Iannelli's work in Kalamazoo on the *Fountain of the Pioneers* complex (and the new plan for Bronson Park) reflects both his earlier and more mature approaches in conceiving and executing a variety of

project types completed throughout his career. The artist's Orpheum posters represent one of the earliest times he considered not just an object or an outcome (in this case, theater posters), but the total environment.

Iannelli learned and developed how to integrate elements in a way that unified, through design, the piece's building blocks: edge, plane, surface, negative space, color, figures, geometry, and in some cases, text. Even before his sojourn to Chicago to work with Wright on Midway Gardens, his poster work took on a more abstract, simplified, geometric personality, and that was strengthened by his experience with Wright. Essentially, this is what he did in the *Fountain of the Pioneers* complex, taking that same contextual, unified and organic Prairie school approach in design and theme. In Bronson Park, Iannelli created a design and environment that fellow modernist Eliel Saarinen would have seen as an appropriate response when he said:

> Always design a thing by considering it in its next larger context – a chair in a room, a room in a house, a house in an environment, an environment in a city plan.

Or, in this case, a fountain – in a park, in a downtown, in a city, with a history.

In 1914, as the result of Wright's relatively recent European travels and producing his Wasmuth Portfolio, he had understood "...that the theatricality of his Midway Gardens would be heightened by the appropriate application of the human form" (Jameson, 63). Wright saw this demonstrated in Berlin and Vienna, and through communication with his sons, believed Iannelli would bring the same "sculpture as architecture" aesthetic to Midway Gardens.

Iannelli's complex in Bronson Park *may* be slightly more simplified and abstracted than his Midway Garden Sprites and their integral incorporation into the Chicago complex. However, Kalamazoo's Pioneer and Indian figures' incorporation into the architecture of the Fountain structure, and the complex's incorporation into the Bronson Park landscape make the *Fountain of the Pioneers* a clear, direct descendant of Iannelli and Wright's Midway Gardens collaboration, and it expertly demonstrates their commonly held beliefs about art and architecture, context and organicism. This process resulted in a work unlike any other period public art and design work which exists today, and it employs local history and materials in its theme and execution.

A number of Iannelli's other architectural collaborations also incorporate the same organic, total environment approach he used on the Fountain complex and park. His work for Purcell and Elmslie on the Woodbury County Courthouse successfully conveyed a message about the building's purpose. His frequent works with Byrne, from the Clarke House in Iowa to the many other projects, residences and churches, all achieved that same end through Iannelli's careful integration, rather than mere application, of decoration and sculpture. Rose Mary Fishkin, a reporter for Chicago's *Evening Post*, declared, after seeing Iannelli's 1925-26 show at the Art Institute of Chicago:

> When Iannelli conceives the plan for anything – anything, a stained-glass window, a fountain, a portrait bust, a monument – he thinks in terms of the whole. Not a colored picture of the Nativity, but a window to take its place in a church, to become part of the wall. Not a sea urchin in stone, but a fountain set in a garden, having a definite relationship with water. Not a mere copying of features, but a realization of personality through harmony of forms (Jameson, 162).

Iannelli's Adler Planetarium work, as well as his multiple commissions for the Century of Progress Fair, particularly the Radio Entrance, are mostly closely related to the *Fountain of the Pioneers* complex in the artist's expressive use of Art Deco's vocabulary. In addition to the Radio Entrance, Iannelli's Fair exhibit hall for Havoline Motor Oil, in the form of a thermometer, was sheer genius.

As a work of freestanding outdoor sculpture, the *Fountain of the Pioneers* complex figures are outsized only by Iannelli's 1949 figure of St. Francis Xavier (eighteen feet tall) in Kansas City. That work is technically connected to the St. Francis Xavier Church building by a wall. Iannelli also designed a number of components for the church's interior, including sculptures of Christ, Joseph and Mary, as well as stations of the cross and candlesticks, crucifixes and fonts (Jameson, 286-87).

Iannelli's 1954-55 figure group, *Aid To Needy*, also known as "The Welfare Rock," in Baton Rouge is the only other large freestanding outdoor work Iannelli executed, and is shorter than the Fountain figures, at 11 feet tall (Jameson, 298). Both of these, *St. Francis Xavier* and *Aid to Needy*, are artistic cousins to the Kalamazoo work in several ways. They rise from monolithic bases, with specific, abstracted details that emerge when viewed from the ground upward, and the facial features in both works are abstracted in a way similar to those in Kalamazoo's Pioneer and Indian.

Also like the Pioneer and Indian in the Fountain complex, *St. Francis Xavier* appears to be emerging from a single block. The *Aid to Needy* figures (six humans and a pelican) are more defined and slightly less geometric, while still very simplified in form. Iannelli's other large-scale outdoor works are either architectural bas-reliefs or not free-standing, including other religious figures on various churches, the Adler Planetarium work, and Chicago's Prudential Building *Rock of Gibraltar*, eight stories above the street (Jameson, 296).

Iannelli's free-standing, outdoor works above, *St. Francis Xavier*, *Aid to Needy* and *The Fountain of the Pioneers, all* demonstrate Iannelli's organic design approach. For example, *Aid to Needy*'s form could be interpreted as representative of the solid foundation which government hopes to provide for its citizens through assistance. Likewise, *St. Francis Xavier*'s stance and the wall which connects the figure and the church could be interpreted as demonstrative of Francis Xavier's strong connection to the church as a missionary and co-founder of the Jesuit order.

However, the difference between these two others, which followed the Fountain by 10-15 years, and the Fountain itself is their greater simplicity of form and surface, making them *more* Modern. As a result, the *Fountain of the Pioneers* complex appears to most authoritatively embody *both* the Modernist *and* Prairie design principles and methods the designer carried with him from his early career, and both espoused and practiced for the most significant part of his life as an American artist, designer and architect.

Iannelli's Influence Recognized

Architectural historian and Executive Director of the Global Heritage Fund, Vincent Michael's comments are some of the most recent on Iannelli's legacy, and they both confirm and raise concern about the stature of the artist's role in American Modernism. "Recent scholarship has illuminated the formal heterogeneity of the modernisms of the 1950s, but although [Barry] Byrne and Iannelli had practiced such heterogeneity since 1914 and would pursue it until 1964, their contributions to the diversity of early modernism remains underappreciated" (Michael, 534). He went on to note that in the aftermath of the Depression, Byrne, Iannelli, and Byrne's wife continued to work together, designing "innovative and

expressive" churches and schools, including the "path-breaking fish-shaped St. Francis Xavier Church in Kansas City..." (Michael, 550).

At the Art Institute of Chicago on November 25th, 1924, shortly after Iannelli had returned from Europe with Barry Byrne, he commented on the tardiness with which America was "catching up" to the Europeans, despite the work he and Byrne had created for nearly a decade. "The modern movement in architecture had its beginnings in America. [Henry H.] Richardson, [Louis] Sullivan and Frank Lloyd Wright have been its greatest exponents, but the work of these men is more generally recognized in Europe than in their own country..." (Engelbrecht, 542; Art Institute News Letter, 11-29-1924).

Eleanor Bitterman, then an editor at *Architectural Forum*, published *Art in Modern Architecture* in 1952, and seems to have been one of the few who recognized Iannelli's contributions to modern architectural sculpture both early and later. She cited the Midway Gardens collaboration with Frank Lloyd Wright, as well as his work at the 1933 Century of Progress World's Fair, two decades later (15, 78).

Iannelli's contemporary John Storrs, whose *Ceres* figure sits atop the Chicago Board of Trade Building, lived most of his professional life in France. In Kenneth Dinin's 1987 article on Storrs, he suggests Storrs's architectural abstractions may have been influenced by Iannelli's "geometric sculptures" at Midway Gardens. He concludes that through Storrs's infrequent work in Chicago, he must have known Iannelli's work, and that Storrs' work demonstrates "a remarkable affinity with Iannelli's abstract, decorative style and shows that both artists were working in a shared tradition of the integration of all the arts" (Dinen, 60-62, 63).

Author James Riedy also recognized Iannelli's theory and contributions multiple times in *Chicago Sculpture* (16, 19-20, 63-66, 78-79, 130). Sue Ann Prince, working for the Archives of American Art at the Smithsonian, edited a 1990 biography of Chicago's modernism movement, *The Old Guard And The Avant-Garde: Modernism in Chicago, 1910-1940*. Within its contributors acknowledged Iannelli's significant contributions frequently. Allen Weller noted Iannelli's work at the 1933 Fair (46, 50); Prince recounted the famous 1927 debate organized by the Association of Arts and Industries on the issue of Modernism, where Iannelli led a team of three for the defense, and, ever the evangelizer, used the opportunity to emphasize "the contradiction between contemporary architectural designs for prominent Chicago structures such as the Field Museum and Soldiers Field in a neoclassic style and the design of

automobiles, department store window displays, and advertisements in a modern style" (125). Later in that chapter, Prince noted that when Iannelli moderated a 1932 panel discussion titled "Is Modern Architecture Livable?" (also sponsored by the Arts and Industries Association), Frank Lloyd Wright was the only panelist who agreed with his views (127).

In Charlotte Moser's chapter on the School of the Art Institute's Art Training in the 1920s, she commented on Iannelli's presence on the School's early "industrial arts" faculty and counts him as one of the "major figures" hired to guide the new department's launch (204-05). In the book's last chapter, Richard Brettell and Prince recognize the importance of the Art Institute's "Avant-Garde" shows between 1921 and 1927 (215). Iannelli was the only established Chicago-based artist-designer represented in the 1921-22 show, not including contributions by the Chicago Chapter of the Wildflower Preservation Society of America. The 1925-26 show was his alone (230).

In a Chicago Art Institute Museum Studies publication from 1995 – a companion piece to its 1995-96 exhibition of the same title, *The Prairie School: Design Vision for the Midwest*, architectural historian Robert Twombly writes, "Alfonso Iannelli's study of a sprite's head for Midway Gardens explores the possibilities of combining normally uncompanionable planes in a way often found in Prairie School chairs, in which independently articulated seats, backs and arms slide past yet support each other, anticipating Gerrit Rietveld's more fully developed Red-Blue Chair of 1918" (90).

In the *Prairie School Review* issue dedicated to Iannelli and his career, Griggs surveyed the artist-designer-architect's career and reached a number of conclusions. The first was that while Iannelli traveled to California to find a truly American art, he actually found it in Chicago "within the principles embodied in Prairie School architecture" (16). The second conclusion closely follows:

> Perhaps Iannelli's ideas of the importance of integration of the arts with architecture had been formed or at least strengthened by his experiences with the Midway Gardens and the philosophy of Wright. But he had long before begun to search for what he called "the significance of form," this underlying his search for an American art and leading to his desire to express the "vaudeville spirit" in the [Orpheum] posters (16).

Of Iannelli's teaching, Griggs concluded, "Throughout Iannelli's life education of the artist and education of the public to the role of the artist were primary interests." Griggs continued that throughout his career, Iannelli's studios were places of teaching and learning, and "that he took every opportunity to lecture on the need for intelligent design in all fields" (20). He also acknowledged the artist's leadership in developing design education in Chicago. He concluded that the last work Iannelli produced in the Prairie School style was Kalamazoo's *Fountain of the Pioneers,* saying it was:

> ...guided by the historic facts from which the idea came and by the physical facts of the Location ... In composition and in decorative concept it is related to the Prairie School, and in spirit it is also of the prairie (20).

Iannelli's Contemporaries and Their Work

December 17, 1921, marked the opening of "Seven Special Exhibitions" at the Art Institute of Chicago, and Iannelli's exhibition was one of them. The exhibition catalog identified Iannelli as an architect, sculptor and decorator. Iannelli's work was lauded by *Chicago Tribune* critic Eleanor Jewett, and *Chicago American's* Will Hollingsworth. But it was *Harper's Bazaar* writer Jessica Nelson North who delved into the work and its designer more deeply:

> The show was a spectacular one. We have swung so far in thought from the days when craftsmanship went hand in hand with painting and sculpture that the uninitiated looked at the Iannelli exhibit with some confusion of mind. What sort of artist might this be, he asked, who designs with equal fervor a frieze for a public building or a cake of soap—a fountain or a can of talcum powder? (61, 126).

A significant circumstance of Iannelli's career was his continuing interest and ability to move between genres fluidly, for example between graphic, two-dimensional work, sculpture (freestanding and as part of a building), architecture (Havoline Tower, works with Barry Byrne), interiors (sacred, commercial, residential), items within interiors (candlesticks, lamps, murals), items integral to architecture (stained glass windows) and commercial and industrial design (Coffeemaster, Parker Pens).

A brief review of some of Iannelli's well-known art and design contemporaries shows very different trajectories. In their early or mid-careers, all of these well-known men eventually worked themselves into a single or small group of genres.

Artist John Storrs' (1885-1956) career essentially began and ended with sculpture, and author Kenneth Dinin found Storrs' sculpture to have an affinity with Iannelli's work (61). Artists Lee Lawrie (1877-1963) and Paul Manship (1885-1966) worked in modern, though other stylistic ways, but also landed on and stuck with sculpture for much of their careers (http://en.wikipedia.org/wiki/Lee_Lawrie; http://www.nationalacademy.org/collections/artists/detail/283/; Craven, 565-568). And like those above, Robert Laurent (1890-1970) sculpted, though also spent much of his career teaching as well (Craven, 573-576).

On the "design" side, design historian Carroll Gantz noted that while the public might imagine the few well-known designers that became celebrities single-handedly transformed our environments in the 1930s, many others shared in this event, and one of them was Alfonso Iannelli (36). Like the artists above, the designers below all eventually moved into and stayed in a single form of work.

- **Norman Bel Geddes** (1893-1958) worked in theater set design before moving exclusively to industrial design. He designed a great variety of items over a decade plus, but may be best remembered for his Futurama, the General Motors exhibition for the 1939 New York World's Fair, which turned out to be the apex of his career (Albrecht, 11-39).
- **Walter Dorwin Teague** (1883-1960) joined and supported the modern design movement in the mid-twenties, after working in illustration and decorative design, among other things. After moving in with the modernists, he was hired by Eastman Kodak, and he stayed there for the rest of his career (Gantz, 25, 26, 47, 101).
- **Raymond Loewy** (1893-1986) worked in a small variety of other idioms, including costume designs for Florenz Ziegfeld, before moving to modern consumer product design, where he enjoyed a long, successful career (http://www-old.idsa.org/raymond-loewy-fidsa; http://www.raymondloewy.com).
- **Paul Frankl** (1886-1959) studied architecture and was a member of the Vienna Secession movement before moving to New York City in 1914, where he eventually switched his focus to furniture. He eventually moved to Beverly Hills, California, to open a gallery and design movie stars' interiors (http://www-old.idsa.org/paul-t-frankl; http://sackheritage.com/articles/articles.php?articleID=158).

Criteria A - Significance

Thematically, the *Fountain of the Pioneers* complex's figurative sculptural elements appear to abstractly reference the Federal government's unsuccessful Indian Removal effort of a century earlier, as well as the following, commonly held Euro-American belief and federal policies which supported Indian assimilation. Iannelli presumably understood the Bronson Park site was part of a historic Indian reservation where Kalamazoo's chapter in this history was played out. Further, the protracted conversation and disagreement over its meaning and value have caused the Fountain's sculpture to be viewed as controversial – also rare in a work from this period. This situation in turn has seriously overshadowed any meaningful discussion or determination of its artistic value.

Iannelli undergirded his figurative elements with a combination of equally important design and materials that, then and today, help tell a story about the history and land under the work, as well as its above-ground context. Iannelli abstractly referenced Kalamazoo's Indian Removal experience in his artist's statement and at the Fountain's dedication, when he added: "It is your folklore, and unlike fountains in some other cities, it exemplifies something about Kalamazoo" (*KG*, 6-7-1940). But the historic period it reflects is not just a Kalamazoo experience. The work stands today as a character-defining feature of Bronson Park, Kalamazoo, and the Midwest. The figurative work, in particular, is a modernist's reminder of an unjust historic event, and as such, has become another of America's public art projects whose subject matter became a topic of controversy – though it may be one of the earliest.

In designing the Pioneer and Indian, and setting them within the Fountain complex in the way he did, Iannelli created a public work of art that is likely without peer in the United States, and a rare, outstanding example of American public art from this period which gained early and long attention for the discussion and disagreement over the meaning and value of its figural sculpture – and indeed, the complex work altogether.

In choosing these figures and placing them this way, Iannelli's work seems to call for a continuing dialog about this historic American experience. In the earlier-described review of the Smithsonian Institution's online Collections by theme, 151 works depicted either Pioneers or Indians. Just 13 met both criteria in

single works, and the *Fountain of the Pioneers* complex was the only of these which is believed to reference Indian Removal.

The *Fountain of the Pioneers* in the Context of Public Art Criticism & Controversy

Even today, discussion about the *Fountain of the Pioneers* almost never fails to include the controversy over its meaning. *Public* art is treated and experienced differently than other art. It's often outdoors for everyone to see, but rarely accompanied by didactic information which might lead a viewer to considering an individual, in-depth appraisal of its value as a work of art – as it often would be if displayed in a museum. Some individuals will dig deeper to try to determine value, but it is rare. Given these circumstances, a corresponding "public" opinion of artistic value, particularly with Modern and later abstract works rarely, if ever, exists for public art. Thus, what "good" *public* art is – as determined by the public – seems nearly impossible to identify.

Harriet Senie, Ph.D., who directs and teaches in the Master's Museum Studies Program at City College of New York, says on this topic: "The very concept of public art, defined in any meaningful way, presupposes a fairly homogenous public and a language of art that speaks to all. These two prerequisites were never present in the United States" (Senie, 171).

Senie also speaks to public art controversy in her 2003 essay, *Responsible Criticism: Evaluating Public Art*: "Public art attracts critical attention only when it is the subject of controversy. It is rarely reviewed with museum or gallery art—on the same page or even in the same section...." (http://www.sculpture.org/documents/scmag03/dec03/senie/senie.shtml, 1).

Since 1939, a set of complicated circumstances, several of which are identified above by Dr. Senie, and others identified below, have wreaked havoc over the value the public has placed on the *Fountain of the Pioneers* complex, and particularly, its figural sculpture.

Perhaps America's only public sculptural reference to an important, difficult, though very real period of our past sits in the middle of the heart of Kalamazoo, Michigan, and the long-running disagreement over the value and meaning of Iannelli's Fountain figures has made any conversation *about* the work very challenging. Further confusing this process – its Prairie-Modern design merits discussed here – are

believed to be both exemplary and rare, but also complicate the public discussion because this information is difficult to seriously consider in an environment where only the controversy has received any serious public attention.

As noted earlier, finding comparable works with which to create a broader context for studying the *Fountain of the Pioneers* from an art historical perspective proved impossible; nothing was found that truly compared in style, design or subject matter. Complicating this, at the time Kalamazoo's *Fountain*... was created, America was still in the midst of the Great Depression. WPA funding was used to pay for the fountain, but it was not an official WPA (FAP) art project. The vast majority of public art created during the Depression *was* through those government-sponsored programs, which were created specifically as make-work projects for artists. Thus, the Federal government was in control, and *did* control the theme and design of these works. There are many accounts of WPA art on this topic alone.

Belisario R. Contreas, in *Tradition and Innovation in New Deal Art*, was one of the few identified who succeeded in doing a very small amount of legitimate art-based public sculpture criticism on this period, (200-209). But, the majority of the critique related to WPA/FAP and similar work relief programs focused not on the art, but on the programs that enabled its creation.

If, however, the public fountain complexes compared earlier to Iannelli's Kalamazoo work had received true art critical reviews, the public might have learned more and gained a more thorough understanding and appreciation of those works as legitimate, valuable artworks, and perhaps would have set a standard for criticism of the *Fountain of the Pioneers*. However, extensive efforts to identify any scholarly criticism for those works failed, which, as Senie implied in her research, fails both the art and the public.

For all the reasons discussed above, arriving at a single public understanding of the value and meaning of Alfonso Iannelli's *Fountain of the Pioneers* may be impossible. However, there is an opportunity to know more – because it is a work of *public* sculpture, because there *is* agreement on what part of our history it references, and because the merits of the work and its designer are substantial.

Summary

Alfonso Iannelli's multiple contributions to American art, design and architecture are nationally significant as representative of the work of a rare, talented artist-designer-architect who was an early leader, creator and promoter of "American" Modernism, and who, throughout his career, developed, practiced and espoused modern organic artistic principles. He believed that all things, even the most simple, could be beautiful, functional and meaningful. Unlike most of his contemporaries, he worked on an unusually broad range of projects during his career, and in many materials and forms. And individually and collaboratively, he moved back and forth, regularly and freely, between art, design, and architecture.

The *Fountain of the Pioneers* best represents Iannelli's work as the example in which he most effectively combined art, architecture and design, principles of the Prairie and Modern movements, and which responds to geographical location in its immediate and wider physical contexts, as well as an important American historical context. All of these elements culminated in a work unlike anything else identified that he or others produced during this period.

The *Fountain of the Pioneers* is also important in Iannelli's oeuvre as the only extant outdoor sculpture he created in which he returned to the stylistic approach he had employed with Frank Lloyd Wright's Midway Gardens' Sprites. Midway Gardens is recognized by many people interested in architecture of the period, and in particular, Wright's work. However, Iannelli's Sprites are recognized globally.

The artist's work currently resides in at least seven American museums, including the Metropolitan Museum and Cooper-Hewitt, Smithsonian Design Museum in New York, the Wolfsonian in Florida, the Minneapolis Museum of Art, and the major Chicago establishments, including the Art Institute of Chicago, the University of Chicago's Smart Museum, and the Chicago History Museum.

Iannelli's talent, work and influence were recognized immediately by his teacher-mentor Gutzon Borglum, by Frank Lloyd Wright's sons and the senior Wright, by other prominent artists and architects throughout his lifetime, and again immediately upon his death in 1965. His posthumous recognition began with the study by architect Joseph Griggs, was furthered by Sharon Goldman Rubin's dissertation on Iannelli's work in 1972, and has been increasingly discussed in the recent past, including in Vincent Michael's work, and most recently in David Jameson's *Alfonso Iannelli: Modern By Design*, published in

2014. In addition, Iannelli's work is discussed in at least 15 other scholarly works and references, and has been shown in more than 40 exhibitions, beginning in 1914.

In addition to The *Fountain of the Pioneers* in Kalamazoo's Bronson Park National Register Historic District, Iannelli's work contributes to multiple other properties currently listed in the National Register, including those mentioned earlier in collaboration with architect Barry Byrne, but also the Pickwick and Catlow Theatres in the greater Chicago area, and the Winnebago County Courthouse in Oshkosh, Wisconsin.

At least three buildings or structures to which Iannelli contributed are National Historic Landmarks. These include the Adler Planetarium (the United States' first planetarium) in Chicago, the Woodbury County Courthouse in Sioux City, Iowa, and Balboa Park (Spreckels Organ Pavilion), in San Diego, California. Others are locally landmarked, including the Kenna Apartments in Chicago and the Cedar Court Houses and Iannelli Home and Studio in Park Ridge, Illinois. Four buildings on which Iannelli worked are included in the Historic American Buildings Survey.

The Recent Past and Future

Public Education

As University of Massachusetts Amherst architecture professor and historic preservation program director Max Page recently said in a Spring, 2015, *Forum* essay titled: *Why We Need Bad Places*: "We have to keep talking about our difficult pasts, here, where the past took place, where it was built. We preserve not to salve wounds but to pursue a better country" (31).

As part of an initiative to use Iannelli's fountain figures as a starting point for the exploration of cultural and art history, a 2005 "public art in the park" idea was taken up by a public education committee formed several years ago in Kalamazoo. This diverse group, which included representatives from the Gun Lake Band of Pottawatomi, as well as a variety of people from different educational, professional and organizational backgrounds, has reshaped that earlier "public art in the park" idea to a multi-tiered project which has significantly greater capacity to help others learn and understand regional and national art and cultural history.

Now underway, this initial project, one element of a larger, ongoing educational initiative, will mark the historic Pottawatomi reservation boundaries. At or near the reservation's corners and in Bronson Park, iconic, didactic kiosks with smart device technology will be installed and employed as a means to share information about Native American occupation, history and resistance in the Kalamazoo area, and the Fountain's genesis, the artist behind it and his work, and the related contexts. The Kalamazoo Valley Museum has agreed to be the internet "host" for this content, and a contract with Next Exit History (http://nextexithistory.com) was recently signed to design web-based materials that can be accessed from the information centers and private and public computers. Other public education initiatives include, but are not limited to, an upcoming series of programs at the Kalamazoo Valley Museum.

Bronson Park Master Plan

Spurred by the interest in restoring the Fountain complex, a local foundation made a grant in mid-2014 to fund a master plan for Bronson Park. Quinn Evans Architects in Ann Arbor, Michigan, consulted on the project as part of the planning leadership team, and prepared a park history, as well as a set of recommendations for the Park and Fountain complex. The new Bronson Park Master plan was approved on March 7, 2016.

Rehabilitating the Fountain of the Pioneers

Planning continues to rehabilitate Alfonso Iannelli's *Fountain of the Pioneers,* an effort that began 15 years ago. This nomination is part of that larger effort. One result of the new Master Plan is to combine capital campaigns for the park's and the *Fountain of the Pioneers* complex rehabilitation. More than $400,000 dollars has been raised and pledged to the capital campaign feasibility study, campaign planning and rehabilitations to date.

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- Light Dispelling Darkness (IAS 77003142):
http://collections.si.edu/search/results.htm?view=&dsort=&date.slider=&q=IAS+77003142

- Fountain of the Four Seasons (IAS 65060006):
http://collections.si.edu/search/results.htm?view=&dsort=&date.slider=&q=IAS+65060006

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Previous documentation on file (NPS):

_n/a_ preliminary determination of individual listing (36 CFR 67) has been requested
_X_ previously listed in the National Register (Bronson Park Historic District)
_n/a_ previously determined eligible by the National Register
_n/a_ designated a National Historic Landmark
_n/a_ recorded by Historic American Buildings Survey #_____
_n/a_ recorded by Historic American Engineering Record # _____
_n/a_ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
_X__ Other
Name of repository: _Preservation Practices_____

Historic Resources Survey Number (if assigned): __n/a_____

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10. Geographical Data

Acreage of Property _Less than one_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: Longitude:
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

[ ] NAD 1927 or [x] NAD 1983

1. Zone: Easting: Northing:
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting : Northing:

Verbal Boundary Description
The Fountain of the Pioneers complex occupies the general center of Bronson Park and has an overall length of about 320 feet and width of 44 feet. The nominated property forms a rectangle that, centered on the fountain, has an overall length of 350 feet and width of 60 feet.

Boundary Justification
The boundary described encompasses just slightly more than the total ground area occupied by the *Fountain of the Pioneers* complex.

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11. Form Prepared By

name/title: __Pamela Hall O'Connor_____
organization: _Preservation Practices_____
street & number: _471 W. South Street_____
city or town: Kalamazoo_____ state: _Michigan__ zip code:_49007_____
e-mail_ppmarlborough@ameritech.net_____
telephone:__269-342-4608_____
date:__1-6-2016_____

Additional Documentation
Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photo Log

Name of Property: Fountain of the Pioneers complex
City or Vicinity: Kalamazoo
County: Kalamazoo State: Michigan
Photographer: William Dyer
Date Photographed: August 22, 2015
Photographic Prints & Labeling: HP Premium Paper; HP Ink & Printer
Digital Images: Verbatim Archival Grade CD-R

1 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0001.tiff
Looking W; along N side of fountain complex; reflecting (W) pool in distance near performance stage; E pool & fountain w/water guns & drinking fountain in foreground

2 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0002.tiff
Looking E-NE; along S side of fountain complex, reflecting (W) pool w/sculpture group in distance, near performance stage; E pool & fountain w/water guns & drinking fountain in foreground

3 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0003.tiff
Looking E-NE; along S side of fountain complex, reflecting (W) pool with sculpture group in distance, near performance stage; E pool & fountain w/water guns & drinking fountain in foreground

4 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0004.tiff
Looking N-NE; from S edge of Bronson Park; right path to E end of E pool; triangular green space between paths; left path separates E pool from complex's center green space

5 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0005.tiff
Looking NE; E pool & Fountain; S. Rose St. & W. Michigan Ave., distant center and right; County Courthouse and W. Michigan Ave., distant left

6 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0006.tiff
Looking W-NW; green space between pools and Academy St. at right; W pool & sculpture grouping left; performance stage and S. Park St. distant left

7 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0007.tiff
Looking NE; W pool & sculpture grouping, left; E pool & Fountain, distant right

8 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0008.tiff
Looking E; from performance stage; diagonal paths and Academy St. on left; W pool right center; E. pool, Fountain and S. Rose St. distant center; South St., City Hall & Park Club, far right

9 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0009.tiff

Looking SE; across W pool and green space between pools; E pool & Fountain distant left

10 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0010.tiff
Looking SW; from N side of W pool & sculpture grouping; along diagonal walk to SW corner of park & intersection of W. South and S Park Sts., Civic Theater is left, Kalamazoo Institute of Art is right

11 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0011.tiff
Looking S from N side of park; along path separating green space and E pool; partial E pool & fountain on left, partial W pool on right

12 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0012.tiff
Looking W across W pool from green space between pools

13 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0013.tiff
Looking E across E pool from green space between pools

14 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0014.tiff
Looking SE; E pool & Fountain of the Pioneers; water guns and drinking fountain mounted on pool coping

15 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0015.tiff
Looking NE; Fountain's figurative sculpture detail; S. Rose St. in background

16 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0016.tiff
Looking S; pioneer and Indian head, shoulders & torso detail

17 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0017.tiff
Looking S-SW; rear of pioneer figure, N and E facades of fountain structure & water guns

18 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0018.tiff
Looking NW; dentil & cantilever damage detail

19 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0019.tiff
Looking NW; fountain structure, ledge & cantilever damage detail

20 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0020.tiff
Looking NE; fountain structure, dentil & cantilever damage detail

21 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0021.tiff
Looking NW; S water guns and damage

22 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0022.tiff
Looking NW; E pool, SW corner, pool coping and damage

23 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0023.tiff
Looking S-SE; N facade of fountain, structure & sculpture

Historic Images (on paper) related to Alfonso Iannelli's Fountain of the Pioneers complex

1880-1888. Bronson Park. Courtesy Kalamazoo Public Library's "Local Indexes and Community Information" web pages.

c1938. View of Kalamazoo Electric Fountain Looking North from Roof of City Hall. Courtesy David Jameson Collection.

c1937. Early Kalamazoo fountain design by Alfonso Iannelli. Courtesy David Jameson Collection.

1938. Iannelli Studios; Plan for Bronson Park Fountain. Courtesy City of Kalamazoo Historic Preservation Commission.

c1938. Iannelli Studios; Fountain of the Pioneers, fountain and part of east pool. Courtesy City of Kalamazoo Historic Preservation Commission.

c1938. Iannelli Studios; Fountain of the Pioneers, Bronson Park (ground plan). Note: Directional arrow shows "N" as down. Courtesy City of Kalamazoo Historic Preservation Commission.

c1939. Fountain of the Pioneers; water gun construction. Courtesy City of Kalamazoo.

c1939. Fountain of the Pioneers; fountain structure construction. Courtesy City of Kalamazoo.

c1940. Internet postcard image; Fountain of the Pioneers complex. View W-NW, from east pool toward reflecting (west) pool.

c1940. Looking S-SW across east pool and Fountain. Courtesy David Jameson Collection.

c1960. Postcard image; Looking NE across E pool and Fountain. Courtesy City of Kalamazoo.

1990. Bronson Park (Aerial View). Courtesy Kalamazoo Valley Museum, via the Kalamazoo Public Library's "Local Indexes and Community Information" web pages.

Historic Images (on paper) of Alfonso Iannelli's work in other locations (Chicago, unless otherwise noted):

Constructed 1914 -
Midway Gardens Sprites (demolished 1929); Courtesy Art Institute of Chicago - Historic Architecture and Landscape Image Collection

Constructed 1915 -
Clarke Residence living room, Fairfield, IA; with architect Barry Byrne. Courtesy Art Institute of Chicago - Historic Architecture and Landscape Image Collection

Constructed 1928 -
Pickwick Theater Interior, Park Ridge, IL; with architects Zook & McCaughey. Courtesy Art Institute of Chicago - Historic Architecture and Landscape Image Collection

Constructed 1930 -
Sagittarius Zodiac Plaque; Adler Planetarium and Astronomical Museum, with Ernest Grunsfeld, Jr. Courtesy Art Institute of Chicago - Historic Architecture and Landscape Image Collection

Constructed 1932-33 -
Social Science Hall (a.k.a. "Radio Entrance") Century of Progress Exposition, Chicago. Courtesy, Art Institute of Chicago - Historic Architecture and Landscape Image Collection

Images of other Fountain/public sculpture complexes:

Muses of Dance, Music and Drama (7 images from web site); accessed 1-21-15; http://waterandpower.org/museum/Early_Views_of_the_Hollywood_Bowl.html (images)

Light Dispelling Darkness (web pages with 8 images); accessed 9-9-15; http://weirdnj.com/stories/light-dispelling-darkness/

Fountain of the Four Seasons (web pages with 2 images); accessed 1-21-15; http://www.museums.iastate.edu/AOCFactSheetsPDF/New%20Fact%20Sheet%2009/fountainofthefourseasons.pdf

George Rogers Clark (image from web site); accessed 1-21-15; http://collections.si.edu/search/results.htm?q=IAS+VA000016&image.x=29&image.y=11

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding

this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC

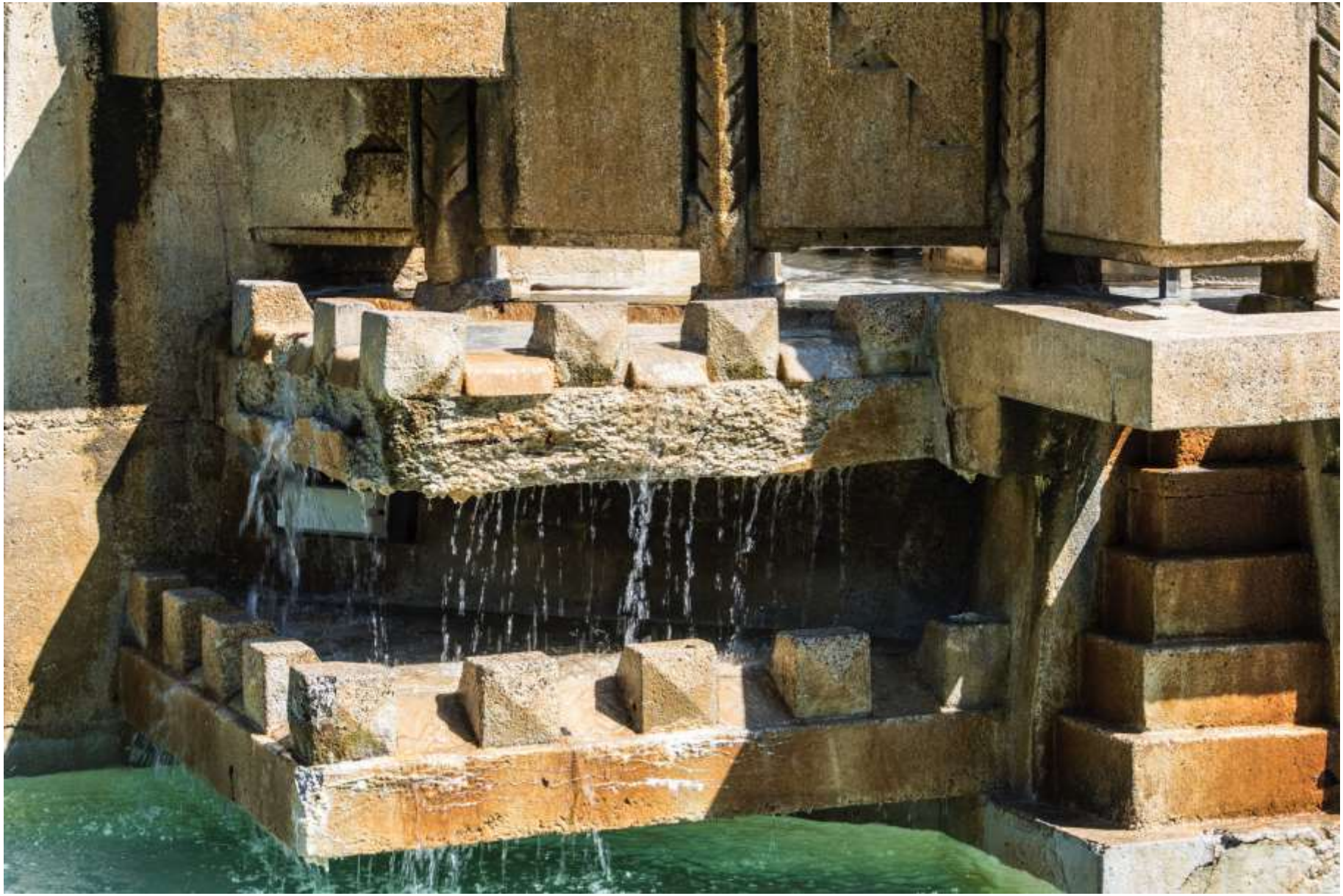
Fountain of the Pioneers

Kalamazoo

Kalamazoo County, Michigan

Alfonso Iannelli's Fountain of the Pioneers

Kalamazoo, Kalamazoo County, Michigan

This map is neither a legally recorded map nor a survey and is not intended to be used as one. This map is a compilation of records, information and data located in various city, county, state and sources regarding the area shown, and is to be used for reference purposes only. Map Created: 8/10/2015

Comerica Bank