



CITY OF PARK RIDGE

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PARK RIDGE, IL 60068

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DEPARTMENT OF COMMUNITY
PRESERVATION AND DEVELOPMENT

Date: December 2, 2011
To: Historic Preservation Commission
From: Jon Branham, City Planner *JB*
Subject: Historic Landmark Designation, Case: LD-11-06
255-257 North Northwest Highway

Introduction

Kalo Foundation of Park Ridge, Illinois, applicant, requests a review for historic landmark designation for 255-257 North Northwest Highway, in accordance with the landmark designation review provisions in Article 23 of the Municipal Code.

The application was prepared by the owner of the property. The owner has also provided consent.

Notification requirements for this application have been satisfied. A legal notice was published in the *Park Ridge Herald-Advocate*.

Information Submitted by the Applicant

The applicant requests historic landmark designation for 255-257 North Northwest Highway. The applicant submitted materials that satisfy the minimum filing requirements for landmark designation (Section 23-2-1 of the Municipal Code), including a statement on how the nomination would satisfy the landmark designation standards.

According to research provided, 255-257 North Northwest Highway is significant with respect to several of the criteria as required by the landmark designation standards in Section 23-3-1 of the Municipal Code, including: the site's significance with respect to the historic, cultural, and artistic heritage, the site's association with an important person, and the site's identity as an established and familiar visual feature in the community.

The site, located at Northwest Highway and Elm Street, at the northwestern edge of Uptown Park Ridge, is strongly associated with sculptor and designer Alfonso Iannelli. Most notably, Iannelli is recognized for his collaborative design on the Pickwick Theater Building, another local Park Ridge landmark. Locally, Iannelli also designed the gatehouse at the Town of Maine Cemetery, portions of Maine East High School, and the addition at the Park Ridge Community Church. Iannelli was also prominently known for many Art Deco and Modernist works including the "Rock of Gibraltar" sculpture at the Prudential Building in downtown Chicago, several displays at the 1933 Chicago World's Fair, the "sprite" sculptures at the Midway Gardens, zodiac signs at the Adler Planetarium, and many household appliance products such as Oster's food processor, and the Sunbeam coffee pot and toaster.

Iannelli also served on Park Ridge's Plan Commission in the 1920s and was highly involved with Park Ridge's development at the time.

Iannelli and his wife Margaret, a well known artist herself, moved into the house at 255-257 North Northwest Highway in 1919. They established "Iannelli Studios", which would become known as a significant location in the history of the Park Ridge Arts Colony. Artists and architects such as Edgar Miller, Bruce Goff, John Lloyd Wright, Ruth Blackwell, R. Harold Zook, Annette Cremin, Barry Byrne, and Oliver Rush were all associated with "Iannelli Studios" at one time or another and represent some of the higher profile artisans linked to the Park Ridge Arts Colony. Iannelli utilized the location for his home and studio and many of local artists congregated at the space to work and live.

The structure itself is a 19th century design, of which a portion was formerly a blacksmith shop believed to be associated with the historic Penny and Meacham (Brickton) brick yard located near the location. Barry Byrne, a noted architect, whom Iannelli had a close association with throughout his lifetime, designed the remodeling of the structure in 1919. An addition was later added to the structure.

After Iannelli's death in 1965, the studio was purchased and became a local flower shop. Recently, the site was purchased by the Kalo Foundation in a effort to preserve the site and focus on turning the location into a local arts center.

The Iannelli Studio at 255-257 North Northwest Highway is a distinctive attribute of Park Ridge and contributes to the rich and diverse artistic history of the community.

Staff Analysis

Landmark Designation Review

The applicant appears to meet several criteria of the landmark designation standards (Section 23-3-1 of the Municipal Code), which include:

- The site's significance with respect to the historical, cultural, artistic, social, ethnic or other heritage of the nation, state or community.
- The site's significance as it may be representative of an architectural or engineering type lending itself to the study of a style, period, craftsmanship, method of construction or use of indigenous materials.
- The site's association with an important person or event in national, state, or local history.
- The site's identity as a notable work of a master builder, designer, architect or artist whose individual genius has influenced an era.
- The site's identity as an established and familiar visual feature in the community owing to its unique location or physical characteristics.
- Criteria promulgated by the U.S. Department of the Interior for the National Register of Historic Places.
- The preference of the owner.
- The economic and functional potentials of the site.

The applicant has provided a statement of landmark designation and historical background information. Staff is satisfied that the applicant meets the designation standards. The Commission should consider the landmark designation standards and determine if it is satisfied with the application.

Commission Action

If the Commission decides to recommend approval of the historic landmark designation, the proposed motion would be as follows:

Recommend City Council approval of historic landmark designation for 255-257 North Northwest Highway, Case Number LD-11-06, as submitted.

The Commission shall make a decision in writing and shall include findings of fact (Section 23-2-4-B-1).

Attachments



Landmark Designation Application

City of Park Ridge

Community Preservation and Development Department . 505 Butler Place . Park Ridge, IL . 60068
Phone: (847) 318-5291 . Fax: (847) 318-6411 . www.parkridge.us

Case Number: LD-11-06

Subject Property Information:

Address: 255-257 N. NORTHWEST HWY. Zoning District: B1

Legal Description (can attach separate sheet): LOTS 8 & 9 IN PENNY AND MEACHAM'S
SUBDIVISION OF BLOCK 8 (EXCEPT THE NORTH 20.56 ACRES) IN
PENNY AND MEACHAM'S SUBDIVISION OF THE SOUTHEAST 1/4 OF SECTION 26
TOWNSHIP 41 NORTH, RANGE 12, EAST OF THE THIRD PRINCIPAL MERIDIAN,
IN COOK COUNTY, ILLINOIS,

Applicant Information:

Name: KALO FOUNDATION OF PARK RIDGE, IL Phone: 847 823-5314
Address: Box 791 E-mail: KALO FOUNDATION.ORG
PARK RIDGE IL 60068

Owner of Record Information:

Name: KALO FOUNDATION OF PARK RIDGE IL Phone: 847 823-5314
Address: PO BOX 791
PARK RIDGE IL 60068

Summary of Nomination (may attached additional pages): SEE ATTACHED

I hereby certify, as the undersigned applicant, that the above statements and attached documentation are true and correct to the best of my knowledge.

Betsy M. Foxwell
Signature of Applicant Kalo Foundation
President

11/12/11
Date

IANNELLI STUDIOS

Summary of Nomination (Continued from Page 1 of Landmark Application):

The Iannelli House and Studios is an important historic and architectural treasure in Park Ridge. Artist Alfonso Iannelli, his wife Margaret, and a talented team of designers and artists, made this complex a center for creative inspiration for close to 50 years, bridging the evolution from the Arts and Crafts movement into Modernism.

Part of the complex has been traced back to a 19th Century blacksmith shop, believed to be associated with the Penny & Meacham brick yard which was a few blocks north of the site. The 19th Century house and the shop were remodeled for the Iannellis by their friend, architect Barry Byrne, with whom Alfonso Iannelli was associated on projects for 50 years.

Although they arrived slightly later, the Iannellis were part of the Park Ridge Artists' Colony which started here in the mid 1890s and continued well into the mid-20th Century.

How the Nomination Satisfies Landmark Designation Standards:

Categories in which the Kalo Foundation of Park Ridge believes the Iannelli Studios complex have significance are listed below. Corroborative detail will be found in the essay, "The Legacies of the Iannelli Studios: Alphonso and Margaret Iannelli, New Visions in Modern American Art," and in attached copies of letters which have been submitted by various experts and researchers this year during the Kalo Foundation's quest to gather support for its efforts to save the studios.

Also included are samples of some of Alfonso Iannelli's and the Iannelli Studio staff's groundbreaking work and Iannelli's federal patents.

6A: The site's significance with respect to the historic, cultural, artistic or other heritage of the nation, state or community.

This site includes a 19th Century house and a complex of connected buildings, which were purchased by Alfonso Iannelli and his wife, Margaret Spaulding Iannelli. They were connected as part of a 1919 renovation of the properties by architect Barry Byrne, a friend of the couple's. Only the eastern-most segment was added later, in the 1970s.

One part of the studio was converted from a space which has been identified as a former local blacksmith shop. The blacksmith is believed to have been associated with the Penny & Meacham Brick Works. Penny & Meacham's brick yard became the first major employer in the community – once called "Pennyville" and later "Brickton"—in the 1850s, built the railroad station and established the train stop and spur line along Meacham, and put the community on the map.

During the half century that the Iannelli Studios and its staff were located here, they broke new ground in developing artistic expression which was uniquely American. Their design projects were not only artistic but technical, and even acoustic, as shown by Alfonso Iannelli's experiments in focusing sound for the Pickwick Theatre's auditorium, at the Samuel Guard Sr. broadcast studio at the Clute House, and for the broadcast headquarters subsequently built in Chicago for WLS Radio in the 1920's.

After the Iannellis were gone, and the studios were up for sale at the end of the 1960s, the properties were acquired by Audrey Muhl and her husband. These were converted into Audrey's Calico 'N Old Lace, a trendy shop with antiques, gifts and flowers. Audrey's, a local shop for close to 40 years, represents a third generation of Park Ridge business at this location, and these buildings.

It illustrates that a historic site does not have to be destroyed or discarded to remain a significant and contributing location in the city.

IANNELLI STUDIOS

This complex of buildings is also significant, as it represents a key location in the history of the Park Ridge Artists Colony. While the Iannellis were not in the first wave of artists to live here, they arrived when the colony was still flourishing and were directly involved in the colony's work and its maturing presence in the community. As other sites were replaced by post offices or office buildings, this complex has remained for many extra decades, on Northwest Highway, at the northwestern end of the Uptown business district, a visible landmark and a reminder of the studios and workshops which were part of many local blocks a century ago.

The colony, established in the mid 1890s, attracted working artists – painters, sculptors and silversmiths – many of whom also taught in the finest art schools in the Chicago area. Like the Iannellis, these were frequently families where both members of the couples were professional artists. They often collaborated on projects, building on their deep understanding of their life partners' talents.

For these people, art was not a hobby. Their goal was to support themselves with their creative production. This opportunity for both sexes to work was unusual in an era when many women designers found it difficult to find any work.

In Park Ridge, however, there was a determination to make this particular suburb into a place of beauty, where talents could flourish, where art was available to everyone.

This, in turn, translated into stepping into leadership roles in the community. To ensure a pleasing environment, the artists joined improvement clubs. They encouraged buildings to be attractive, not just run of the mill. They lobbied for better education, designed book plates for the new library, and voiced their opinions on community planning.

Alfonso Iannelli, for example, in addition to doing contracted design work and sculpting in the community, served on Park Ridge's early Plan Commission in the 1920s to advise and guide building projects to be attractive instead of utilitarian, to uniquely represent this city and its heritage, instead of copying something from someplace else. Thus Park Ridge was able to take advantage, with thoughtful consideration, of the expertise of its local citizens.

An example of Iannelli's advice was taken in the 1920s when the District 64 school board, desperate to find funding to build extra grade school classrooms, considered a proposal to sell off the eastern side of the Central School block (now the Park Ridge Library). This would have created shallow business lots on the west side of Prospect Avenue, squeezing in small storefronts that would not have balanced with the stores across the street. Iannelli and the Plan Commission convinced the school board to find other solutions. This had a major impact on the look of the Uptown area for the next 80 years. When the school board hired Perkins and Will to build those new classrooms – what became Roosevelt, Lincoln and Field Schools – they also asked that Iannelli be allowed to do some of the interior designs in one of these buildings.¹

6B: The site's significance as it may be representative of an architectural or engineering type lending itself to the study of a style, period, craftsmanship, method of construction or indigenous materials.

Modern Park Ridge will have very few examples of its mid 19th Century architecture, but the house which is part of the Iannelli Studios complex dates to the early days of the Penny & Meacham subdivision of Brickton in the 1850s.

¹ This is confirmed in the Park Ridge School District 64 School Board minutes, circa 1927-1930, researched by Anne Lynde.

IANNELLI STUDIOS

Despite more modern decorating, there are clear evidences of the original nails and flooring, brick foundation work and other building methods which are no longer easily located in the city. Not every building has to be expensive to qualify as significant from a historically architectural point of view.

We no longer have the fancy Penny or Carpenter mansions, or most of the Brickton brick buildings which were local landmarks of the community's main employment, but we do have the studio complex and the resource of many architects and architectural historians who have identified it as a place of interest to them.

Restoration work will also offer an opportunity along the way to further study and document these earlier building methods for future generations.

6C: The site's association with an important person or event in national, state or local history.

This site was owned and the professional headquarters for Alfonso Iannelli. Iannelli is significant in several ways:

His long career spans many different types of design work and artistic production, not just sculpting, not just drawing, but analyzing how the shape and placement of design elements – in buildings, in household appliances – affected their function as well as their form.

Some of his individual works, such as the Rock of Gibraltar on the west face of Chicago's Prudential Building, or the designs at the Pickwick Theatre (a national and Park Ridge landmark) have become recognizable icons of their own. His design for Oster's food processor continues to be produced as the "classic" model. His coffee pot and toaster for Sunbeam, far ahead of their time, are now highly collectible.

He collaborated on important projects with other visionaries of his time in art and architecture. These included Frank Lloyd Wright, John Lloyd Wright, R. Harold Zook and William McCaughey, and Barry Byrne, with whom he worked for five decades.

Through his mentoring of younger contemporaries, giving opportunities to work on projects assigned to the Iannelli Studios, he inspired many new talents to emerge in many different design paths.

6D: The site's identity as a notable work of a master builder, designer, architect or artist whose individual genius has influenced an era.

Architect Barry Byrne designed the remodeling of the structures in 1919, during the early part of his career.

The site is also identified with artist Alfonso Iannelli and the many artists and architects who worked with him in the studios over the years. (See "The Legacies of the Iannelli Studios.")

6E: The site's identity as an established and familiar visual feature in the community owing to its unique location or physical characteristic.

The major parts of the buildings on this site have been part of the Park Ridge business district for more than a century, as the location of three successive long-time, established businesses. They are located on a major route through the center of the city. (See "The Legacies of the Iannelli Studios.")

6G: The preference of the owner:

The Kalo Foundation of Park Ridge is supportive of designation of the house and studios as a city landmark. Its efforts during 2011 were to protect the building, fighting a change in zoning, and by running a massive fund drive to purchase the property and find new, appropriate uses compatible with its legacy.

IANNELLI STUDIOS

6H: The economic and functional potentials of the site:

The Kalo Foundation is working to reacquaint Park Ridge's residents and the wider Chicago metropolitan area with the cultural legacy of the Park Ridge Artists' Colony and the silversmith businesses which once flourished here. The Iannelli Studios is one of a small handful of buildings left from the Artists' Colony with the potential to become an interpretive center and a headquarters for programs, classes and tours. The years of achievements of Iannelli Studios also provide a rallying point to encourage community pride in all ages and reawaken interest in creating beauty.

The Kalo Foundation believes that reestablishing this link, from Park Ridge's past to its present residents, will also be an opportunity to enhance local tourism for the future.

As the Iannelli Studios Heritage Center, use of the space is envisioned to include a local gift shop, rooms for meetings and classes, and possible workrooms for artists. A sample of the Kalo Foundation's early brainstorming for the ISHC is included in the packet.

Applicant Disclosure Statement (Section 2-24-1)

Name of Applicant: Kalo Foundation

Subject Property Information:

Address: _____

255-57 North Northwest Hwy

P.I.N.: 04-28-415-001 # 04-28-415-002

Name and business address of any and all current holders of legal or beneficial title to the subject property (attach additional sheets if necessary):

Kalo Foundation of Park Ridge

If there is a pending contract for the sale of the subject property, list the purchasing party's name:

No

List any entities, other than a natural person, that hold legal or beneficial title and that have a greater than 3% interest in the entity:

Kalo Foundation of Park Ridge 100%

For each entity listed above that, list every director, officer and manager of the entity:

Betsy Foxwell, President Anne Lunde, Secretary
Dennis Van Miegheem, Treasurer Janelle Marcucilli, Corp. Secretary

For each entity listed above that is a limited partnership or limited liability company, list the name of every limited or general partner or member:

For each limited partner or general partner that is a corporate entity, list the name of every person who holds a greater than 3% interest in the corporation:

I acknowledge that I have read and understand the requirements of Article 2, Chapter 24 of the Park Ridge Municipal Code ("Code"). I understand that as the applicant, I am required to keep all of the information on this form current and updated until the City Council takes final action on my request. I also understand that if I fail to comply with this requirement, the City Council may declare the action it has taken with respect to my request null and void. In addition, the City Council may direct the initiation of legal action for a violation of the Code and may seek the penalties set forth in Section 2-24-4 of the Code, including daily monetary fines. I understand that this disclosure statement will be open for public inspection and posted on the City's website prior to any meeting when my request will be acted upon. I understand that if the subject property is assigned, transferred or if an agreement is entered into to transfer any right, interest, or permit within one year of the City Council's final action, there will be a rebuttable presumption that the assignee or transferee had constructive control of the subject property at the time of my application. The penalty discussed above will be imposed for any failure to disclose any such assignee or transferee.

I, the undersigned applicant, hereby certify that above statements are true and correct to the best of my knowledge.

Betsy M. Foxwell
Signature of Applicant

11/15/11
Date

STATE OF ILLINOIS)
) SS.
COUNTY OF C O O K)

AFFIDAVIT

The undersigned, Kalo Foundation of Park Ridge, Illinois ("Affiant"), being first duly sworn on oath state:

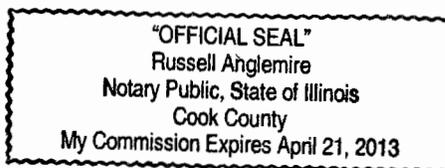
1. Affiant states that they are the legal owner of the property located at 255-257 North Northwest Highway, Park Ridge, Illinois.
2. Affiant also states that they have applied to the City of Park Ridge, under case number LD-11-06 for landmark designation for the property located at 255-257 North Northwest Highway, Park Ridge, Illinois as required by the Park Ridge Historic Preservation Ordinance.
3. Further affiant sayeth not.

IN WITNESS WHEREOF, the undersigned have executed this Affidavit this 15 day of November, 2011.

Betsy M. Foxwell
Kalo Foundation of Park Ridge, Illinois

SUBSCRIBED and SWORN to
before me this 15 day of
November, 2011.

[Signature]
Notary Public



THE LEGACIES OF THE IANNELLI STUDIOS: ALFONSO AND MARGARET IANNELLI NEW VISIONS IN MODERN AMERICAN ART

Alfonso Iannelli was born in 1888 in Andretta, Italy. Before he came to the United States at the age of 10, he had already been apprenticed to a decorator and observed work of artists who traveled through his town. His family settled in New Jersey, where he was apprenticed to a jeweler. He continued his studies in New York on a scholarship at the Art Students' League, and under Gutzon Borglum, George B. Bridgman, and William St. John Harper.

These mentors represent a variety of types of artistic expression, and different elements of these continued in Iannelli's range of creations later.

Borglum is best known for designing and sculpting Mount Rushmore in South Dakota. One of Iannelli's first projects, working with Borglum, was sculpting figures for the Cathedral of St. John the Divine in Manhattan, NYC, NY.

St. John Harper was a painter and etcher who founded the Art Students' League. Bridgman, an expert on anatomy and figure drawing, influenced a generation of well-known artists including Norman Rockwell. Bridgman used geometric shapes to represent major masses of the body, says Wikipedia, which may have influenced Iannelli's use of geometric shapes (circles, for example) to sketch the groupings of his own figures.

After working in various crafts in New York, and a job with a lithographer in Cincinnati, Ohio, Iannelli spent several years in California, experimenting in many branches of the arts – architectural sculpture, home and theater decoration, posters and stained glass.¹

Tim Samuelson, cultural historian for the city of Chicago, says that one reason Iannelli went to California was it was a "hotbed" of new ideas in art. Borglum had inspired many of his students to throw off the classical ideas of art which influenced so much of the art world, and to give the American people a chance to say what they had to say. Iannelli was inspired to develop the "new" American art.

One of his goals in California, arriving when he was barely in his 20s, was to start his own art school to encourage "American Ideas" which could only come, he argued, from the raw American spirit and the young artists. His school would introduce necessary skills and encourage a "facility of expression" to be able to execute these ideas.

¹ Art Institute of Chicago brochure for a 1925-26 one-man show of Alfonso Iannelli's works.

In Los Angeles, he met Margaret Spaulding. The only daughter of Pearl and Murillo Spaulding, Margaret's talent for drawing had been discovered when she was a young girl. Through her mother's public relations savvy and contacts, Margaret had been given opportunities to start her own cottage industry, doing greeting cards and party favors and other illustration work, by the time she was 14. An avid interest in drawing and in fashion magazines and the different trends in art used in the advertisements, had her doing professional commissions before she was 20, Samuelson says. She had great interest in world fashion and art trends, and in Japanese and Chinese art.²

While most artists tried to make figures more three-dimensional, Margaret developed techniques to flatten the images of figures. She had amazing control in her drawing and painting, proving to be a meticulously skilled draftsman who created colored shapes next to spaces where she wanted the effects of white lines, and did a lot with silhouettes. In addition, she could sculpt.³

Alfonso was 23 when he got the job of creating show cards for the Orpheum Theatre in Los Angeles, featuring vaudeville acts which were about the play at the theater. Lynn Becker describes them as "a striking synthesis of art nouveau and cubism, highly abstracted, with a stress on saturated primary colors."⁴

Although only six of these are well known, having been reproduced in a popular limited edition in modern times, there were more than 100 posters created by the Iannelli Studios over about five years.⁵ Samuelson has told the Kalo Foundation that he believes many of these posters show the influence of Margaret's work, a possibility, given the time constraints imposed by a new job offer for Alfonso.

John Lloyd Wright, son of architect Frank Lloyd Wright, discovered the posters at the Orpheum, while living in Los Angeles.

Frank Lloyd Wright was designing his Midway Gardens beer garden and music pavilion on Chicago's South Side, and Iannelli was hired to come to Chicago to do the sculptures later known as the Midway "Sprites." Margaret was left in California to complete the Orpheum posters. Samuelson says the later posters in the series especially reflect Margaret's understanding of stylized negative space, of world art trends and her own preferences.⁶

There was a long dispute between Wright, who took credit for the designs, and Iannelli over who should get credit for these figures. Although Midway Gardens were closed permanently during

² "Fragile Flower," a talk on the life of Margaret Spaulding Iannelli, presented Feb. 20, 2011 by Tim Samuelson to the Kalo Foundation.

³ "Fragile Flower"

⁴ "Iannelli (and Wright) Out of the Storeroom" by Lynn Becker, 2008. As posted in Time Out Chicago.

⁵ Comments from Dave Jameson of ArchiTech Gallery, whose extensive collection includes most of the Iannelli Studios archive.

⁶ "Fragile Flower"

Prohibition, the original Sprite figures survived much longer and have also become popular in modern reproductions.

While working for Wright in temporary quarters at 60th and Cottage Grove in Chicago, Alfonso decided Chicago was the place to relocate permanently, Samuelson says. He married Margaret in 1915 and they moved to a small space at 104 S. Michigan near the Art Institute.

They each obtained teaching jobs at the Chicago Academy of Fine Arts, serving as lead teachers and designing the promotional brochure. Margaret taught "The Idea Class" and her theories of graphic design; Alfonso taught how to run a commercial art studio. They each obtained enough art commissions that they were able to relocate the Iannelli Studios to an old glove factory in Wicker Park, Samuelson says. Margaret got advertising commissions for Marshall Field & Co. Pearl Spaulding joined them in Chicago, helping to manage the studios at first. She later worked, promoting the Art Institute Extension Service, and got Margaret the poster work associated with the public lecture series.

Alfonso did work with the architects Purcell and Elmslie, creating giant sculptures for the courthouse in Sioux City, Iowa, considered the Prairie School's largest public building.⁷

After their son Alfonso, Jr. ("Fons") was born in 1917, the Iannellis looked for a property of their own, in a creative community, and in a pleasant environment where a child could grow up. That led them to Park Ridge, where the artist colony was already established. They rented a house in Park Ridge at first, while looking for a suitable studio site.⁸

They ultimately purchased an old frame house with a former blacksmith shop next door (257 and 255 N. Northwest Highway, respectively), to be remodeled as a studio complex for Iannelli Studios.

They had met architect Barry Byrne in California in 1913 when Byrne visited Wright's sons. They hired Byrne to remodel the property and link the house and studios together. In 1919, even before the studio remodeling work was quite finished, the Iannellis moved into the studios, and moved into the house later that year.⁹

The Iannellis had two surviving children, Alfonso Jr. and a daughter, Bebe. After a third child, a boy, died as a baby, Margaret withdrew from many of the studio projects, although she continued to do more individual illustration projects for school textbooks and department store catalogues.

Her husband's work continued to attract attention. Attached in the appendices is a catalogue for the Art Institute of Chicago's Alfonso Iannelli Exhibition, which ran December 22, 1925 to January 26, 1926.

⁷ Dave Jameson, on ArchiTech web site on Iannelli.

⁸ This was actually very typical in this era of Park Ridge, living in rented houses and later finding or building the right house as a permanent residence.

⁹ "Fragile Flower"

In addition to a list of the works which were on display in this exhibit, Iannelli's biographical sketch for the brochure lists the following completed projects: the Immaculata High School in Chicago where Iannelli's participation included the statue of the Madonna which was located in a niche above the main entrance, the Courthouse at Sioux City, Iowa, and the St. Thomas High School in Racine, Wis.

Iannelli had already had an exhibit at the Art Institute in 1922, considered to be a collection of his work to date. By the 1925-26 solo exhibit, "he has carried his quest still farther," the brochure explained. "His search has always been for an expression of the unity of the arts, which he has sought chiefly through the medium of architecture. New departures seem imminent, however. The studies for monuments represent this sculptor-builder's resolution of the problem of expressing a people's veneration for its heroes and its ideals, using the methods, the materials, the thought-processes of our day."

They quoted Iannelli: "The reasonable way is the artistic way. Art is the sense of fitness."

Among the work featured, some as originals, others in models, photographs or sketches, were "The Play Spirit" (Wickwire Memorial Fountain) which he made for the Park Ridge Country Club¹⁰, and studies for a Lincoln Memorial which was being planned for the Lincoln Highway.

Within the mid 1920s, Iannelli was associated with the Art Institute in a number of projects. He had several major exhibits of his sculpture, he gave a number of public lectures and led lecture tours for guest artists' displays.¹¹

His best-known local project was as the designer working with R. Harold Zook and William McCaughey, the architects of the Pickwick Theatre and office buildings, built in 1928 by William Malone. The theatre's fire curtain, ceiling mural and Art Deco designs inside and on the marquee are credited to Iannelli and the staff at the Iannelli Studios.

The Pickwick Theatre was designed to accommodate both stage productions and films, at a time when silent films were beginning to introduce recorded sound. ("Lilac Time," the Colleen Moore silent film which opened the theatre, actually was released with a musical soundtrack which ran with brand new equipment allowing coordination with the film projector.)¹² Within a couple of years, "talkies" and musicals with singing and dancing were the majority of the films produced.

Sam Guard Jr., who knew Iannelli from his childhood forward, told the Chicago Art Deco Society this summer that Iannelli did innovative experiments with models of the auditorium designs, measuring the movement of sound through water to determine the appropriate shape and placement of wall elements to maximize the acoustical potential of the space. This amount of detailed scientific study, at a time when sound was only beginning to emerge as an issue in the film industry, is an example of the innovative thinking that Iannelli applied to his projects.

¹⁰ This no longer is at the Country Club.

¹¹ Various issues of the Bulletin of the Art Institute of Chicago in the 1920s.

¹² This is from Colleen Moore's autobiography, "Silent Star," published in 1968.

Another project, with Zook, McCaughey and John D. Chubb, was doing detail and terra cotta work on the Maine High School (now Maine East) building, Potter Road and Dempster, now in Park Ridge.

In the same era, Iannelli served as the head of the first plan commission for the City of Park Ridge. Some of his advice helped to guide the city to avoid inappropriate choices in planning use of public spaces.¹³

He was hired by Sam Guard Jr.'s parents for several projects of architectural significance in Park Ridge.

Iannelli was hired to design a monument at Town of Maine Cemetery for the grave of Georgia Guard, Sam Jr.'s sister, who died as a young girl. The statue of a girl, emerging from a rectangular pillar, standing above a tiled pool, was approved by Sam Sr. and Kathryn Guard, who were also buried there later. Iannelli's ashes were buried on the site after his death in 1965, although their presence is not identified at the site.¹⁴

Iannelli is identified, by Sam Guard Jr., as the person who designed the Town of Maine Cemetery headquarters. Although not a certified architect, Iannelli was allowed credit for this building, Guard says, because it would not be used as a residence but just as an office.

Iannelli was hired by Park Ridge Community Church to do design work for their community center wing – an addition to the original church, it remains, while a newer sanctuary replaced the church itself. The preschool that opened there was named in Georgia Guard's honor, and was a project that Kathryn Guard participated in directly.

Iannelli also assisted the Guards, who had purchased the Clute house on Garden, to convert a room into an acoustically appropriate broadcast studio. Sam Guard Sr., head of the Sears Agricultural Foundation, was a major player in the founding of WLS Radio, and did a weekly broadcast from this hometown site. Iannelli also was hired to design WLS's new studios downtown, which were the first to be designed as a radio station in Chicago.

Kathryn Guard, who joined the District 64 school board in the late 1920s, recommended Iannelli as a designer when the district was lining up funding and hiring the architectural firm of Perkins and Will to build what eventually became Field, Lincoln and Roosevelt Schools. The school board agreed to have Iannelli do interior designs for one of these three buildings.¹⁵

The collaborations that developed through the studios at Northwest Highway and Elm Street are equally important to the evolution of artistic expression in Chicago and the world.

¹³ School District 64 records, 1920s.

¹⁴ Information provided from Guard family records by Sam Guard Jr., and from correspondence between Ed McCabe and Town of Maine Cemetery authorities.

¹⁵ District 64 School Board records (available through 1920s until the beginning of 1930).

A major alliance in collaboration was with Barry Byrne, whom he worked with for half a century. Architectural historian Vince Michael, who is married to Byrne's granddaughter, points out that Iannelli's work with Frank Lloyd Wright, while better known, was a relatively brief relationship in comparison. Byrne's experimentation to create unique churches, schools and other public buildings, used Iannelli and Byrne's wife, Annette Cremin Byrne, for various elements of interior and some exterior designs: ornament, statuary, murals, stained glass and interior finishes.

Byrne and Iannelli made a trip to Europe in 1924, where they visited France, Germany and Holland, and saw the beginnings of what evolved into Europe's modernism movement in art, Vince Michael says.¹⁶ This paralleled their philosophical shift into their versions of modernism.

At the Iannelli Studios in Park Ridge, Alfonso continued the mentoring and teaching his Los Angeles art school had espoused. He was known to recruit artists who could work with him in these less traditional explorations of expressing art.

Samuelson tells us that Alfonso and Margaret believed that art should not be confined to museum galleries, but to be out in the world, to just "stand there on its own. That's what Margaret and Alfonso did, and they did it very well and they did it for a number of years."¹⁷

Ruth Blackwell helped to manage the Iannelli Studios for many years and was a key part of the Iannellis' business and extended family. She participated in many of the projects, from the Pickwick to the 1960s Camp Fire Girls Fountain in Hodges Park, a project which proved to be the local swan song for Blackwell's career.

Architects Bruce Goff, Edgar Miller, the firms of Purcell & Elmslie, Holabird & Root, and Oliver Rush are among the creative talents who were also associated with the studios over the years.

Oral histories from those who spent time in the house or studios tell of the different work that might be side by side in the buildings. One room had custody of the wet clay for making models. Another area might be used for translating the approved models into full-size sculptures. Sketches and paintings, stained glass and other projects might also be in progress at the same time.

In the front office – the room Byrne had created to link the house to the studio – a large desk and the main studio telephone were prominently located to welcome customers. (This also became the main entrance when Audrey's Flowers and Gifts – later Audrey's Calico N' Old Lace – took over the space as a shop.)

¹⁶ Vince Michael, March 10, 2011 talk for the Kalo Foundation, and his article "Expressing the Modern: Barry Byrne in the 1920s," December 2010, in *Journal of the Society of Architectural Historians*. He is the John H. Bryan Chair in Historic Preservation at The School of the Art Institute of Chicago.

¹⁷ "Fragile Flower"

At times, the young creative talents, invited to come to Park Ridge to work with the studios, perched in tiny rooms in corners of the complex or in an apartment which was separated from the northern end of the house. These spaces, while financially practical in the Bohemian atmosphere of the Depression years, were later removed after the property was sold to Audrey Muhl and her husband at the end of the 1960s.

The studios continued to get work through the Depression. The staff created iconic images for the Century of Progress World's Fair in Chicago (1933 and 1934), including the Coaster Boy atop the Radio Flyer building, various children-themed figures, and the giant thermometer that measured the temperature on the lakefront fairgrounds.

Iannelli also experimented with a number of designs for fountain pens, irons, and other household appliances, especially for Sunbeam, Wahl and Oster. The classic Osterizer food container, still available, was his patented design. His sketches for Sunbeam created a toaster and coffee pots, streamlined and ahead of their town, which are very collectible.

Later, in World War II, the studios had less regular work, but Iannelli continued to mentor young artists starting their careers, including several who lived in nearby communities.

Iannelli's sculpting talents are still visible within the distinctive architecture along Chicago's lakefront, from his designs of the Zodiac and the planets at the Adler Planetarium at the south end of Grant Park, to the Rock of Gibraltar on the Prudential Building at the north end of the park.

Iannelli's work was also recognized by the late Richard Nickel, who documented the studios in a series of 1960s photographs. Nickel, whose family had moved to Park Ridge, had a own passion for photographically documenting and preserving the architectural work of Louis Sullivan and Dankmar Adler, which led him to become one of Chicago area's first modern historic preservation advocates. He would not have spared the time from that greater project, which engulfed most of his adult life, had he not believed deeply in the value of Alfonso Iannelli's work.

At the time of his death in 1965, Alfonso Iannelli's body was cremated and the ashes buried at the Guard plot. Ruth Blackwell continued work on the Camp Fire Fountain, although she did not live to attend its dedication. The studios were closed, and the family arranged with Robert and Margaret Ralph, artists who had worked with the studios and lived nearby, to live in the house as caretakers until the property was sold in 1969.

AFTER THE IANNELLIS

The Muhls made extensive renovations after moving in, including adding the final eastern shed/garage segment to the studio complex, adding a green house atrium area behind the front entrance link, rebuilding the fireplace in the first room, and adding a stone pond on the floor which could be used for displaying plants.

Some of the Iannellis' extra rooms – a bathroom and a small bedroom – on the Elm Street end of that same room were removed. Most of the windows were replaced with more modern frames and larger panes of glass.

Within the house, the dividers which had split the first and second floors into two living spaces were removed. Some rooms had closets and storage cabinets built-in in various eras – these were not a common feature when the mid-19th century residence was first assembled, nor was indoor plumbing.

While structural consultants theorize the house may have been built in two segments some 140-150 years ago, the divisions between the “house” and the back “apartment” as these existed into the mid 1960s were not in consistent places on the upstairs or downstairs levels. These divisions, while described to the Kalo Foundation by people familiar with the house in that era, no longer exist as a remodeling or restoration issue.

The upstairs floor, especially, appears to be close to original, with nails and floorboards consistent with the individual craftsmanship of 19th century farmhouse floors.

Anne Lunde
for Kalo Foundation of Park Ridge



NOMINATION FOR IANNELLI STUDIOS, 255-257 N. Northwest Highway,
FOR PARK RIDGE LANDMARK DESIGNATION

SUBMITTED NOVEMBER 15, 2011

BY KALO FOUNDATION OF PARK RIDGE, INC.

TABLE OF CONTENTS:

Application with attached statements of Applicant Disclosure and suggested criteria for designation.

Copy of Affidavit of Title (property sold to Kalo Foundation August 31, 2011).

Copy of Plat of Survey (11 x 17) from August 15, 2011.

Copy of Notarized Affidavit form required by City.

Photos of various elevations of the house and studio properties. These include photos from Elm Street, Northwest Highway and the southern alley taken during 2011 (in segments), plus a sketch of the envisioned 1919 remodeling work by Barry Byrne, and two historic photos (each showing the white board fence) of the buildings during the Iannelli era.

An early 2011 plan for potential uses of the Iannelli Studios Heritage Center (this fits with Criteria 6H).

Essay, "The Legacies of the Iannelli Studios: Alfonso and Margaret Iannelli, New Visions in Modern American Art," to establish various criteria for designation (information may apply in several categories).

Letters from Sharon Rubin, John G. Thorpe of the Frank Lloyd Wright Building Conservancy, David Jameson from ArchiTech Gallery of Architectural Art, and Vincent L. Michael (John H. Bryan Chair for Historic Preservation) of School of the Art Institute. These individuals each have researched the contributions of the Iannellis and the Iannelli Studios in a scholarly context. These letters were received earlier in 2011 in other contexts, during Kalo's efforts to save the studios.

Photographs from the work of Iannelli Studios; plus a plat of survey from 1971 showing proposed addition of the garage on the east end of the studios complex by Audrey and Walter Muhl.

A copy of the brochure for an Alfonso Iannelli one-man show at the Art Institute of Chicago in 1925-26, listing major works he had already done. A page of photos from Town of Maine Cemetery and a letter from the cemetery representatives confirming that Alfonso Iannelli's cremated remains are buried at the Guard family lot.

A selection of the variety of patents of inventions, registered by Alfonso Iannelli from Park Ridge.

AFFIDAVIT OF TITLE

STATE OF ILLINOIS
COUNTY OF COOK

The Undersigned Affiant, being first duly sworn, on oath says, and also covenants with and warrants to, the Grantee hereinafter named: The Kalo Foundation of Park Ridge, an Illinois Not-For-Profit Corporation

That Affiant has an interest in the Premises described below or in the proceeds thereof or is the Grantor in the Deed to The Kalo Foundation of Park Ridge, an Illinois Not-For-Profit Corporation, Grantee, conveying the Premises commonly known as 255 & 257 N. Northwest Highway, Park Ridge, Illinois 60068 and legally described as follows:

LOTS 8 AND 9 IN PENNY AND MEACHAM'S SUBDIVISION OF BLOCK 8 (EXCEPT THE NORTH 20.56 ACRES) IN PENNY AND MEACHAM'S SUBDIVISION OF THE SOUTHEAST ¼ OF SECTION 26, TOWNSHIP 41 NORTH, RANGE 12, EAST OF THE THIRD PRINCIPAL MERIDIAN, IN COOK COUNTY, ILLINOIS.

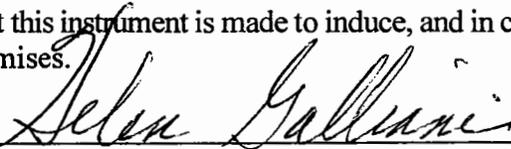
SUBJECT TO: Covenants, conditions and restrictions of record; public and utility easements; acts done by or suffered through Buyer; existing leases and tenancies, if any; all special governmental taxes or assessments confirmed and unconfirmed; and general real estate taxes not yet due and payable.

That no labor or material has been furnished for the Premises within the last four months that is not fully paid for; and

That, since the title date of July 22, 2011, in the report on title issued by Chicago Title Insurance Company, Affiant has not done or suffered to be done anything that could in any way affect the title to the Premises, and no proceedings have been filed by or against Affiant, nor has any judgment or decree been rendered against Affiant, nor is there any judgment, note or other instrument that can result in a judgment or decree against Affiant within five days from the date hereof; and

That all water taxes, except the current bill, have been paid, and that all the insurance policies assigned have been paid for; and

That this instrument is made to induce, and in consideration of, Grantee's consummation of the purchase of the Premises.



Helen Galliani
Trust 257 Dated 1/23/1997

Subscribed and sworn to before me this 31st day of August, 2011



Notary Public



STATE OF ILLINOIS)
) SS
COUNTY OF COOK)

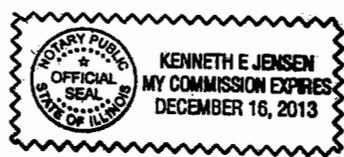
I, the Undersigned, a Notary Public in and for said County, in the State aforesaid, do hereby certify that Helen Galliani, Successor Trustee under Trust Agreement Dated January 23, 1997 and known as Trust Number 257, personally known to me to be the same person whose name is subscribed to the foregoing instrument, appeared before me this day in person, and acknowledged that she signed, sealed and delivered the said instrument as her free and voluntary act, for the uses and purposes therein set forth, including the release and waiver of the right of homestead.

Given under my hand and notarial seal, this 31st day of August, 2011


Notary Public

My commission expires on 12/16/13.

PREPARER:
Kenneth E. Jensen
Jensen & Palumbo, Ltd.
221 North LaSalle Street
Suite 1600
Chicago, Illinois 60601



MAIL TAX BILLS TO:
The Kalo Foundation of Park Ridge
110 Shoreline Drive
Park Ridge, Illinois 60068

CAS 904790-Dr

**TRUSTEE'S
DEED**

MAIL TO:

Richard Larsen
Larsen & Edlund
444 N. Northwest Hwy
Suite 155
Park Ridge, IL 60068

GRANTOR, Helen Galliani, Successor Trustee under Trust Agreement Dated January 23, 1997 and known as Trust Number 257 of 221 North LaSalle Street, Suite 1600, Chicago, Illinois 60601 for and in consideration of Ten and No/100 Dollars (\$10.00) and other good and valuable consideration in hand paid, conveys and quitclaims to **GRANTEE, The Kalo Foundation of Park Ridge, an Illinois Not-For-Profit Corporation of 110 Shoreline Drive, Park Ridge, Illinois 60068** , all Grantor's interest in and to the following described Real Estate situated in the County of Cook, State of Illinois, to wit:

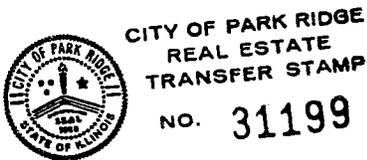
LOTS 8 AND 9 IN PENNY AND MEACHAM'S SUBDIVISION OF BLOCK 8 (EXCEPT THE NORTH 20.56 ACRES) IN PENNY AND MEACHAM'S SUBDIVISION OF THE SOUTHEAST ¼ OF SECTION 26, TOWNSHIP 41 NORTH, RANGE 12, EAST OF THE THIRD PRINCIPAL MERIDIAN, IN COOK COUNTY, ILLINOIS.

SUBJECT TO: Covenants, conditions and restrictions of record; public and utility easements; acts done by or suffered through Buyer; existing leases and tenancies, if any; all special governmental taxes or assessments confirmed and unconfirmed; and general real estate taxes not yet due and payable.

Permanent Index Number: 09-26-415-001-0000 and 09-26-415-002-0000

Property Address: 255 & 257 N. Northwest Highway, Park Ridge, Illinois 60068

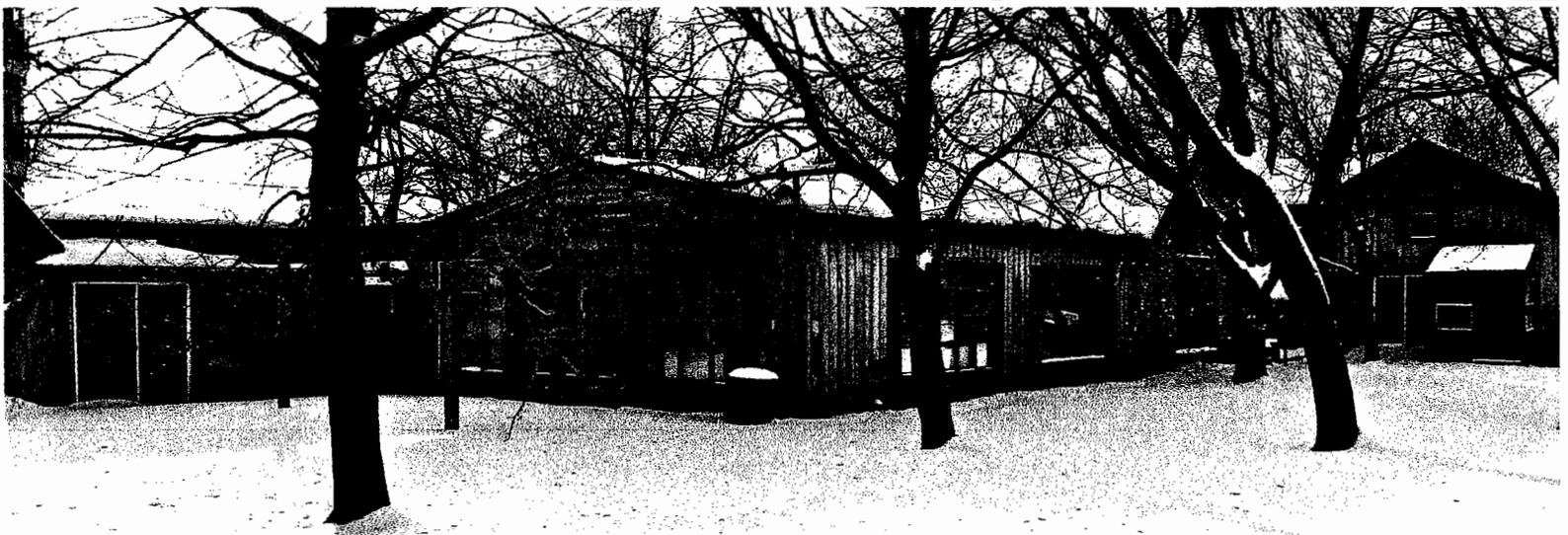
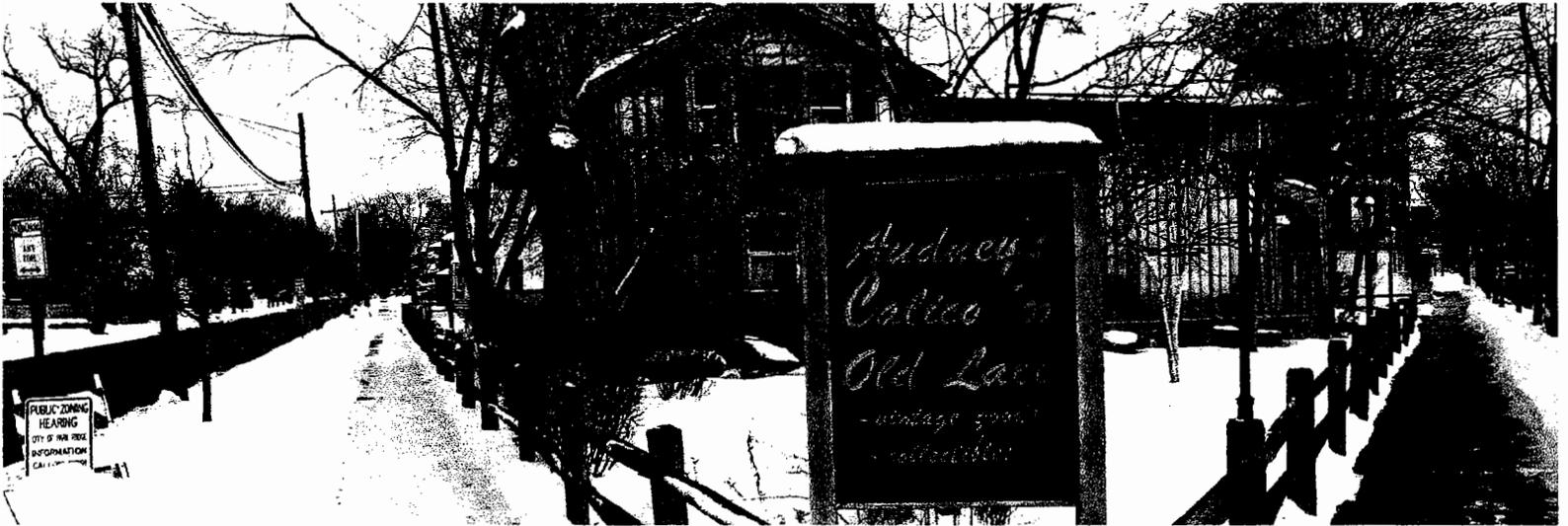
DATED this 31st day of August 2011



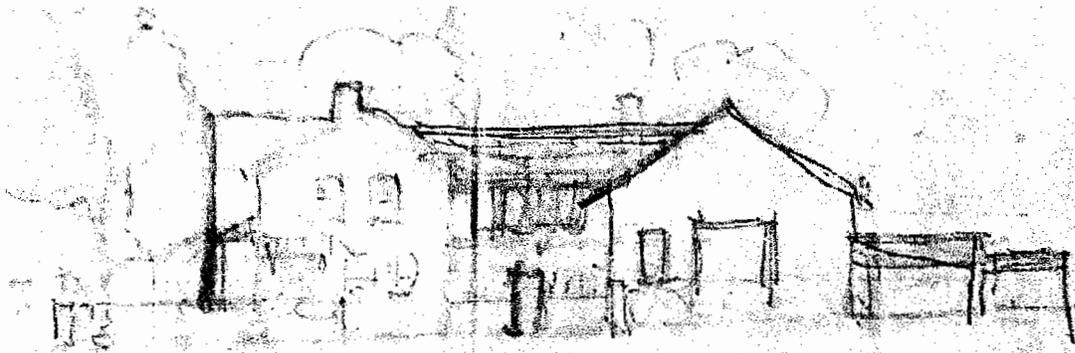
Helen Galliani
Helen Galliani, Successor Trustee
Trust 257 Dated 1/23/1997



255-257 N. Northwest Hwy. Park Ridge, IL 60068: IANNELLI STUDIOS "Now & Then"



December 29, 2010 - Top: West side of property; note Zoning announcement Below: North & East sides



Lanelli Studios

$\frac{1}{16}$ " plot plan

F. B. K.

Oct. 23, 1919.



Top: Byrne sketch Oct 23, 1919 Bottom: Photo Circa 1935



Views of western end of house (upper left) and studio (upper right).
Below are south elevations of the eastern buildings, not visible on the other pages of elevations.

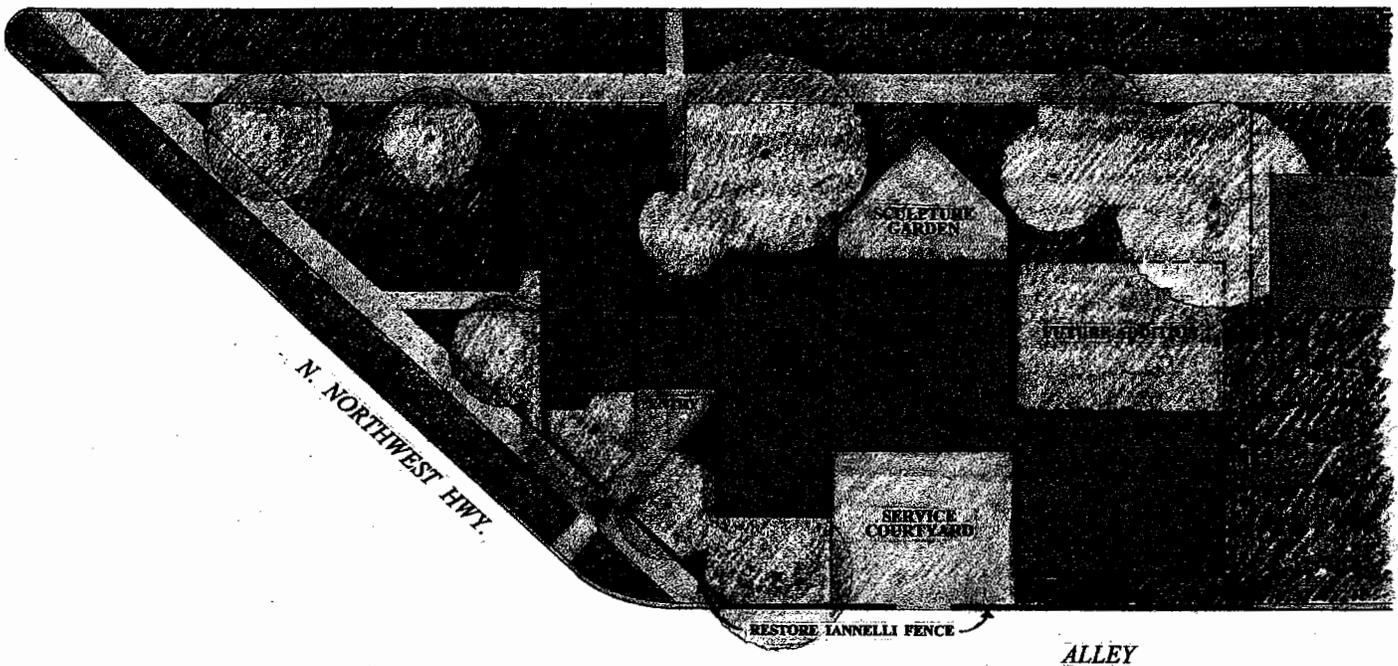


Views from Northwest Highway and alley (the eastern half of the south elevation), in center and eastern ends.



Eastern end of Iannelli Studio complex, from corner and as visible through fence. This part of the structure was added by Audrey's Calico 'N Old Lace.

ELM STREET



ALLEY

IANNELLI STUDIOS HERITAGE CENTER

The Kalo Foundation Master Plan for the **Iannelli Studios Heritage Center** will create a vibrant educational and visitor destination showcasing the historic Park Ridge Arts Colony "Then & Now."

Programs will include permanent and traveling gallery exhibits, seminars and classes on the Iannellis and the Kalo Shop, photography, painting and drawing, silversmithing and sculpture, printing plus more.

The Visitors Center will offer community and business information, architectural and cultural tours and an art sales shop. The **Iannelli Studios Heritage Center** will honor the cultural legacy of Park Ridge and foster the success of local business.



NOMINATION FOR IANNELLI STUDIOS,

255-257 N. Northwest Highway,

Park Ridge IL 60068

FOR PARK RIDGE LANDMARK DESIGNATION

SUBMITTED NOVEMBER 2011

BY KALO FOUNDATION OF PARK RIDGE, INC.



THE FRANK LLOYD WRIGHT BUILDING CONSERVANCY

January 14, 2011

Andrew Heckenkamp
andrew.heckenkamp@illinois.gov 217- 785-4324
National Register Coordinator
Illinois Historic Preservation Agency
1 Old State Capitol Plaza
Springfield, Illinois 62701

Re: **National Register Nomination for Iannelli Studios, Park Ridge.**
255-257 North Northwest Highway, Park Ridge

Dear Mr. Heckenkamp:

The Frank Lloyd Wright Building Conservancy is the national advocacy and education organization working to preserve Wright's buildings and heritage. We join others in supporting the current nomination by the Kalo Foundation of Park Ridge for the *Iannelli Studios* to be listed on the National Register of Historic Places. The artistic legacy of Park Ridge includes the work of the Kalo Shop and other artisans as well as Alfonso and Margaret Iannelli and their colleagues.

As you know, sculptor Iannelli first came to Chicago in 1914 to produce the important "Sprite" sculptures for Frank Lloyd Wright at his Midway Gardens project. Iannelli's and Wright's names and work will always be connected. Iannelli and his artist wife Margaret then moved to Park Ridge in 1919, into the blacksmith shop and adjacent house. They established the *Iannelli Studios* and continued to use them for their national client works until Iannelli's death in 1965. A number of prominent architects and artists worked with the Iannellis, including Barry Byrne, John Lloyd Wright, Purcell and Elmslie, Edgar Miller, Bruce Goff, Harold Zook etc. Iannelli's work included many Art Deco and Modernist sculpture projects including those at the Pickwick Theatre, Adler Planetarium, 1933 *Century of Progress* World's Fair, Prudential Building's "Rock of Gibraltar" plus many Modernist product designs.

Please include this letter when the nomination is considered by IHPA.

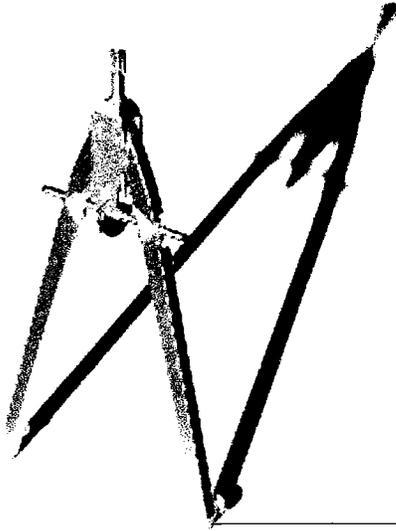
Sincerely,



John G. Thorpe, Architect
Board Member and Advocacy Chair
Frank Lloyd Wright Building Conservancy

The Frank Lloyd Wright Building Conservancy is a charitable tax-exempt organization classified as a 501(c)(3) organization by the US Internal Revenue Service and is incorporated in the State of Illinois.

53 W. Jackson Boulevard, Suite 1120 • Chicago, Illinois 60604-3567 • tel 312.663.5500 • fax 312.663.5505
www.savewright.org • preservation@savewright.org



ArchiTech Gallery of Architectural Art

730 North Franklin # 200
Chicago, Illinois 60654
www.architechgallery.com

312.475.1290
architechgallery@earthlink.net

January 15, 2011

Andrew Heckenkamp
andrew.heckenkamp@illinois.gov 217.7785.4324
National Register Coordinator
Old State Capitol Plaza
Springfield, Illinois 62701

Re: **National Register Nomination for Iannelli Studios, Park Ridge.**
255-257 N. Northwest Highway, Park Ridge

Dear Mr. Heckenkamp,

You may have received letters from the Frank Lloyd Wright Building Conservancy and other parties supporting the current nomination by the Kalo Foundation of the Iannelli Studios to be listed on the National Register of Historic Places. As Alfonso Iannelli's biographer and the majority owner of his studio job files, let me also relate that the Iannelli Studios became legendary as an intellectual and artistic "salon" that helped propel the city of Park Ridge into the history of design in America.

Edgar Miller, Bruce Goff and Abel Faidy were among dozens of designers who either got their start there or found refuge while working for Iannelli. The city of Park Ridge owes some of its international recognition as an "arts colony" to its very existence.

Iannelli achieved great fame in the 1920s and 1930s and worked with some of the biggest names in the history of American architecture starting with Frank Lloyd Wright. Among the list of international museums that hold his work is The Metropolitan Museum in New York and The Art Institute of Chicago.

As a sculptor, illustrator, architect, decorator and product designer, Alfonso Iannelli, in a sense, brought a Renaissance artisan face to face with the Twentieth Century. His studios are where they met.

David Jameson
Director and owner, ArchiTech Gallery

20 January 2011

Jon Branham, Planner
jbranham@parkridge.us 708.318.5203
Community Preservation and Development Division
City of Park Ridge
505 Butler Place
Park Ridge, Illinois 60068

Re: Map Amendment to R-4 for 255-257 N Northwest Hwy, Park Ridge

Dear Mr. Branham:

I am writing in opposition to the proposed zoning (Map Amendment) change from B-1 to R-4 at this property being presented to the Planning and Zoning Commission this February. This change would allow for the demolition of the Iannelli Studios and the construction of multi-family residences.

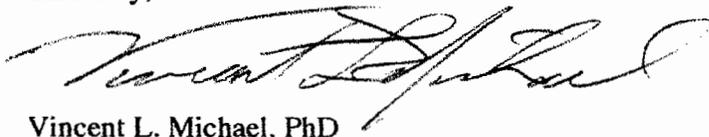
Alfonso Iannelli's contributions to Chicago from the Century of Progress through the Prudential Building make this site worth saving, but the story is much larger. The Iannelli Studios have cultural and historical significance that reaches worldwide.

I recently wrote an article on the 1924 trip to Europe undertaken by Alfonso Iannelli and his architect collaborator Barry Byrne. An on-line version of my article is available for free for a short time at <http://jsah.ucpress.jstor.org>.

During that trip, Iannelli and Byrne developed lasting connections to the most important modernist artists and architects in Europe. If you do research at the Netherlands Architectural Institute in Rotterdam, or the Bauhaus Archiv in Germany, you find reference to Park Ridge, Illinois in the form of letters to and from the Iannelli Studios throughout the 1920s. There are few sites in Park Ridge that have this level of international significance,

Nationally, the Iannelli Studios hosted such important artists as Edgar Miller, Bruce Goff, John Lloyd Wright, Ruth Blackwell, R. Harold Zook, Annette Cremin Byrne, Oliver Rush and many others. I have lectured on Byrne and Iannelli's important church designs in Racine, Kansas City, Tulsa and many other locations over the last decade. A revolution in the decorative and liturgical arts took place at this location, and despite some alteration over time, it retains this significance and grants Park Ridge a rare level of historic and cultural importance.

Sincerely,



Vincent L. Michael, PhD
John H Bryan Chair in Historic Preservation

3 January, 2011

Ms. Judy Barclay, Chair
Historic Preservation Commission, Park Ridge
524 Courtland Avenue
Park Ridge, IL 60068

Dear Ms. Barclay,

I am pleased to write a letter of support for the designation of the home and studio of Alfonso Iannelli as a National Trust landmark.

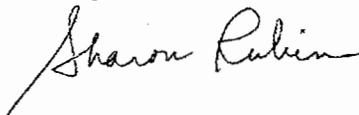
When I wrote my dissertation (University of Minnesota, 1972) on Alfonso Iannelli in the early 1970's, I discovered a national treasure. Not only was Iannelli noted in Chicago; he was known as an architectural sculptor and industrial designer across the country.

Is there a Chicagoan who hasn't noticed the Rock of Gibraltar relief on the Prudential Building headquarters? Is there a schoolchild who has visited the Adler planetarium who hasn't been delighted by the zodiac signs all around the building? Is there a graduate of Immaculata High School who doesn't remember the sculpture of the Virgin above the front entrance? Throughout the Chicago area, from the Pickwick Theater to the Church of St. Thomas the Apostle, from the 1933 World's Fair to the Kenna Apartment Building, Iannelli's architectural sculpture and design added distinctive and lively finishes. However, he was much more than a Chicago designer.

Iannelli worked with some of the masters of twentieth century architecture, including Frank Lloyd Wright on Midway Gardens, for whom he designed sprites still noted for their charm and insouciance. He also worked with Purcell and Elmslie, Barry Byrne, and Bruce Goff, as a sculptor and designer on projects throughout the country. However, he was also known as a first-rate designer by many national corporations, including Marshall Field and Company, Bauer and Black, Parker Pens, Eversharp Products, Sunbeam Corporation, Mueller Plumbing Company, Birtman Electric Company (his electric iron was included in the 1944 design exhibition at the Museum of Modern Art), Fairbanks Morse, John Oster Company (his hair dryer won an award in 1950 from the Industrial Designer's Institute), Stewart-Warner Refrigerators, and the Invisible Kitchen Company, for which he designed a folding kitchen. His recognized design abilities resulted in his choice as head of the first Department of Design at the Art Institute of Chicago.

From his early exhibition in 1925 at the Art Institute of Chicago to his participation in the Gold Medal Exhibit of the Architectural League of New York in 1955, Iannelli was known and admired by his peers, his students, and the thousands of people who used and loved his faucets and pens or saw his designs. His home and studio deserve a Landmark designation.

Sincerely,



Sharon Rubin
83 Ridge Road
Ridgewood, NJ 07450

IANNELLI STUDIOS

This is visual supporting documentation for the
KALO FOUNDATION OF PARK RIDGE, ILLINOIS
January 2011 submission to the
ILLINOIS HISTORIC PRESERVATION AGENCY
for preliminary evaluation as an historic place on the
NATIONAL REGISTER

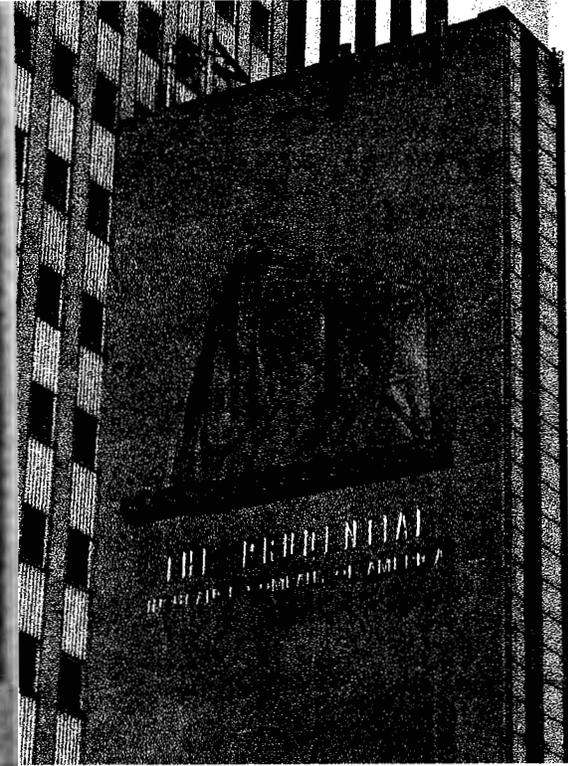
Shown on this page is the artist at work as a young man
and a portion of the studio letterhead.

N.B. - Regrettably, some of the important archival
images are of low quality

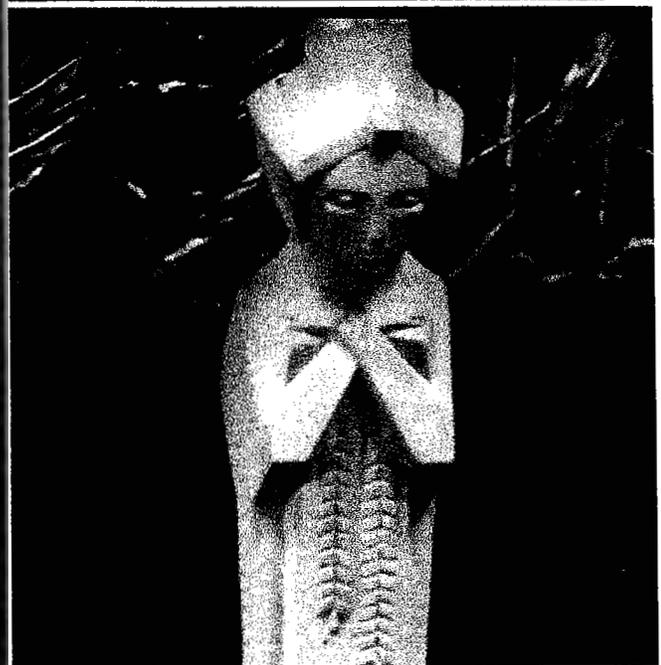


IANNELLI STUDIOS
PARK RIDGE, ILLINOIS
TELEPHONE PARK RIDGE 1354





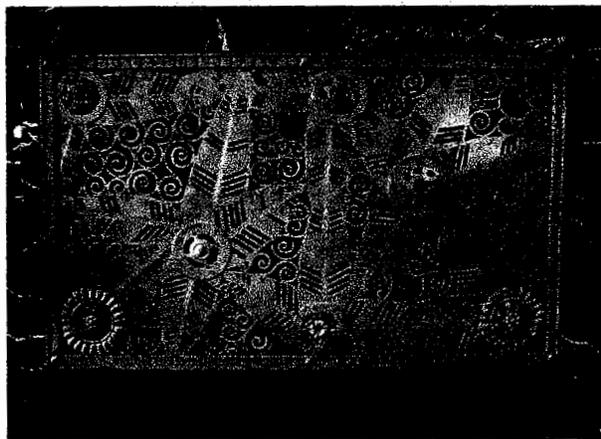
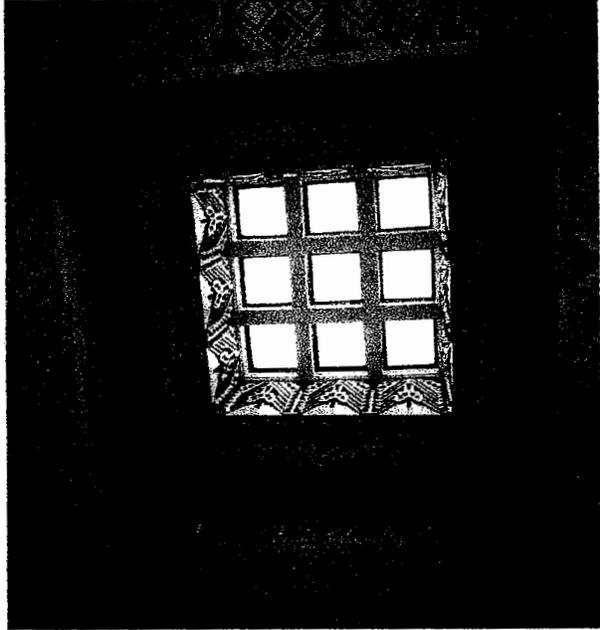
Left: 1933 Century of Progress "Radio Flyer" Pavilion Right: 1963 Rock of Gibraltar on Prudential Building



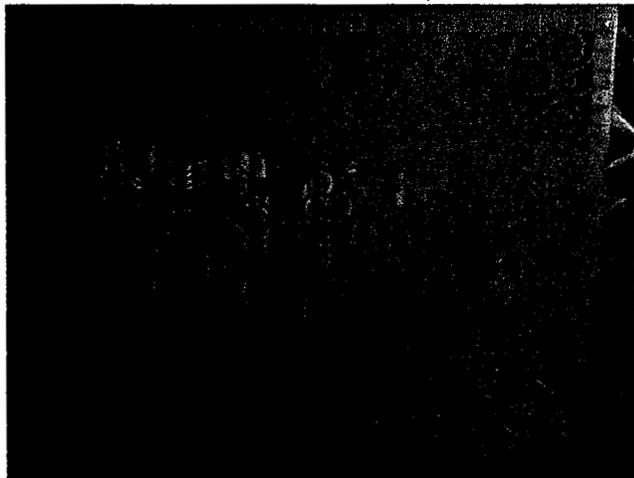
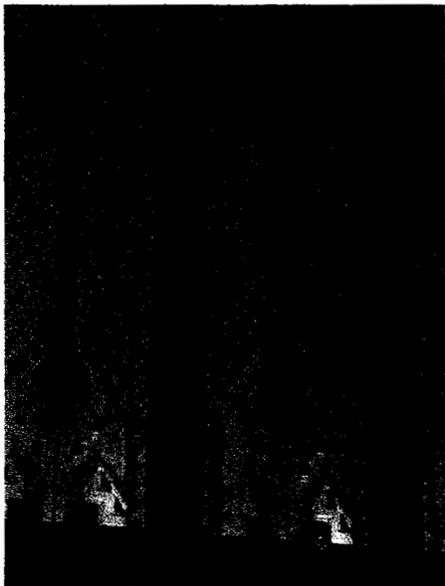
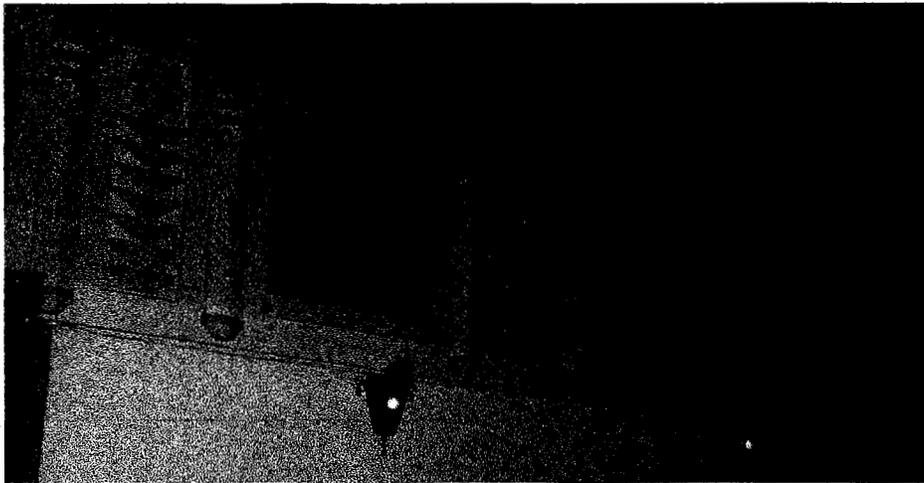
Left: "Sprite" part of larger Art Institute permanent display of Iannelli's work. Top Right: 1914 Frank Lloyd Wright's Midway Gardens showing Iannelli "Sprites" Bottom Right: Popular small "Sprite" reproduction.



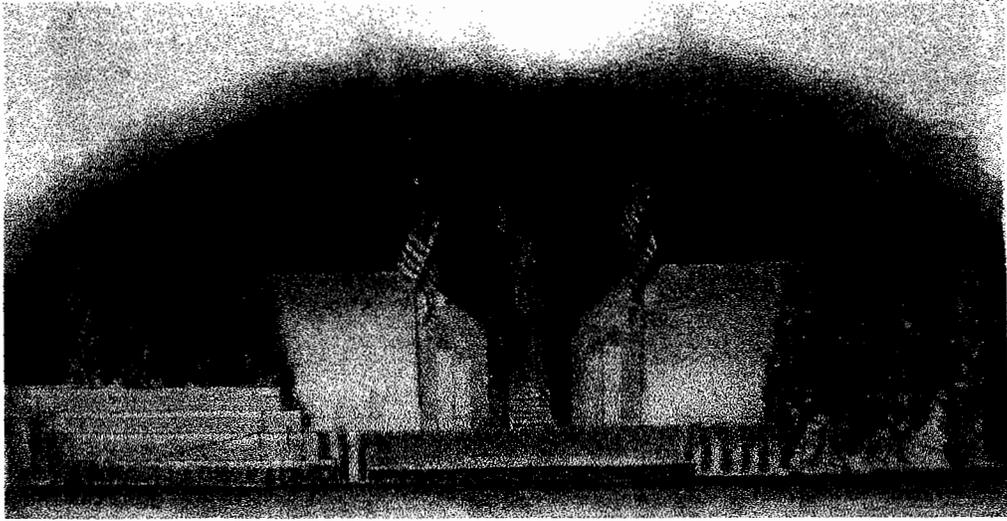
1928 Pickwick Theatre: Fire Curtain, Lighting Fixtures, Ventilators, & Ceiling (not shown) by Iannelli



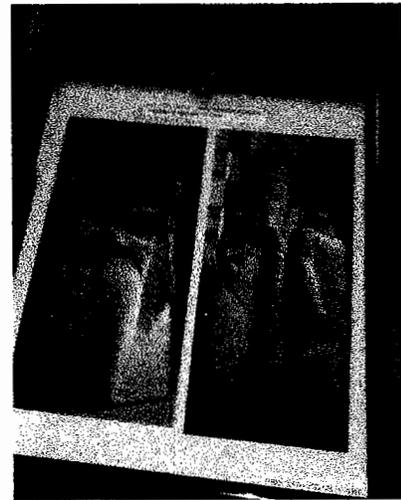
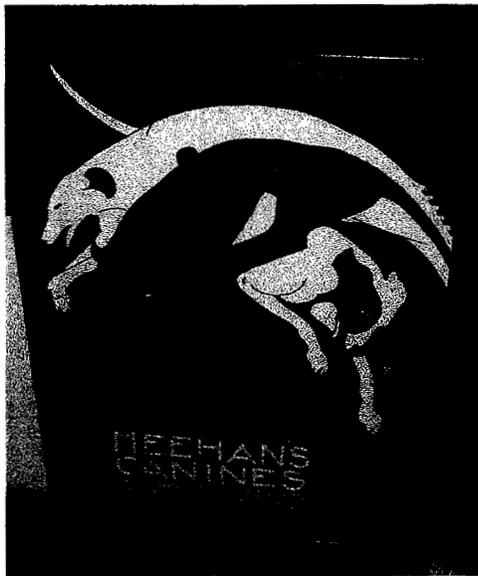
Pickwick Theatre: Lobby statue, ceiling, & radiator grill. Nursery wall stencil attributed to Margaret Iannelli



Design details from interior of the 1928 Pickwick Theatre, a Park Ridge City Landmark and on the National Register of Historic Places. Interior designs by Iannelli Studios team.



Stage setting designed by Alfonso Iannelli for a 1942 American Legion Pageant in Park Ridge

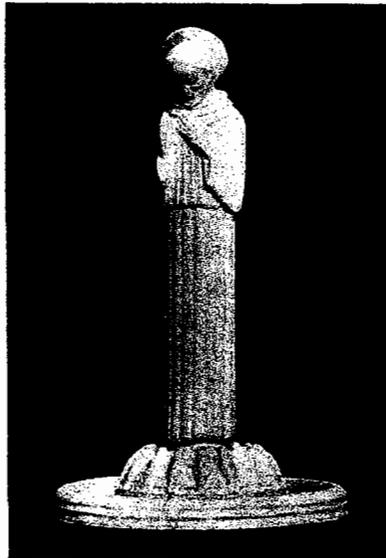


Samples of the Orpheum Theatre posters, the Sunbeam coffee maker and Iannelli figures.

I

THE ART INSTITUTE OF CHICAGO

ALFONSO IANNELLI
EXHIBITION



DECEMBER 22, 1925
JANUARY 26, 1926



ALFONSO IANNELLI was born in Andretta, Italy, in 1888, and came to America at the age of ten years. Even before leaving his Italian home, he had been apprenticed to a decorator, and he continued his studies in New York at the Art Students' League and under Gutzon Borglum, George B. Bridgman and William St. John Harper. After working in various crafts in New York, he spent several years in California, experimenting in many branches of the arts—architectural sculpture, home and theater decoration, posters, stained glass. Since 1914 he has made his home in Chicago, and has executed important commissions in collaboration with architects. Among his recent works are the sculpture for the Midway Gardens, and the Immaculata High School, Chicago, the Courthouse at Sioux City, Iowa, and St. Thomas High School, Racine, Wisconsin.

Mr. Iannelli's exhibition at the Art Institute in 1922 was a review of his work up to that time. Since then he has carried his quest still farther, as the present exhibition indicates. His search has always been for an expression of the unity of the arts, which he has sought chiefly through the medium of architecture. New departures seem imminent, however. The studies for monuments represent this sculptor-builder's resolution of the problem of expressing a people's veneration for its heroes and its ideals, using the methods, the materials, the thought-processes of our day.

"The reasonable way is the artistic way. Art is the sense of fitness."

EXHIBITION OF WORKS BY
ALFONSO IANNELLI

THE ART INSTITUTE OF CHICAGO
DECEMBER 22, 1925 • JANUARY 26, 1926

SCULPTURE

1. LOVE GROUP, in stone.
2. FOUNTAIN IDYLL, to be executed in cast stone.
3. FRAGMENT, MIDWAY GARDENS SCULPTURE, Frank Lloyd Wright, Architect.
4. STUDY FOR LINCOLN MEMORIAL FOR THE LINCOLN HIGHWAY, to be executed in sandstone, concrete, and granite with metal inlays.
5. STUDY FOR HEAD OF LINCOLN.
6. STUDY FOR MONUMENT TO DEMOCRACY, in concrete, granite and bronze. Plan for focal point in civic development in a park.
7. PORTRAIT STUDY OF ST. THOMAS AQUINAS.
8. STATUE OF ST. THOMAS AQUINAS, sculpture for doorway, St. Thomas High School, Racine, Wis.
9. MODEL OF CHURCH OF ST. THOMAS THE APOSTLE, executed in brick and terra cotta. Alfonso Iannelli in collaboration with Barry Byrne and Ryan Co., Architects.
10. PORTRAIT OF R. B., to be executed in rose marble.
11. ANGEL WITH FLAME, cast stone corner treatment, St. Francis Xavier School, Wilmette, Ill.
12. MODEL OF SCHOOL OF ST. FRANCIS XAVIER, executed in brick and cast stone. Alfonso Iannelli in collaboration with Barry Byrne and Ryan Co., Architects.
13. MYSTERY OF LIFE, finial for pier in white concrete.
14. FOUNTAIN TO A HORSE, to be executed in white concrete.
15. STUDY FOR MONUMENT TO RAIN, to be executed in New Mexico, in concrete, with metal and mosaic inlay.
16. PORTRAIT OF BEBE, marble.

17. THE DESCENDING ANGEL.
18. PORTRAIT OF MISS FISCHKIN, to be executed in stone.
19. PORTRAIT OF ALFONSO, JR.
20. PORTRAIT OF BEBE, plaster.
21. STUDY FOR A MEMORIAL TO A LOCAL GREAT MAN, to be executed in granite and bronze.
22. STUDY FOR MONUMENT TO FREEDOM, to be executed in concrete, granite and bronze, and placed on the prairie.
23. STUDY FOR MONUMENT TO AN AMERICAN PRESIDENT, scheme for accent in a park, to be executed in concrete with metal and glass inlay.
24. ST. FRANCIS PREACHING TO THE BIRDS, terra cotta fountain.
25. THE PLAY SPIRIT, Wickwire Memorial Fountain, Park Ridge Country Club.

GLASS WINDOW

THE HOLY FAMILY, designed and painted by Alfonso Iannelli and executed by Temple Art Glass Co.

CARTOONS OF STAINED GLASS WINDOWS in St. Patrick's Church, Racine, Wis. Alfonso Iannelli in collaboration with Barry Byrne and Ryan Co., Architects.

1. ST. MATTHEW.
2. ST. MARK.
3. ST. LUKE.
4. ST. JOHN.
5. ELIJAH.
6. DANIEL.
7. EZEKIEL.
8. JEREMIAH.
9. ST. PATRICK.

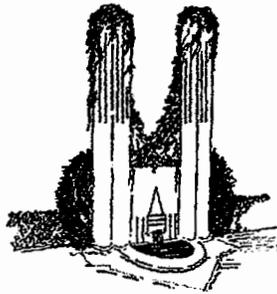
SKETCHES

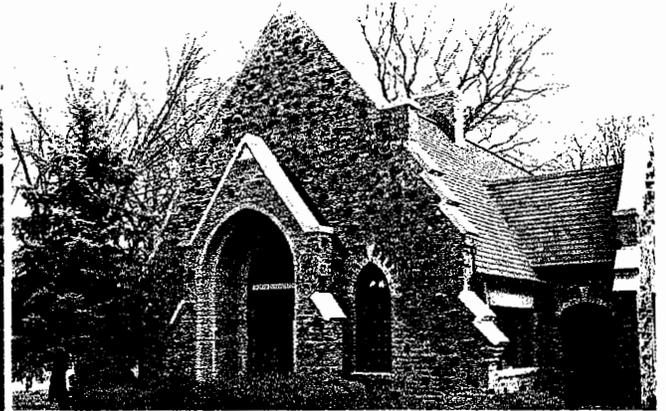
1. MEMORIAL TOMB, concrete, marble, and mosaic inlay.
2. MONUMENT TO JOHN P. ALTGELD, white concrete with bronze figure.
3. TOMB TO LOUIS H. SULLIVAN, white concrete and marble with mosaic inlay and wrought metal door and finial.

4. MEMORIAL FOUNTAIN FOR AN EXPOSITION, marble, concrete, and mosaic inlay.
5. LINCOLN MEMORIAL FOR LINCOLN HIGHWAY, sandstone, concrete, and granite with metal inlay.
6. MEMORIAL TOMB, white marble with gold mosaic inlay and red porcelain urn.

PHOTOGRAPHS

1. ST. CATHERINE'S SCHOOL, RACINE, WIS. Alfonso Iannelli in collaboration with Barry Byrne and Ryan Co., Architects.
2. ENTRANCE TO ST. CATHERINE'S SCHOOL.
3. DETAIL OF ENTRANCE, ST. CATHERINE'S SCHOOL.
4. ST. FRANCIS XAVIER SCHOOL, WILMETTE, ILL. Alfonso Iannelli in collaboration with Barry Byrne and Ryan Co., Architects.
5. ENTRANCE TO ST. FRANCIS XAVIER SCHOOL.
6. ENTRANCE TO IMMACULATA HIGH SCHOOL, CHICAGO. Alfonso Iannelli in collaboration with Barry Byrne and Ryan Co., Architects.
7. SHANNON MEMORIAL, CHICAGO.
8. THE PLAY SPIRIT, WICKWIRE MEMORIAL FOUNTAIN, PARK RIDGE COUNTRY CLUB.
9. CHURCH OF ST. THOMAS THE APOSTLE, CHICAGO. Alfonso Iannelli in collaboration with Barry Byrne and Ryan Co., Architects.
10. SCULPTURE, MIDWAY GARDENS, CHICAGO. Frank Lloyd Wright, Architect.





947-823-3546

TOWN OF MAINE CEMETERY ASS'N.
Tooley and Elm Road
P.O. Box 137
Park Mills, Maine 05006

Mr. Ed McCabe. Oct. 12/99

Dear Ed —

Thank you for your letter concerning the order for 2 oak trees. I'm sure Lurson's will follow it up in the spring.

You are correct about pick up and planting which the cemetery will do, according to your locations.

I have checked our records of burials and found that of Alfonso Danelli. His remains were buried in block 143 the Sam Card lot on Oct. 26, 1968. There is no headstone or visible marking at the site to find.

I will be in touch with you when the trees arrive in the spring.

Ralph Dehmann

Town of Maine Cemetery: Iannelli-designed gatehouse and child's grave marker on same plot as his own unmarked burial, per October 12, 1999 letter from the Cemetery Superintendent.

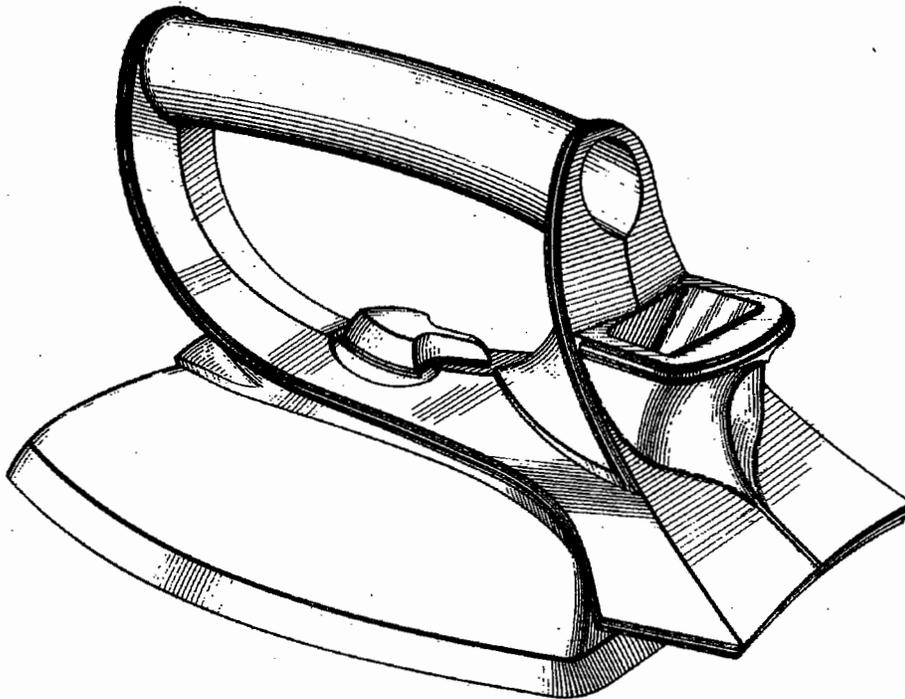
Oct. 17, 1933.

A. IANNELLI

Des. 90,886

ELECTRIC IRON

Filed Aug. 28, 1933



Inventor:
Alfonso Iannelli,
By Symonds, Le, Chittin, & Wiles,
Attys.

Patented Oct. 17, 1933

Des. 90,886

UNITED STATES PATENT OFFICE

90,886

DESIGN FOR AN ELECTRIC IRON

Alfonso Iannelli, Park Ridge, Ill., assignor to
Birtman Electric Company, Chicago, Ill., a cor-
poration of Illinois

Application August 28, 1933. Serial No. 49,151

Term of patent 14 years

To all whom it may concern:

Be it known that I, ALFONSO IANNELLI, a citizen of the United States, residing at Park Ridge, in the county of Cook and State of Illinois, have invented a new, original, and ornamental Design for an Electric Iron, of which the following is a specification, reference being had to the accompanying drawing, forming a part thereof, in which—

The drawing shows a perspective view of my new electric iron.

I claim:

The ornamental design for an electric iron, as shown.

ALFONSO IANNELLI.

July 31, 1934.

A. IANNELLI
INSTRUMENT PANEL
Filed Jan. 5, 1934

Des. 92,909

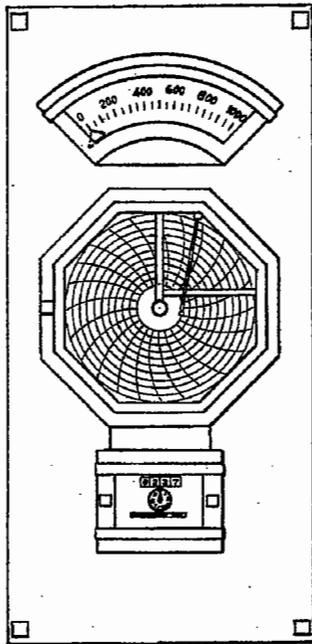


Fig. 1

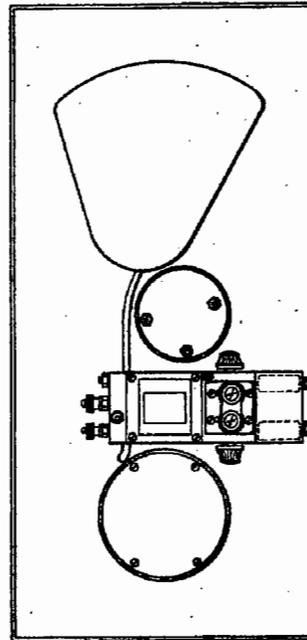


Fig. 2



Fig. 3

BY

INVENTOR
Alfonso Iannelli

J. W. Wenzel

ATTORNEY.

Patented July 31, 1934

Des. 92,909

UNITED STATES PATENT OFFICE

92,909

DESIGN FOR AN INSTRUMENT PANEL

Alfonso Iannelli, Park Ridge, Ill., assignor to The Republic Flow Meters Company, Chicago, Ill., a corporation of Illinois

Application January 5, 1934, Serial No. 50,329

Term of patent 14 years

To all whom it may concern:

Be it known that I, ALFONSO IANNELLI, a citizen of the United States, residing at Park Ridge, Cook County, Illinois, have invented a new, original, and ornamental Design for an Instrument Panel, of which the following is a specification, reference being had to the accompanying drawing, forming part thereof:

Figure 1 is a front elevation of an instrument panel showing my new design;

Figure 2 is a rear elevation thereof; and

Figure 3 is a side elevation thereof.

I claim:

The ornamental design for an instrument panel, as shown.

ALFONSO IANNELLI.

May 25, 1937.

A. IANNELLI

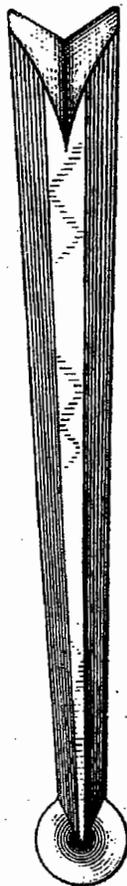
Des. 104,686

CLIP FOR WRITING IMPLEMENTS OR THE LIKE

Filed Sept. 4, 1936

Fig. 1.

Fig. 2.



Inventor:
Alfonso Iannelli,
By Cromwell Dickerson
attys.

Patented May 25, 1937

Des. 104,686

UNITED STATES PATENT OFFICE

104,686

DESIGN FOR A CLIP FOR WRITING IMPLEMENTS OR THE LIKE

Alfonso Iannelli, Park Ridge, Ill., assignor to The
Wahl Company, Chicago, Ill., a corporation of
Delaware

Application September 4, 1936, Serial No. 64,718

Term of patent 14 years

To all whom it may concern:

Be it known that I, Alfonso Iannelli, a citizen of the United States, residing at Park Ridge, in the county of Cook and State of Illinois, have invented a new, original, and ornamental Design for a Clip for Writing Implements or the like, of which the following is a specification, reference being had to the accompanying drawing forming a part thereof, wherein

Fig. 1 is a front view of a clip showing my design; and

Fig. 2 is a side view of same.

I claim:

The ornamental design for a clip for writing implements or the like substantially as shown.

ALFONSO IANNELLI.

March 2, 1937.

A. IANNELLI

Des. 103,402

PENCIL OR SIMILAR ARTICLE

Filed Dec. 18, 1936



Inventor:
Aldolfo Iannelli,
By Cromwell West
attys.

UNITED STATES PATENT OFFICE

103,402

DESIGN FOR A PENCIL OR SIMILAR ARTICLE

Alfonso Iannelli, Park Ridge, Ill., assignor to
The Wahl Company, Chicago, Ill., a corpora-
tion of Delaware

Application December 18, 1936, Serial No. 66,615

Term of patent 14 years

To all whom it may concern:

Be it known that I, Alfonso Iannelli, a citizen of the United States, residing at Park Ridge, in the county of Cook and State of Illinois, have invented a new, original, and ornamental Design for a Pencil or Similar Article, of which the following is a specification, reference being had to the accompanying drawing wherein the figure is an elevational view of a pencil embodying my new design.

The solid black portions represent areas of color contrasting with or differing from the other surface portions of the article.

The design constituting the subject matter of my invention may be embodied in such articles as a pencil, fountain pen, or combination fountain pen and pencil without departing from the scope of the invention as specified in the appended claim.

I claim:

The ornamental design for a pencil or similar article substantially as shown and described.

ALFONSO IANNELLI.

Feb. 28, 1939.

A. IANNELLI

Des. 113,513

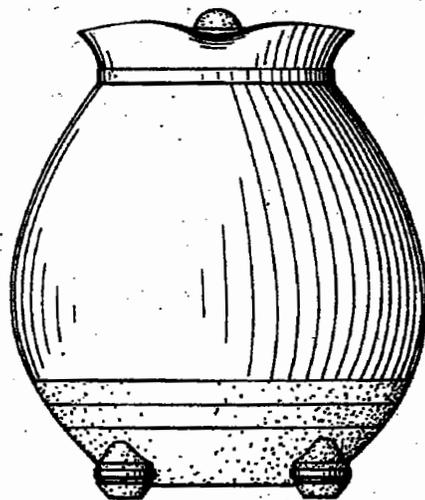
COFFEEPOT

Filed Sept. 23, 1938

Fig. 1



Fig. 2



Inventor:
Alfonso Iannelli

By
McLanna, Winterborn & Morebach
Attys

Patented Feb. 28, 1939

Des. 113,513

UNITED STATES PATENT OFFICE

113,513

DESIGN FOR A COFFEEPOT

Alfonso Iannelli, Chicago, Ill., assignor to Chicago Flexible Shaft Company, Chicago, Ill., a corporation of Illinois

Application September 23, 1933, Serial No. 80,053

Term of patent 14 years

To all whom it may concern:

Be it known that I, Alfonso Iannelli, a citizen of the United States, residing at Chicago, in the county of Cook and State of Illinois, have invented a new, original, and ornamental Design for a Coffeepot, of which the following is a specification, reference being had to the accompanying, forming part thereof.

In the drawing:

Figure 1 is a side perspective view of a coffee pot showing my new design, and

Figure 2 is a front elevational view of the same.

I claim:

The ornamental design for a coffeepot, substantially as shown.

ALFONSO IANNELLI

Feb. 28, 1939.

A. IANNELLI
COFFEE MAKER BOWL
Filed Sept. 23, 1938

Des. 113,514

Fig. 1

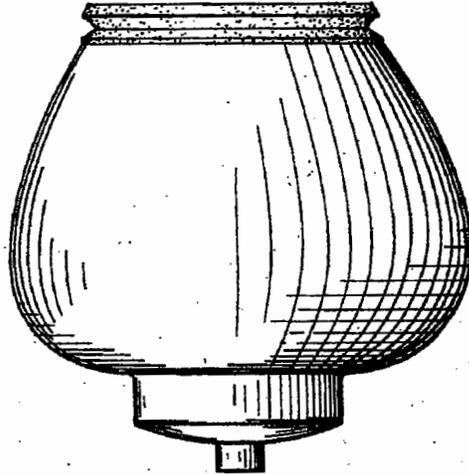
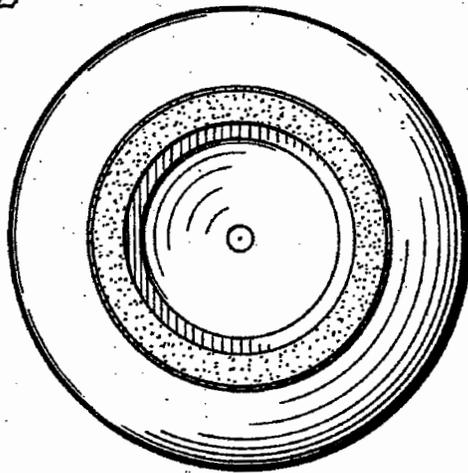


Fig. 2



Inventor:
Alfonso Iannelli

By
McCanna, Wintercorn & Drysdale
Attys.

Patented Feb. 28, 1939

Des. 113,514

UNITED STATES PATENT OFFICE

113,514

DESIGN FOR A COFFEE MAKER BOWL

Alfonso Iannelli, Chicago, Ill., assignor to Chicago Flexible Shaft Company, Chicago, Ill., a corporation of Illinois

Application September 23, 1938, Serial No. 80,054

Term of patent 14 years

To all whom it may concern:

Be it known that I, Alfonso Iannelli, a citizen of the United States, residing at Chicago, in the county of Cook and State of Illinois, have invented a new, original, and ornamental Design for a Coffee Maker Bowl, of which the following is a specification, reference being had to the accompanying drawing, forming part thereof.

In the drawing:

Figure 1 is a side elevational view of a coffee maker bowl showing my new design, and

Figure 2 is a top plan view of the same.

I claim:

The ornamental design for a coffee maker bowl, substantially as shown.

ALFONSO IANNELLI

A perfect cup of coffee every time

Sunbeam COFFEEMASTER

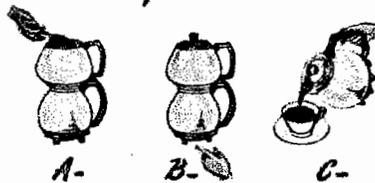
*It's automatic...
you can't miss!*



**SET IT!
FORGET IT!**
Shuts off by itself when
coffee is done... then re-
sets itself to keep coffee
hot AUTOMATICALLY.

Coffeemaster coffee is always delicious — because everything is automatic. The secret of delicious coffee-making is correct water temperature, agitation, and brewing time. In Sunbeam Coffeemaster, the water is always at the same high heat—*automatically*. Brewing time is always the same—*automatically*. Coffee is kept piping hot after it's made—*automatically*. You get all the requirements for perfect coffee in Sunbeam Coffeemaster every time—*automatically*, and there is no DILUTION. Whether you make one cup to eight, you always get the same perfect cup. That's because ALL the water rises—the ONLY vacuum-type coffee-maker with this great advantage.

*No Watching! No Guesswork!
Simple as A.B.C.*



A—All you do is put in the water and coffee.

B—*Set it! Forget it!*

Read the paper, dress the children. In a few minutes, click!... it shuts itself off when coffee is done. Re-sets itself to keep coffee hot.

C—LOVELIEST OF SERVERS— and no glass bowls to break.

NO GLASS BOWLS TO BREAK... ALL CER-AM-LIKE CHROME PLATE

Sunbeam

RADIANT CONTROL
TOASTER



Automatic Beyond Belief!

All you do is drop in the bread

Bread lowers itself automatically, which turns on current

When perfectly toasted, current turns off automatically

Toast raises itself silently, without popping or banging

The Sunbeam RADIANT CONTROL Toaster has completely changed the public's conception of what an automatic toaster should do. There is no other automatic toaster like it because no other toaster has RADIANT CONTROL. This patented Sunbeam invention is the exclusive Sunbeam feature that makes possible its amazing automatic performance.

The Sunbeam has no levers to push. There is no popping or banging. It lowers the bread and raises the toast silently, smoothly, all by itself. It automatically adjusts itself for every kind of bread—moist or dry, thick slices or thin.

April 21, 1953

A. IANNELLI

Des. 169,373

MIXING VESSEL FOR FOOD MIXERS

Filed Jan. 14, 1952

Fig. 1.

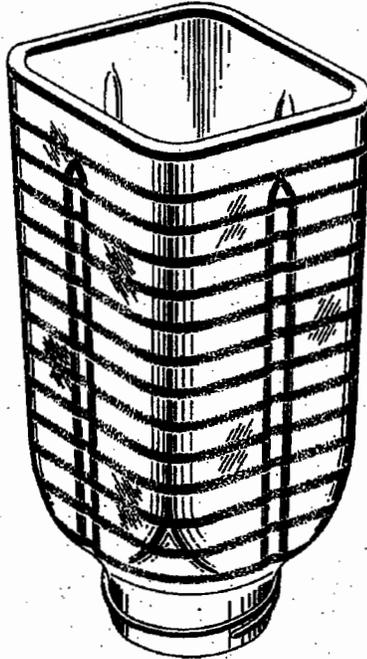
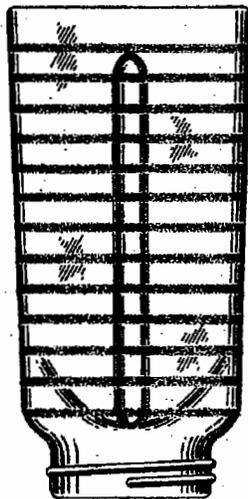


Fig. 2.



Invention
Alfonso Iannelli
By *James Miller Jones*
Attorney

UNITED STATES PATENT OFFICE

169,373

MIXING VESSEL FOR FOOD MIXERS

Alfonso Iannelli, Park Ridge, Ill., assignor to John Oster Manufacturing Company, Racine, Wis., a corporation of Wisconsin

Application January 14, 1952, Serial No. 18,045

Term of patent 14 years

(Cl. D44-1)

To all whom it may concern:

Be it known, that I, Alfonso Iannelli, a citizen of the United States residing at Park Ridge, in the county of Cook and State of Illinois, have invented a new, original, and ornamental Design for a Mixing Vessel for Food Mixers, of which the following is a specification, reference being had to the accompanying drawing, forming part thereof.

Figure 1 is a perspective view, showing a mixing vessel for food mixers embodying my new design; and

Figure 2 is a side elevational view thereof.

The four sides of the mixing vessel are identical in appearance substantially as seen in Figure 2.

The dominant feature of the design resides in the surface ornamentation and its relation to and association with the bowl portion of the vessel.

I claim:

The ornamental design for a mixing vessel for food mixers, as shown and described.

ALFONSO IANNELLI

References Cited in the file of this patent

UNITED STATES PATENTS

Number	Name	Date
2,304,476	Poplawski	Dec. 8, 1942

OTHER REFERENCES

Bryce Bros. Co. Catalog, page 329, Band "B" Tumbler item.

Premium Practice, August 1937, page 13, item: Coffee Maker.

April 10, 1951

A. IANNELLI
HOUSEHOLD MIXER

Des. 162,833

Filed Nov. 22, 1950

2 Sheets-Sheet 1

Fig. 1.

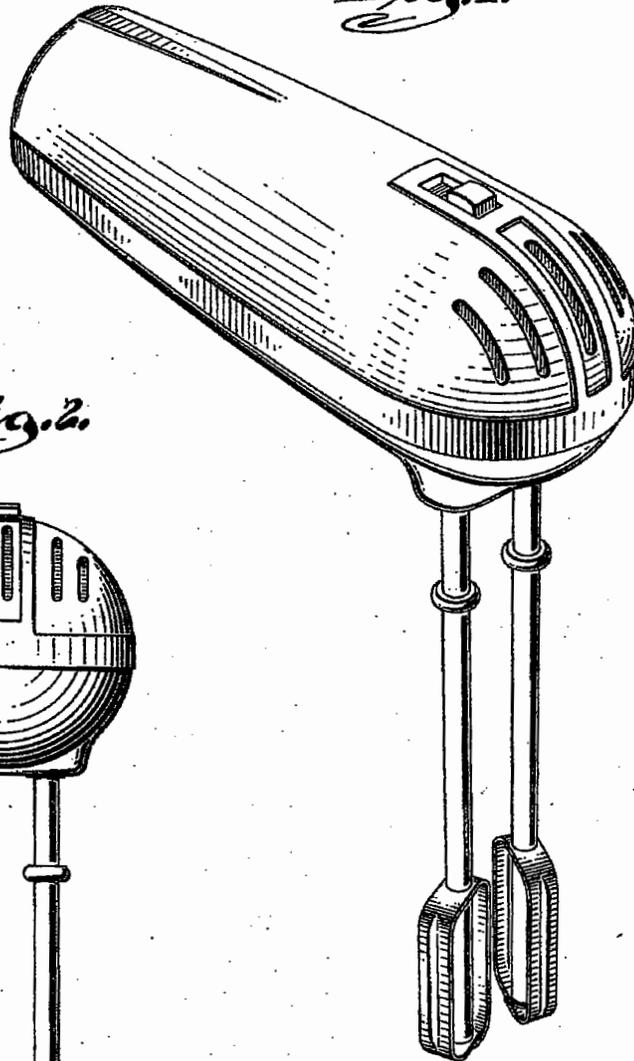
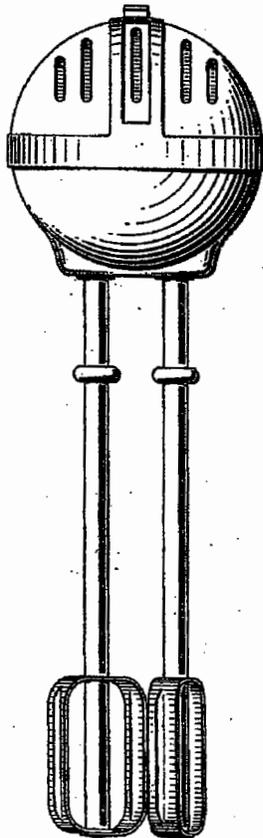


Fig. 2.



Alfonso Iannelli
By *De Witt Jones*
attorney

April 10, 1951

A. IANNELLI
HOUSEHOLD MIXER

Des. 162,833

Filed Nov. 22, 1950

2 Sheets-Sheet 2

Fig. 3.

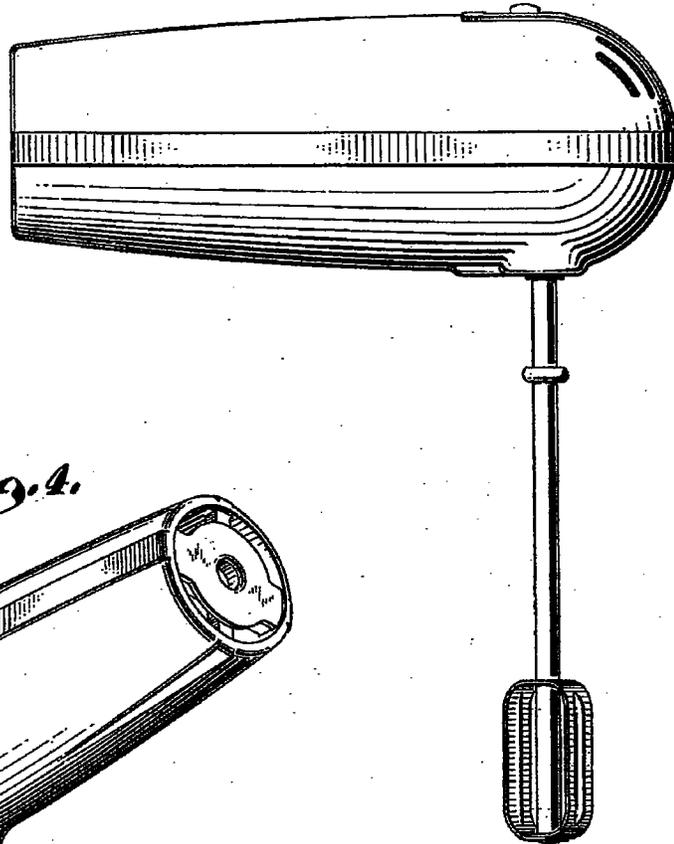
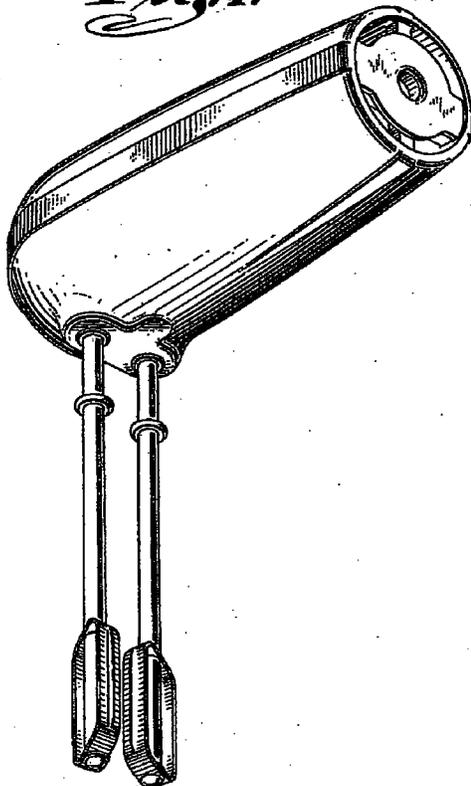


Fig. 4.



Inventor
Alfonso Iannelli
By *Lawrence Jones*
attorney

Patented Apr. 10, 1951

Des. 162,833

UNITED STATES PATENT OFFICE

162,833

HOUSEHOLD MIXER

Alfonso Iannelli, Park Ridge, Ill., assignor to John Oster Manufacturing Company, Racine, Wis., a corporation of Wisconsin

Application November 22, 1950, Serial No. 13,099

Term of patent 14 years

(CL D44—8)

To all whom it may concern:

Be it known that I, Alfonso Iannelli, a citizen of the United States residing at Park Ridge, in the county of Cook and State of Illinois, have invented a new, original, and ornamental Design for Household Mixer, of which the following is a specification, reference being had to the accompanying drawings, forming part thereof.

Figure 1 is a perspective view of a household mixer, showing my new design and viewing the same from the front and one side;

Figure 2 is a front end elevational view of the mixer shown in Figure 1;

Figure 3 is an elevational view showing the same side of the mixer seen in Figure 1; and

Figure 4 is a perspective view viewing the

mixer from the back and the opposite side and showing the bottom thereof.

I claim:

The ornamental design for a household mixer, as shown.

ALFONSO IANNELLI.

REFERENCES CITED

The following references are of record in the file of this patent:

UNITED STATES PATENTS

Number	Name	Date
D. 109,946	Heller	Mar. 22, 1938
D. 116,747	Mesker et al.	Sept. 19, 1939
D. 161,454	Iannelli	Jan. 2, 1951

Jan. 25, 1944.

A. IANNELLI

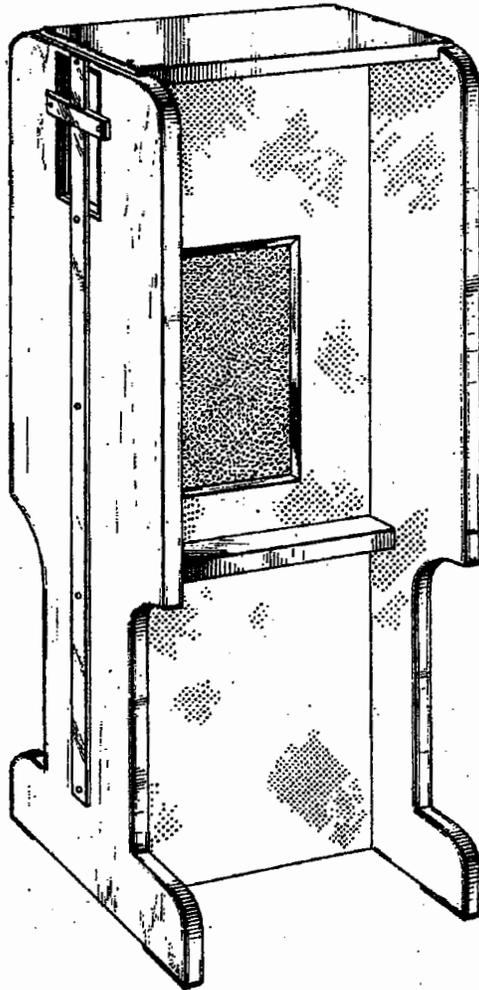
Des. 137,127

CONFESSIONAL BOOTH OR THE LIKE

Filed Sept. 17, 1943

2 Sheets-Sheet 1

Fig. 1



INVENTOR.
Alfonso Iannelli
BY
Tesch and Warko Atlys.

Jan. 25, 1944.

A. IANNELLI

Des. 137,127

CONFESSONAL BOOTH OR THE LIKE

Filed Sept. 17, 1943

2 Sheets-Sheet 2



Fig. 2

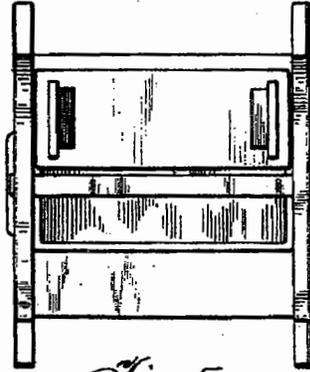


Fig. 5

Fig. 3

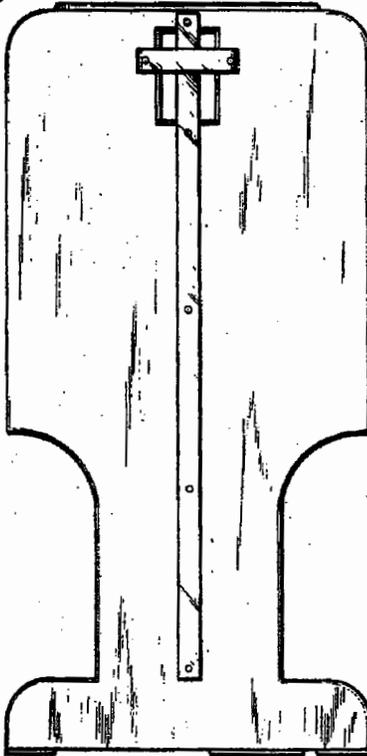
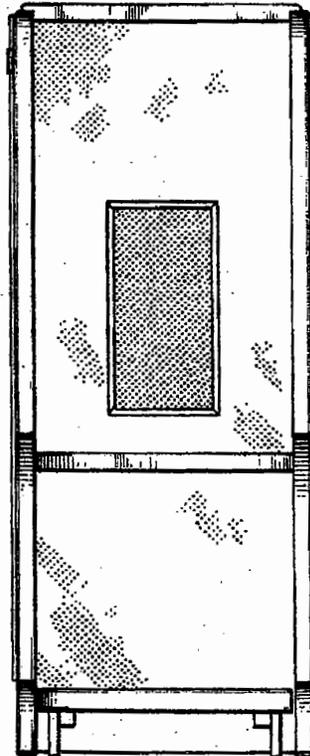


Fig. 4



INVENTOR.

Alfonso Iannelli,
Tesch and Darbo Attys.

Patented Jan. 25, 1944

Des. 137,127

UNITED STATES PATENT OFFICE

137,127

DESIGN FOR A CONFESSONAL BOOTH OR THE LIKE

Alfonso Iannelli, Park Ridge, Ill., assignor to
Burgess Battery Company, Freeport, Ill., a cor-
poration of Delaware

Application September 17, 1943, Serial No. 111,152

Term of patent 14 years

To all whom it may concern:

Be it known that I, Alfonso Iannelli, a citizen of the United States, residing at Park Ridge, in the county of Cook and State of Illinois, have invented a new, original, and ornamental Design for a Confessional Booth or the like, of which the following is a specification, reference being had to the accompanying drawings, forming part thereof.

Fig. 1 is a perspective view of a confessional booth or the like, showing my new design;

Fig. 2 is a top plan view;

Fig. 3 is a side elevational view;

Fig. 4 is a front elevational view; and

Fig. 5 is a bottom plan view thereof.

I claim:

The ornamental design for a confessional booth or the like, as shown.

ALFONSO IANNELLI

Dec. 6, 1949

A. IANNELLI

Des. 156,341

HAIR DRIER

Filed July 26, 1948

2 Sheets-Sheet 1

Fig. 1.

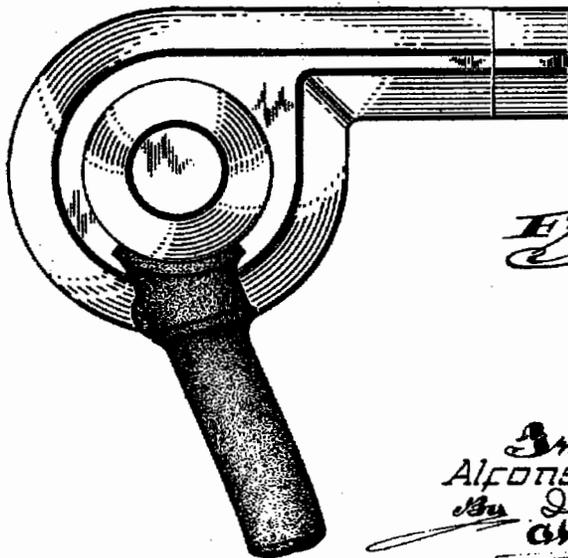
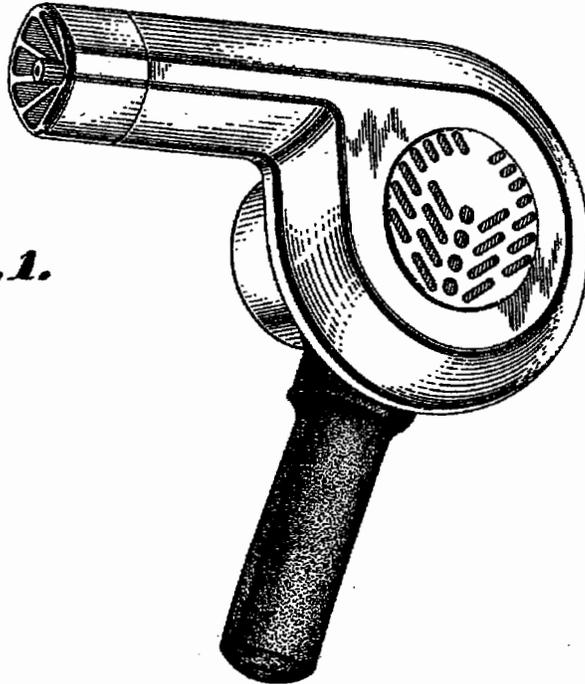


Fig. 2.

Inventor
Alfonso Iannelli
By *Milton Jones*
Attorney

Dec. 6, 1949

A. IANNELLI
HAIR DRIER

Des. 156,341

Filed July 26, 1948

2 Sheets-Sheet 2

Fig. 3.

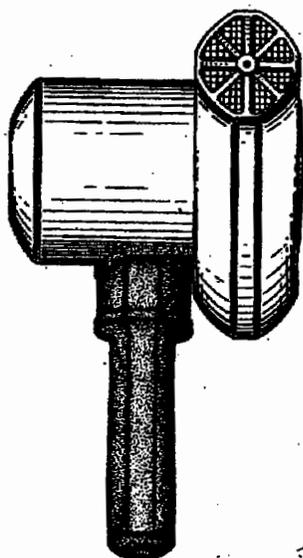
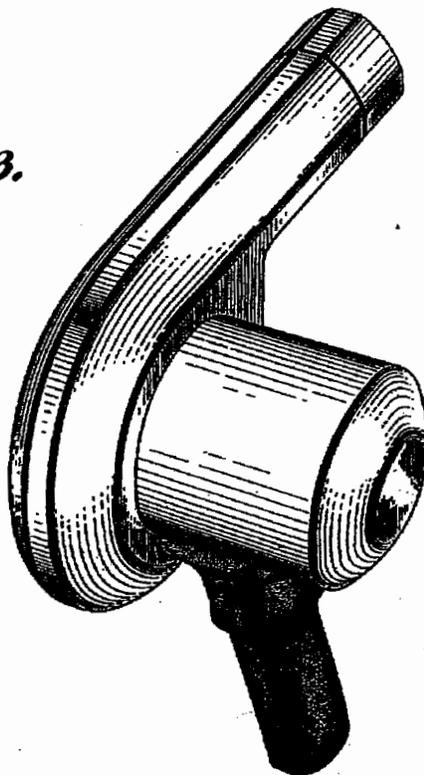


Fig. 4.

Inventor
Alfonso Iannelli
By *Dr. Milton Jones*
Attorney

April 6, 1937.

A. IANNELLI

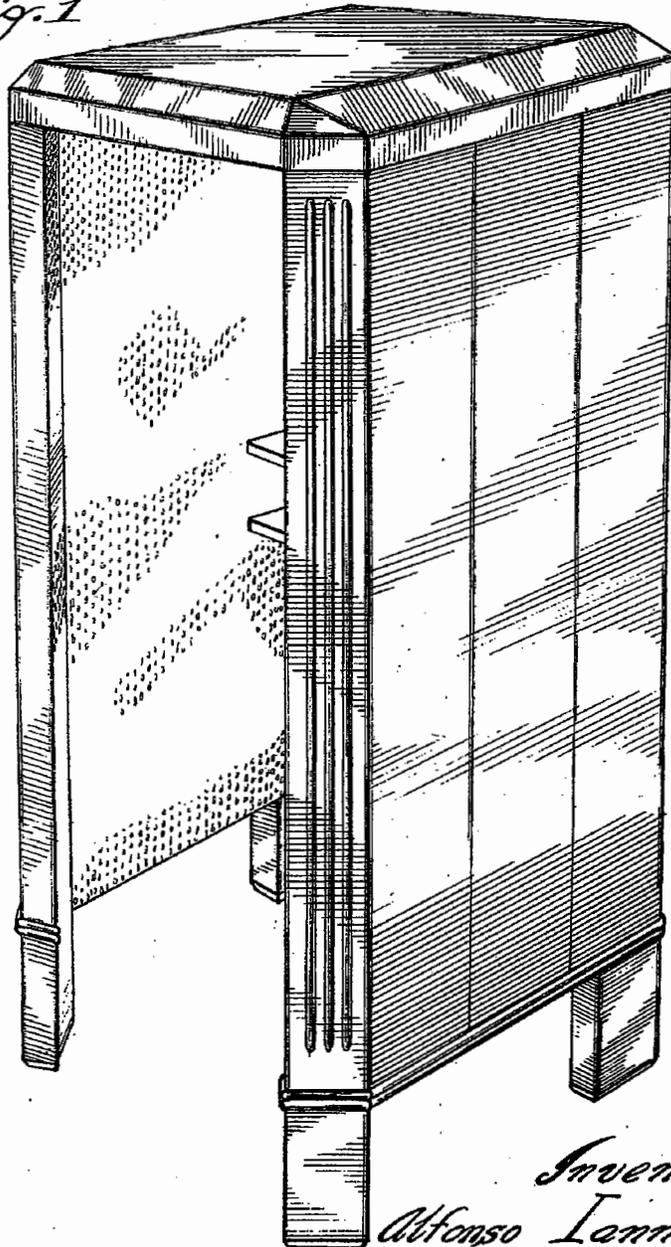
Des. 103,937

COMMUNICATION BOOTH

Filed Oct. 26, 1936

2 Sheets-Sheet 1

Fig. 1



Inventor:
Alfonso Iannelli
By *Oliver W. Storey*

Patented Dec. 6, 1949

Des. 156,341

UNITED STATES PATENT OFFICE

156,341

HAIR DRIER

Alfonso Iannelli, Park Ridge, Ill., assignor to John Oster Manufacturing Company, Racine, Wis., a corporation of Wisconsin

Application July 26, 1948, Serial No. 147,787

Term of patent 14 years

(Cl. D86-10)

To all whom it may concern:

Be it known that I, Alfonso Iannelli, a citizen of the United States, residing at Park Ridge, in the county of Cook and State of Illinois, have invented a new, original, and ornamental Design for a Hair Drier, of which the following is a specification, reference being had to the accompanying drawings, forming part thereof.

Figure 1 is a perspective view showing the front, bottom and one side of a hair drier, embodying my new design;

Figure 2 is an elevational view showing the opposite side thereof;

Figure 3 is a perspective view looking down at the rear of the hair drier from the side thereof shown in Figure 2; and

Figure 4 is an elevational view of the front of the hair drier.

I claim:

The ornamental design for a hair drier, substantially as shown.

ALFONSO IANNELLI.

REFERENCES CITED

The following references are of record in the file of this patent:

UNITED STATES PATENTS

Number	Name	Date
D. 96,197	Morse	July 9, 1935
D. 96,624	Preston	Aug. 20, 1935
D. 123,594	Frisbie et al.	Nov. 19, 1940
901,871	Blanchard	Oct. 20, 1908

April 6, 1937.

A. IANNELLI

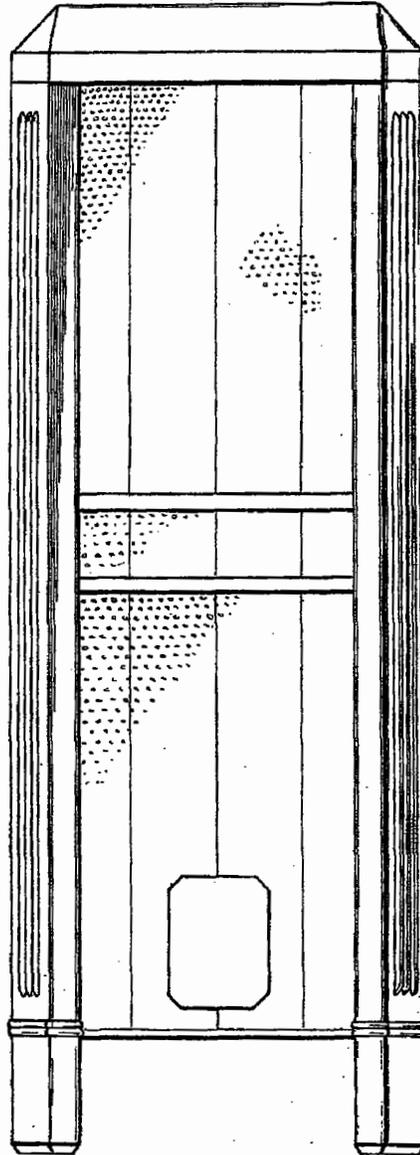
Des. 103,937

COMMUNICATION BOOTH

Filed Oct. 26, 1936

2 Sheets-Sheet 2

Fig. 2.



Inventor:
Alfonso Iannelli
By *Olin W. Storey* *Atty.*

Patented Apr. 6, 1937

Des. 103,937

UNITED STATES PATENT OFFICE

103,937

DESIGN FOR A COMMUNICATION BOOTH

Alfonso Iannelli, Park Ridge, Ill., assignor to
Burgess Battery Company, Chicago, Ill., a cor-
poration of Wisconsin

Application October 26, 1936, Serial No. 65,500

Term of patent 14 years

To all whom it may concern:

Be it known that I, Alfonso Iannelli, a citizen of the United States, residing at Park Ridge, in the county of Cook and State of Illinois, have invented a new, original, and ornamental Design for a Communication Booth, of which the following is a specification, reference being had to the accompanying drawings, forming part thereof.

In the drawings Fig. 1 shows a perspective view and Fig. 2 shows a front elevational view of a communication booth showing my design.

I claim:

The ornamental design for a communication booth, as shown.

ALFONSO IANNELLI.

PLAT OF SURVEY

GEORGE D. HARKER & ASSOCIATES • Licensed Professional Land Surveyor / Consultant
 1800 NICHOLAND AVENUE PARK RIDGE, ILLINOIS 60068-1001 PHONE: 847 648 2450 FAX: 847 623 3058

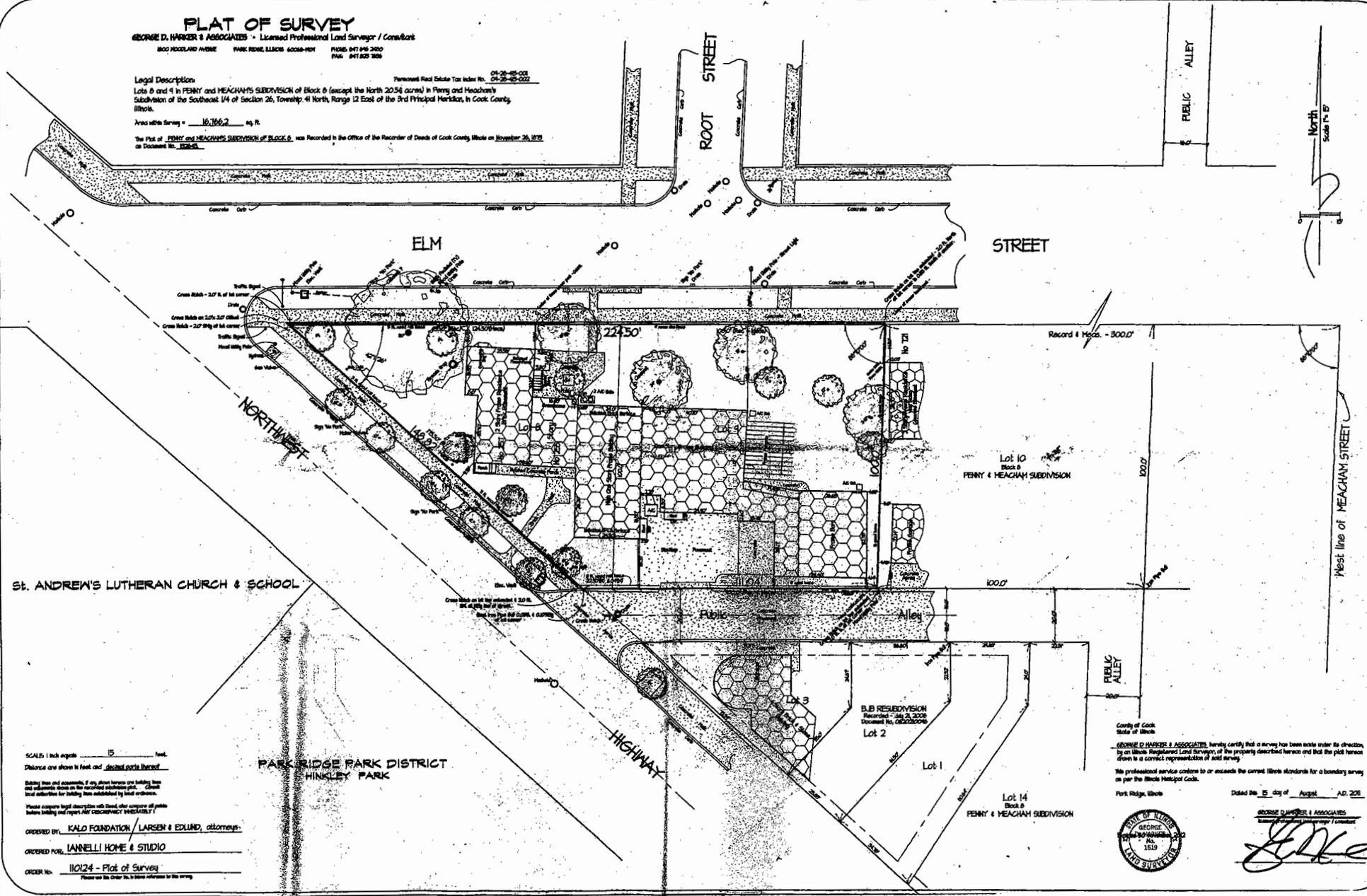
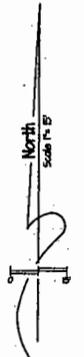
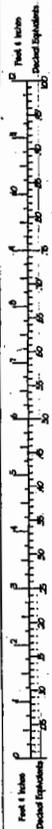
Legal Description

Lots 8 and 9 in PENNY and MEAGHAM'S SUBDIVISION of Block 8 (except the North 20.54 acres) in Penny and Meagham's Subdivision of the Southeast 1/4 of Section 26, Township 41 North, Range 12 East of the 3rd Principal Meridian, in Cook County, Illinois.

Area within Survey = 16,766.2 sq. ft.

The Plat of PENNY and MEAGHAM'S SUBDIVISION of BLOCK 8, was Recorded in the Office of the Recorder of Deeds of Cook County, Illinois on November 26, 1979 as Document No. 12424.

Permitted Real Estate Tax Index No. 04-26-85-001 04-26-85-002



SCALE: 1 inch equals 15 feet.
 Distances are shown in feet and decimal parts thereof.

ORDERED BY: KALO FOUNDATION / LARSEN & EDLUND, attorneys.
 ORDERED FOR: LANNELLI HOME & STUDIO

ORDER NO.: 110124 - Plat of Survey

County of Cook, State of Illinois
 GEORGE D. HARKER & ASSOCIATES, hereby certify that a survey has been made under its direction, by an Illinois Registered Land Surveyor, of the property described herein and that the plat herein shown is a correct representation of said survey.
 My professional service conforms to or exceeds the current Illinois standards for a boundary survey as per the Illinois Metroland Code.
 Park Ridge, Illinois
 Dated the 15 day of August, A.D. 2011



Signature of George D. Harker & Associates