

impressed with the buildings, although, at that time, I hadn't met Mies and I hadn't seen a great deal to compare it with. I guess those of us who were interested in modern architecture just instinctively knew that the 1933 fair was not really the answer that we were looking for.

Blum: Who were these people who were interested in modern architecture?

Priestley: Well, the ones I knew were the ones whose names I mentioned before who I met at the Bauhaus. It wasn't until later when I got back that I met some of the other people who were interested also in modern architecture and went to other places for their experience in modern architecture.

Blum: What was your training like at Princeton? Was your training at Princeton one in which you had a broad exposure to modern architecture?

Priestley: No. I would say no. Princeton had a critic who was regarded as a good teacher by the people who worked under him. He took the graduate students at Princeton. I only knew him personally; I never studied with him. But he was strictly a Beaux-Arts man and Princeton really didn't do any modern architecture at that point. Almost everything was pretty much in the Beaux-Arts system format.

Blum: Where did you become aware of what was going on in Europe?

Priestley: Mostly in just seeing pictures of it in magazines and Corbusier's book [Towards A New Architecture, 1923] and things like that. I was very interested in Frank Lloyd Wright, who actually was asked to come to Princeton. That was the year after I got out; he gave his lectures there. Everybody who heard them was interested and looked up Wright buildings and Sullivan buildings after that, whenever they were traveling anywhere where they existed. I saw them in the Chicago area and Sullivan's work in Buffalo.

Blum: Did you meet Wright at that time?